WOMENINMUSIC Celevale INTERNATIONAL WOMEN'S DAY with MUSES PIANO TRIO

CHRISTA POWELL VIOLIN LOUISE KING CELLO THERESE MILANOVIC PIANO



CECEVALDS MUSIC WRITTEN BY WOMEN AND PLAYED BY WOMEN

SATURDAY 7 MARCH / EUDLO HALL, SUNSHINE COAST

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PROGRAMME

Cécile Chaminade PIANO TRIO NO 1, OP. 11 IN G MINOR Allegro, Andante, Presto leggerio, Allegro molto agitato

Betty Beath ENCOUNTERS FOR VIOLIN & CELLO (MOVEMENTS 3,4,5)

Amy Beach DREAMING & BERCEUSE FROM 5 PIECES FOR CELLO & PIANO

{ Interval }

Germaine Tailleferre PIANO TRIO Allegro animato, Allegro vivace, Moderato, Très animé Vitezslava Kapralova ELEGY FOR VIOLIN & PIANO Kate Neal SONG FOR COMB MAN FOR SOLO PIANO Cécile Elton TANGO FOR A SLEEPLESS CITY { World Premiere }



Muses Piano Trio members discover, research, learn and perform outstanding musical works written by women. Muses Trio celebrate music by women and focus on bringing this relativity unknown, yet vastly deserving collection of works to the concert stage. Inspiring, collaborating, connecting, commissioning and supporting creative women to pursue and share artistic excellence are important aspects of their research and performance outcomes. **musestrio.com**

CHRISTA POWELL is a busy freelance musician. When she's not performing with Topology, Christa plays a wide range of chamber music, her long-held passion. She also plays orchestral music with the Queensland Orchestra, gigs with bands and teaches violin in her private studio and as guest at various education institutions. Christa studied at the University of Queensland (B Mus Hon 1991) with Elizabeth Morgan, in London (1991 – 1993) with Emmanuel Herwitz of the Melos Ensemble, and at the Queensland Conservatorium with Carmel Kaine, obtaining her Master of Music in 1996. In London, she played with the Olyver Gypsy Ensemble. **topologymusic.com**

LOUISE KING Hailed by The Australian as a 'spellbinding musician who exudes a vigorous artistry', English cellist Louise King, is a contemporary classical musician who embodies passion, drive and vision. Revered for her delicious embellishments and tonal subtleties, telling clarity and incisiveness, Louise's vivid and imaginative performance style exudes freshness and a rare relish for musical story telling. Louise is equally at home on stage, in the teaching studio, collaborating on multi–art projects, working within regional communities and advocating for music in schools and the wider community. Since moving to Australia in 2003, Louise performs with Australia's finest musicians, ensembles and orchestras and performs regularly at Australia's major art and music festivals and established classical concert series.

Louise is the Music Director for the annual Winter Music School Rockhampton run by The Southern Cross Soloists, and on specialist faculty for Tutti World Music Youth Festival Beijing and Mulkadee Youth Arts Festival. Louise regularly tutors programs for the Australian and Queensland Youth Orchestras. Louise is a multi-award and competition-winning graduate of the Royal Colleges of Music in London and Manchester, and has worked extensively throughout the UK, Europe and Asia with the BBC Philharmonic, the Hallé Orchestra, and Hong Kong Philharmonic Orchestra, and as tutor for the Royal Northern College of Music. **cellodreaming.com.au**

THERESE MILANOVIC is in demand as both performer and pedagogue. She has performed with Topology since 2009, including collaborations with the Brodsky String Quartet, Grant Collins, Brisbane Festival, Queensland Music Festival, national tours, performances in Indonesia and Singapore, and a tour of the Netherlands and Belgium with the Kransky Sisters. Previous performance highlights with Collusion include ABC broadcasts, Musica Viva Country Wide and In Schools touring. In 2009, Therese completed her training with the Golandsky Institute in New York to become the first certified Taubman Instructor in Australia; the subject of her completed PhD, and is now Associate Faculty with the Golandsky Institute (USA). She teaches at Queensland Conservatorium Griffith University, Young Conservatorium and privately, including Skype lessons, reaching pianists across Australia and internationally. theresemilanovic.com

WOMEN IN MUSIC COMPOSERS

Cécile Chaminade One of the relatively few women composers of her time to achieve great popularity, Cécile Chaminade (b. Paris, 1857; d. Monte Carlo, 1944) was a child prodigy. Her first compositions date from the age of eight. Her father would not allow her to attend the Paris Conservatoire but she worked privately with many instructors. She gave her first public recital at age 18 and from then on appeared frequently as a pianist all over the world, often playing her own music.



