


Music
Saint **at** Mary's
KANGAROO POINT

and

cello dreaming

present

Serenading the Moon



Louise King (*cello*)

Marilyn Meier-Kapavale (*piano*)

with special guest

Ben Cornfoot (*mime artist*)

St Mary's Anglican Church
KANGAROO POINT, Brisbane

Saturday 5 April 2008, 5pm

Music at St Mary's

*apologises that due to circumstances beyond its control
Pascal Rogé will not be performing at today's concert*

We are delighted to welcome the outstanding Australian pianist
Marilyn Meier-Kapavale
who makes her first appearance at St Mary's today,
and to congratulate her on her recent appointment as
Lecturer in Piano at the University of Southern Queensland

We are also pleased to advise that **St Mary's Music Foundation**
is now fully operational and is able to receive **tax-deductible donations**
in support of St Mary's musical endeavours, including
music scholarships, our concert series,
and the project to rejuvenate St Mary's pipe organ,
which is the oldest in Queensland.

Wishing you much musical enjoyment in 2008,
CHRISTOPHER WRENCH, *Director of Music*

MUSICAL FLOWERS

Two flower arrangements will be raffled at the end of concert:
\$2 (or \$5 for 3 tickets)

A special thank you to St Mary's flower team for preparing today's arrangements
and artist bouquets. Our flowers have been provided with generous assistance from

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Serenading the Moon

Louise King (*cello*)

Marilyn Meier-Kapavale (*piano*)

*featuring Ben Cornfoot, commedia dell'arte actor
as 'Pierrot' in Debussy's Sonata directed by
Tony Kishawi, Lightwire Productions*

CLAUDE DEBUSSY
1862 - 1918

Sonata for Cello & Piano in d
Lent, sostenuto e molto risoluto
Sérénade: Modérément animé
Final: Animé, léger et nerveux

Rêverie for cello and piano

MAURICE RAVEL
1875-1937

Piece en forme de Habenera

FRANZ LISZT
1811-1886

Two Legends for solo piano

I n t e r v a l

CÉSAR FRANCK
1822-1890

Sonata for cello and piano in A
Allegretto ben moderato
Allegro
Recitativo-Fantasia: Ben moderato-Molto lento,
Allegretto poco mosso

CLAUDE DEBUSSY

Sonate pour violoncelle et piano in d

Debussy wrote the Sonata for Cello and Piano in 1915. This sonata was one of a series of six instrumental sonatas which Debussy projected. At the time of his death from cancer in 1915, only three were completed. It is poignant that Durand, Debussy's publisher, retained the composer's title "Six Sonatas for Diverse Instruments" on the printed score even though only three sonatas exist. These last works of Debussy were composed with great difficulty under the combined duress of the First World War and the cancer that was killing him. These works were inspired by the grace, clarity and restraint of the 18th century French composers Rameau and Couperin. Indeed, he signed each of these works "Claude Debussy, musicien Français."

The Prologue is in ABA form, the Sérénade serves as a Scherzo, and the Finale as a dance movement. The Sérénade represents the distorted meanderings of a schizophrenic mind by avoiding metric/rhythmic regularity, tonal focusing, and the abrupt switching from one musical idea to what seems to be a totally unrelated idea. Also notable are the high, lyrical fragments suggestive of male falsetto singing. The last movement contains a wide variety of instrumental effects: wide shifts in tempi, exaggerated sections of rubato and the juxtaposition of unrelated tonalities. It is great fun to play.

About the mime:

Although Debussy later removed the original title 'Pierrot fait fou avec la lune', it retains an unmistakable element of commedia dell'arte and it could have been inspired by the Albert Giraud poem that was the basis for Schoenberg's Pierrot Lunaire. PIERROT (French for little Peter) is a French pantomime character. A buffoon, he wore a loose white tunic with big buttons, balloon sleeves, and white pantaloons. His face was painted white. A creation of Giuseppe Giaratone (1639-97), Pierrot was introduced to early 19th-century France by Deburau. The late 19th and early 20th century saw a renewed interest in Pierrot and other figures from the commedia dell'arte. They appeared in widely varied locations, in French symbolist poetry, in Italian verismo opera, in the ballets of Diaghilev and even in the films of Charlie Chaplin. Some particularly famous examples are Leoncavallo's I Pagliacci and Schoenberg's Pierrot Lunaire.

CLAUDE DEBUSSY (arr. Barry Turner)

Rêverie for cello and piano

Debussy said he wrote this work in 1890 in a hurry, purely for material consideration. It is a well known work originally for solo piano which has been reworked by arrangers many times and scored for wind band, string orchestra, string quartet or a single melodic instrument and piano. This version was introduced to me through a collection of French works edited by Julian Lloyd Webber, the cellist brother of Andrew Lloyd Webber, the famous musical composer. Today listeners and performers still find its melodic innocence delightful.

