

Emma Sullivan has performed in orchestras in Australia, New Zealand, Japan and the United States of America. Highlights have included touring Europe with the Melbourne Symphony Orchestra in 2014 and the 2008 Olympic Arts Festival with New Zealand Symphony Orchestra in Beijing. Emma's teachers have included Michael Morgan, Jeff Bradetich at University of North Texas and Steve Reeves at ANAM. During her studies, Emma received a number of awards, including Griffith University and Queensland Conservatorium medals and joint first prize in the Australian National Academy of Music Concerto Competition.

In 2012, Emma was awarded the Peter Mitchell Churchill Fellowship to undertake a two-month intensive study under renowned French double bass performer and pedagogue Thierry Barbe in Paris. Emma enjoys being a core member of Melbourne Chamber Orchestra, and engagements with the Melbourne Symphony Orchestra and Orchestra Victoria. Her current doctoral project, *Collaborative Contrabass*, is focused on researching, performing and promoting chamber music for the double bass.

In 2017 **Craig Hill** marks 26 years with the Melbourne Symphony. After formative studies with Phillip Miechel at the Victorian College of the Arts, Craig was a recipient of a German Academic Exchange scholarship, completing studies in Freiburg with Dieter Kloecker in 1991.

Following his solo debut with the Australian Brandenburg Orchestra in 1997, Craig has appeared at festivals throughout Australia, the United States and Denmark. Regular seasons as the ABO's Principal Clarinet and performances as Guest Principal with the Australian Chamber Orchestra and the Orchestra of the Antipodes have become a favourite feature of his calendar. As a guest of Concerto Copenhagen he has given over twenty performances of the celebrated clarinet solos in Mozart's *La Clemenza di Tito* at the Royal Danish Opera under the direction of Lars Ulrik Mortensen. His live recording of Mozart's Clarinet Concerto with the ABO under the direction of Paul Dyer has been released by ABC Classics.

In April 2009 he directed a mini-festival of period instrument chamber music, Concertino Copenhagen, which brought together musicians from Australia and Europe for concerts at the newly opened Melbourne Recital Centre. In 2010 Craig toured nationally as a guest artist with the ACO, performing chamber works by Beethoven, Schubert and Brahms on instruments of each period to critical acclaim.

The assistance of Northcote Town Hall staff in presenting this concert is gratefully acknowledged.

Born in Brisbane, **Brock Imison** began his study of the bassoon at the age of 13. In 1994 he joined the Queensland Conservatorium Music School, beginning his undergraduate studies there in 1997. Brock has appeared with the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, the Auckland Orchestra, and he tours regularly with the Australian Chamber Orchestra as Guest Principal Bassoon. In 2010, Brock performed as Principal Bassoon in the Maribor festival in Slovenia.

During 2001–02 Brock took up an acting bassoon/contrabassoon position with the Queensland Symphony Orchestra before moving to Sydney in 2003 after accepting an acting bassoon position with the Sydney Symphony Orchestra. In 2004, Brock won the position of Principal Contrabassoonist with the Melbourne Symphony Orchestra, which he currently holds. Brock also holds the title of Principal Contrabassoon with the Australian World Orchestra and performs regularly with various ensembles on historical bassoons.

Darryl Poulsen has held principal horn positions in European and Australian orchestras and performed throughout Europe, North America, South America, Asia and Australia. As a soloist, he has toured nationally with the Australian Brandenburg Orchestra, and internationally with the Australian Chamber Orchestra, occupying the position of principal horn in both orchestra for many years. He is also committed to historically informed early music performance, playing baroque and classical natural horns, as well as the romantic horn. He has performed and recorded as principal horn and soloist with The Joshua Rifken New York Bach Ensemble, Australian Brandenburg Orchestra, Cantus Cölln and the Orchestra of the Antipodes.

As a teacher, Darryl Poulsen has given master classes throughout Australia, Sweden and Asia and the United States of America. His former students can now be found in Australian and European orchestras. Darryl has formerly held the positions of Professor and Head of the School of Arts at the University of New England, Winthrop Professor of Music and Head of the School of Music at The University of Western Australia, and Professor of Music, Associate Dean (Academic) at the Conservatorium of Music, The University of Sydney. He graduated with distinction from the Conservatoria of Luxembourg, and Liège, Belgium in the horn classes of Professor Francis Orval, and holds the degrees of Doctor of Music and Master of Music from The University of Western Australia.

THE FRIENDS OF EUSEBIUS AND FLORESTAN



"prepare for and hasten the advent of a new, poetic future"
Robert Schumann, January 2, 1835. *Neue Zeitschrift für Musik*

Program

Crusell (1775-1838) Clarinet Quartet in D, Opus 7 (published 1823)

Allegro ma non tanto
Un poco Largo
Menuetto: Allegro
Finale: Allegro

Interval of twenty minutes

Franz Schubert (1797-1828) Octet in F, D 803 (composed 1824)

Adagio - Allegro
Adagio
Allegro vivace - Trio
Andante & variations
Menuetto & Trio: Allegretto
Andante molto - Allegro

Sarah Curro – *violin* | Monica Curro – *violin*
Christopher Moore – *viola* | Daniel Curro – *cello* | Emma Sullivan – *double bass*
Craig Hill – *clarinet* | Darryl Poulsen – *horn* | Brock Imison – *bassoon*

THE FRIENDS OF EUSEBIUS AND FLORESTAN brings together members of the *Melbourne Symphony Orchestra*, *Australian Romantic and Classical Orchestra* and the *Australian Brandenburg Orchestra* who share a passion for music of the 19th century played on period instruments and in the spirit of the first Romantics. The ensemble gave its debut at the Melbourne Recital Centre in 2013 with a program of works by Schumann and Brahms. The ensemble's name takes its cue from the two opposing alter egos of Robert Schumann: *Eusebius* - the dreamer and *Florestan* - the passionate and volatile romantic. While employing period instruments and aspects of performance style which lost favour during the twentieth century, of greater importance is music making in which (in the words of Schumann) "the poet speaks".