Chaminade was a regular on British concert stages from

the early 1890s and was a guest of Queen Victoria during one of her British tours. She made her American debut in 1908, playing her Concertstück, Op. 40 with the Philadelphia Orchestra. She was a big hit in America, and within a few years many Chaminade clubs sprang up around the country. In 1913 she was the first woman to receive the Legion of Honour from the French Government.

A large percentage of Chaminade's nearly 400 compositions were published during her lifetime. She wrote 125 songs, as well as a ballet, a comic opera and a dramatic symphony for chorus and orchestra. She also composed two orchestral suites and a handful of chamber works, including two trios.



Betty Beath (b. Bundaberg, 1932) is a composer, pianist and educator: formerly as head of music at St. Margaret's Girls' School, Brisbane, and as lecturer at the Queensland Conservatorium of Music. Her music has focused on exquisite sets of miniatures for voice and piano, sometimes with flute or small ensemble, and music theatre.

Betty Beath began her musical training at the age of three. By 17 she had won many eisteddfod competitions and twice been a finalist in the ABC Concerto Competition. A Queensland University Music Scholarship took her to the Sydney Conservatorium where she studied with Frank Hutchens. Later she graduated from the Queensland Conservatorium, specialising in piano and voice. She was awarded a Southeast Asian Fellowship by the Australia Council in 1974 to carry out research in Bali and Java. *{Betty Beath continued }* Betty represented women composers of Australia at the 3rd International Congress on Women in Music in Mexico City in 1984. She served for many years on the Executive Board of the International League of Women Composers and is currently the State Adviser in Music for the National Council of Women of Queensland Inc.

Amy Marcy Beach (1867 - 1944) was the first American woman to succeed as a composer of largescale art music and was celebrated as the foremost woman composer of her time in the USA. A child prodigy at the piano, she gave her first public recitals at age seven and debuted in a concerto performance with an orchestra at age 16. She performed with the Boston Symphony Orchestra in March 1885 in the first of several performances.

After marrying Dr. Beach, and in respect of his wishes, Amy curtailed her performances giving only annual recitals and changing her focus to composition. For the next 10 years she taught herself composition and her style was that of the late Romantics. After



the death of her husband in 1910, Beach travelled to Europe to establish herself as a performer, to spread her recognition as a composer and to promote the sale of her published works. She continued to perform and compose, working to promote young musicians and serving as leader of several organisations. She was president and co-founder of the Association of American Women Composers.



Vitezslava Kaprálová This year marks the centenary of Czech composer Vitezslava Kaprálová (b. Brno, 1915; d. Montpellier, 1940). Kaprálová initially studied at the Brno Conservatory and from 1938 at the L'École Normale de Musique de Paris. On June 17, 1935, Kaprálová made her debut conducting her own Piano Concerto in D minor at the Brno Conservatory; she was just 20 years old. Kaprálová's Military Sinfonietta was presented at the 1938 ISCM Festival in London, and again she conducted, this time with the BBC Symphony. That same year she became involved in a whirlwind affair with (married) composer Bohuslav Martinu that ended in April 1940 when Kaprálová married the writer Jiri Mucha. Weeks later, Kaprálová died from tuberculosis miliaris at the age of just 25. In her short life, Kaprálová produced more than 70 works, the majority written between 1935 and 1939. These include the ballad oratorio Ilena, symphonic pieces, concertos, chamber music, keyboard works and many songs.



Kate Neal studied early music at the Victorian College of the Arts, graduating with a Bachelor of Performance (Early Music Instruments) in 1996. During this time she also studied composition with Mary Finsterer, Mark Pollard and Brenton Broadstock. Kate Neal is the recipient of various awards and fellowships. She has enjoyed working as an orchestrator and arranger for many pop and rock bands as well as feature and independent films, choreographers and dance companies.