MAURICE RAVEL**Pièce en forme de Habanera**

Ravel was especially adept at translating Spain's sensual fragrances, sounds and native dance idioms into the realm of the instrumental miniature. His *Pièce en forme de habanera*, originally for voice, makes the point beautifully, and this transcription shows the work to be ideally suited to the cello's range and colour.

FRANZ LISZT**Two Legends for solo piano**

When Liszt withdrew into semi-religious retirement in the monastery of the Madonna del Rosario in Rome in 1863, he spent much time composing and the *Two Legends* date from this year.

St Francis of Assisi preaching to the birds is based on the legend of St Francis who marvelling at trees filled with birds said "Wait a little for me in the road, and I will go and preach to my little brothers the birds". He went into the field and began to preach to the birds and not one moved during the whole sermon; nor would they fly away until the Saint had given them his blessing. It is an evocative story, admirably suited for grand pianism and Liszt matched it with an equally evocative piece of bird-song in which the light and bright sounds of the chirping birds gradually give way to the more solemn and serious music of the "sermon". At the end the birds fly away in all four directions like a symbol of the cross.

On describing St Francis of Paola walking on the waves Liszt said "The boatmen refused to burden their barque with such an insignificant looking person, but he, paying no attention to this, walked across the sea with a firm tread." In the music we hear the menacing sounds of the waves and the tremendous swell of the waters, through which there sounds the St Francis theme floating serenely across the seascape. St Francis of Paola was Liszt's patron saint, which may be one reason why he retained a special affection for this piece during the remainder of his life.

I N T E R V A L**CÉSAR FRANCK****Sonata for cello & piano in A**

Cesar Franck composed his magnificent A major sonata in 1886, as a wedding gift for the great Belgian violinist Eugene Ysaÿe. Like Schubert's Arpeggione Sonata D.821, this is another work not originally designed for the cello, but has become enthusiastically assimilated into the repertory by cellists and listeners alike. Late in life, Franck openly regretted his failure to produce anything specifically for the cello. This transcription was prepared by Jules Desart, a professor at the Paris Conservatoire, with Franck's blessing. The introductory *Allegretto ben moderato* is intensely lyrical and the second movement is violently demonic. The third movement is a recitative with echoes of the Baroque and the final movement effortlessly develops the enrapturing canonic theme to a dramatic conclusion. The principle motifs are heard throughout each of the four movements, giving the sonata great architecture and thematic cohesion. This work runs the gauntlet of emotions and endurance for both the performers and listeners and is technically demanding for both the cellist and pianist as the maximum in intensity and power are demanded to give the work true symphonic proportions.

LOUISE KING migrated to Australia in 2003. She has an appetite for adventurous music making and has shared the stage with many of the world's great music stars such as Pavarotti, Nigel Kennedy, Steven Isserlis, Melvyn Tan, Yo Yo Ma, Genevieve Lapsy and Pascal Rogé. Her music-making is daring, vibrant and diverse since settling on Australian shores and she plays with a stylish freshness and breathtaking versatility. Louise performs professionally on both modern and baroque cello and has worked with the Australian Chamber Orchestra, Southern Cross Soloists, Topology, The Queensland Orchestra, Sirius Baroque Ensemble, Tulipwood Quartet and Deep Blue Orchestra. She has also enjoyed performing with Il Divo, Katie Noonan and Vince Jones, Andreas Boccelli and Josh Groban. Recent festival appearances include Queensland Music Festival, Brisbane, Barossa, Cairns, Bangalow and Sandgate Festivals, New England Bach Festival and in the concert series presented by Griffith University Conservatorium of Music, UQ School of Music, USQ, Brisbane City Hall and Ferry Road Chamber Music Players.



Future projects include a solo CD, *Blue Bamboo* with the Sydney Dance Company, chamber music performances in Cairns, Townsville, Brisbane and Stradbroke Chamber Music Festival and more coaching for the Australian Youth Orchestra. She records for the ABC classics 'atmospheres' label with Carisma and regularly performs with Sista Music. Louise has created Cello Dreaming to bring quality concerts and artists to her home area and Driftwood Ensemble to feed her passion for baroque music. She has premiered many new Australian works for solo cello and enjoys collaborating on multi-art projects and improvisation. As a chamber music artist and soloist, Louise has featured on BBC radio, ABC classics, 4mb and Hong Kong RTHK.