In 2008 Neal received a post-grad diploma from the Royal Northern College of Music, Manchester (under Paul Patterson and Gary Carpenter). In 2009, Neal moved to the US to begin a PhD in composition at Princeton University where she continues composing as a Graduate Fellow. **kateneal.com**

Tailleferre, Germaine (Marcelle)

(b. near Paris, 1892; d. Paris, 1983). Despite her father's opposition, Tailleferre entered the Paris Conservatoire in 1904. As a pianist prodigy with an amazing memory, she won numerous prizes. In 1917 Erik Satie was so impressed with her twopiano piece Jeux de plein air that he christened her his 'musical daughter', and it was he who first brought her to prominence. Tailleferre became the only female member of Les Six (with Poulenc, Auric, Durey, Honegger and Milhaud) when it was formed in 1919 – 20.

Two unhappy marriages proved a considerable drain on her creative energies, and continual financial problems led her to compose mostly to commission, resulting in many uneven and quickly written works. Her concertos of the 1930s, however, enjoyed a measure of success, as did the Cantate du Narcisse, and she was much in demand as a skilful composer of film music. After a fallow period in the USA (1942 – 1946), she produced the superb Second Violin Sonata. She continued to teach and compose prolifically and completed her Piano Trio in 1978.





Cécile Elton Dr. Cécile Elton is an Australian composer-pianist. She has a Doctor of Musical Arts – Performance, and was granted an Academic Excellence award to honour a significant achievement in the field of research by the Dean of the Queensland Conservatorium Griffith University. Cécile's Tango, from Perception to Creation reveals her quest to capture and embody tango in performance and composition.

Elton's creative output includes original arrangements of traditional tangos for quartet and piano-duo, along with numerous compositions for solo piano. The latter include the suite TANGO, AMOR Y DOLOR (Tango, love

and sorrow). Cécile is an active contributor to the tango community both locally and in New York City. Her most recent composition, TANGO, INSOMNIO DE LA CIUDAD (Tango in a Sleepless City) for piano trio, is her latest and most compelling work created for the Muses Trio. The inspiration for this tango arose from her vivid experiences of the grandeur of New York City.



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CONCERT

FRIDAY 15 MAY 7-9 PM

BALKAN GYPSY EXPRESS

LINSEY POLLAK INVENTED WIND INSTRUMENTS PHILIP GRIFFIN UKULELE, OUD & BASS GUITAR TUNJI BEIER PERCUSSION LOUISE KING CELLO

Discover your inner gypsy with an exhilarating program of spicy and exotic folk works for solo cello, followed by an exposé of original music by instrument maker, mad looper and musical innovator, Linsey Pollak. This concert features invented instruments played by Linsey Pollak, Tunji Beier on world percussion, concert cellist Louise KIng and Philip Griffin on electric bass and oud. The brand new book and album 'Mrs Curly and the Norwegian Smoking Pipe' will be for sale at the concert. **Linseypollak.com**

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Full program: cellodreaming.com.au/concerts









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to bring audiences together with leading and dynamic musicians of international acclaim to create meaningful and inspiring musical experiences. To date, I have personally invested over \$30,000 into developing, advertising and presenting the dreaming BIG concert series. I have not yet broken even. I have donated my performance at every dreaming BIG concert, utilised my professional and community musician networks, and used well over 2,500 hours of volunteer arts management skills to build and promote this concert series for Sunshine Coast audiences and visitors to the area. I do not receive funding or administrative help to run dreaming **BIG.** This concert series survives on my passion, my limited personal resources and the amazing event volunteers who welcomed you this evening. Imagine what could happen if you got more involved and found a way to help? Can you find a personal reason to support this initiative for the benefit and cultural enrichment of the Sunshine Coast community and visitors? Join me in building dreaming BIG.



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DONATE

Please consider making a cash donation towards paying the guest musicians for their performing expertise. Ticket sales do not cover half the concert expenses. Thank you to those who have donated and continue to support *dreaming BIG*.

HOW YOU CAN HELP

Are you interested in sponsoring a musician, ensemble, individual concert or education workshop? Can you volunteer behind the scenes or billet a musician in the community? Do you want to advertise your local business in the concert program? **Contact** Artistic Director Louise King on info@cellodreaming.com.au

DREAMING BIG HELPERS

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