She is an award-winning graduate of the Royal Colleges of Music in Manchester and London and prior to moving to Australia, worked with the BBC Philharmonic, Northern Chamber Orchestra, Manchester Camerata, Halle Orchestra and Hong Kong Philharmonic. Louise studied cello with Emma Ferrand, Leonid Gorokhov and William Bruce and baroque cello with Richard Boothby and has performed in masterclasses with William Fleeth (Jacqueline du Pré's teacher) at Britten-Pears School Aldeburgh, Christophe Coin and Anner Bylisma at Manchester International Cello Festival, Christopher Bunting sponsored by Musician's Benefvolent Fund, Karine Georgian at Dartington Festival, Ralph Kirschbaum and Steven Isserlis at International Musician's Seminar Prussia Cove. She has worked with Phillip Pickett's New London Consort, Andrew Manze, "La Serenissima" and has performed in International Music Festivals such as Aldeburgh, York, Hong Kong, Dartington, Lake District and toured extensively for the UK chamber music scheme "Live Music Now!" founded by Yehudi Menuhin.

Dr MARILYN MEIER-KAPAVALE

Described by the eminent pianist and teacher Bela Siki as one of the most talented pianists of her generation, extraordinary critical acclaim has established her as one of the foremost interpreters of the piano today.

Born in Camden NSW, Marilyn began piano studies at the age of four with Pat McKee, then with Neta Maughan in Sydney and chamber music with William Primrose. She also worked with Ludwig Hoffman in Germany and in master classes with Jorge Bolet, Sergei Dorensky, Kendall Taylor, Ronald Smith, Andre Michel Schub and Guido Agosti.



At age fifteen, after winning the ABC-TV Quest 76, Marilyn went to the USA to study with Bela Siki at the University of Washington, Seattle, and then the College-Conservatory of Music, University of Cincinnati where she received the degree of Bachelor of Music (Hons), and Graduate Artist Diploma. In 1985 she won the City of Sydney Piano Scholarship in the Performing Arts Challenge.

As well as piano Marilyn studied chamber music with such notable artists as the LaSalle Quartet, Beaux Arts Trio, Dorothy Delay and the London Trio. She also studied harpsichord with world acclaimed Japanese artist Eiji Hashimoto.

While in the USA, she broadcast extensively on radio and television, won prizes in the National Beethoven Competition, the American Music Scholarship International Competition, and the Piano Teachers Congress of New York International Debut Competition. Marilyn performed as soloist with Seattle Symphony Orchestra, Seattle Youth and the Cincinnati Philharmonic. Marilyn continued her studies with Hans Leygraf at the Mozarteum in Salzburg, where she was awarded the Performance Diploma and finalist in the Mozart International Competition held in Salzburg.

On her return to Australia, Marilyn was named as an Australian Achiever, Finalist in the 1988 Young Australian of the Year Award and winner of the Channel Ten-TV Young Achiever's Arts Award. She has performed with the ABC Symphony Orchestras, the Australian Chamber Orchestra and in recital and chamber music in Australia, Japan, Europe, USA and the South Pacific.

Marilyn holds the degree of Doctor of Creative Arts from the University of Wollongong, and has held Lecturer posts at the University of Wollongong, Wesley Institute of Performing Arts, Sydney and James Cook University, Townsville. Currently Marilyn is Lecturer in Music (Specializing in Piano) at the University of Southern Queensland, Toowoomba, performs regularly as a soloist and chamber musician and is an examiner for the Australian Music Examinations Board. Marilyn has released three CDs "Just Chopin", "Liszt Legends" and "Country Gardens".



DIRECTOR Tony Kishawi creates productions and performances usually found touring with the Queensland Arts Councils ontour inschools program. Tony is also famous for creating Commedia del arte productions and teaching in and around Brisbane. www.lightwire.com.au

MIME ARTIST Ben Cornfoot has several years of training in clown theatre and commedia. He has performed to great acclaim in clown shows at The Powerhouse and The Judith Wright Centre, has toured with the Queensland Arts Council in the high school commedia show Cafeorani, is a member of The Angry Mime Collective and can be seen most months at their performance night. Ben also performs regularly at festivals and events both in Brisbane and up and down the coast.



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or

email organist@saintmarys.org.au

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Music @ St Mary's ...

Sunday 20 April, 3.00pm

Mystic Organ 'RESURREXIT'

Christopher Wrench performs Messiaen 'Les corps glorieux' & Tournemire

\$20 | \$10 concessions tickets at the door

Saturday 3 May, 5.00pm

Mystic Organ 'SERENE ALLELUIAS

Christopher Wrench - Bach & Messiaen 'L'Ascension'

\$20 | \$10 concessions tickets at the door

Saturday 17 May, 5.00pm

Mystic Piano 'AMEN of DESIRE'

Therese Milanovic & Sonya Lifschitz - Messiaen 'Visions of the Amen'

\$20 | \$10 concessions tickets at the door

Saturday 31 May, 5.00pm

Collusion 'TRIUMPHANT TALES'

Messiaen 'Quartet for the End of Time', and more...

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