Tuesday May 9, 2017
Northcote Town Hall,
189 High St, Northcote

www.friendsofousebiusandflorestan.com

SCHUBERT DREAMING...

Bernard Henrik Crusell (1775 - 1838) Quartet in D op. 7

Crusell was born in Nystad, Finland, into a family of bookbinders. His musical gifts became apparent at an early age; at eight he was already playing clarinet with the local regiment; at thirteen he was taken away from his parents to play in a military band in Sveaborg. In 1791 the band relocated to Stockholm and he found himself directing the royal choir. After study in Berlin (1798) with Franz Tausch, a leading clarinet virtuoso, Crusell became more interested in composition, studying in Stockholm with Abbe Vogler and with Gossec in Paris (1803). Unsurprisingly, many of Crusell's compositions feature wind instruments, but his talent also extended to the composition of lieder, opera, and to the translation of operas such as Mozart's *Figaro*, Beethoven's *Fidelio* and Rossini's *Barber of Seville*, which received their first Swedish performances through his efforts.

The D major quartet dates from a much later period than his three concertos and two other quartets, and unites a virtuosic spirit with more searching and poetic ideas. The first movement contains second theme remarkably similar to Weber's slightly earlier clarinet quintet (1815); this is contrasted to the long cantabile lines of the opening melody which is first given by the violin and then the clarinet, echoing the opening of Mozart's clarinet Quintet KV581. The slow movement spins a richly gestured operatic melody and contains melting harmonic changes that we associate with Schubert, while the Menuetto straddles the middle ground between minuet and a proper scherzo. The trio is once more in a Schubertian mould, taking the shape of a poetic and occasionally dreamy *Ländler*. The finale is marked by exuberance in all the parts and lightning exchanges.

Franz Schubert (1797 - 1828) Octet in F, D 803

"Mr. Schubert's composition is worthy of the recognised talent of its author. It is light, pleasant and interesting; but its long duration might have been a burden on the attention of the listeners." Wiener Allgemeine Theater Zeitung (Vienna Theatrical News), April 1827.

In fact, it was precisely this expansive quality which Schubert sought to explore in the composition of the Octet. In the shadow of Beethoven, whose massive ninth Symphony had recently been completed, Schubert wrote to a friend *"I've been trying my hand at several instrumental things, for I have composed 2 quartets for violins, viola and cello and an octet and want to write one more quartet – in general this is how I want to prepare my way towards a large scale symphony"*.

The octet was commissioned by the talented amateur clarinetist Count Ferdinand Troyer, who served as a steward to the Archduke Rudolf, Beethoven's student and patron. It was composed in the same year as the *Rosamunde* quartet in A minor and its famous D minor twin, *Death and the Maiden*. The first private performance was given at the house of Count Troyer and evidently Schubert was quite pleased with it, as he offered it to two publishers in Leipzig in 1826. Both declined, and after only one public performance in 1827 the work remained largely forgotten until 1853 when it was published without the fourth and fifth movements. It was another two decades before a complete edition was published, after which the octet came to be regarded as a pinnacle of the chamber repertoire. Certainly it tests the stamina of the players! Cast in six expansive movements in direct homage to Beethoven's wildly popular Septet op 20 (1799), it commands a wide emotional range, from the other-worldly serenity of the *Adagio*, through to the vital, rhythmic insistence of the *Allegro vivace*. The *menuetto* looks backwards with nostalgia (will this be the last menuet?) and simultaneously forwards with longing, while the bucolic variations are imbued with the atmosphere of the bourgeois salon. The last movement has been subject to much criticism for its use of the Hungarian *gypsy style*. Indeed, it is full of all the virtuosity, pride, swagger and heroism befitting such a motley crowd of instruments!

Program notes by Craig Hill, May 2017.

Sarah Curro first started playing with the Melbourne Symphony Orchestra as a casual in 2001 before securing her spot in the First Violin section. Sarah grew up in Queensland and completed her Bachelor of Music in 1994 at the Queensland Conservatorium of Music, winning the Conservatorium Medal for Excellence. Subsequently Sarah studied, and then taught at the Hong Kong Academy for Performing Arts and was instrumental in introducing period performance practice concepts to the school. From 1999-2002 Sarah was a member of the Hong Kong Philharmonic Orchestra and during her time in Hong Kong was also concertmaster of the Hong Kong Bach Society Orchestra and a member of the Fiorini String Trio founded by Jeremy Williams.

In Australia, she has performed many times with the Australian Chamber Orchestra, and has been Guest Associate Concertmaster for the Tasmanian Symphony Orchestra and Guest Principal Second Violin, Associate Concertmaster and Concertmaster with Orchestra Victoria. More recently her association with the instruments made by Arts Music has inspired her to commission works of art, music, instruments and costume to encourage living Australian talent. The results have been featured in her ongoing concert series VOLUME.

Monica Curro is currently in her 20th year as Assistant Principal 2nd Violin of the Melbourne Symphony Orchestra, and was previously a core member of the Australian Chamber Orchestra. She graduated with a Bachelor of Music Degree from the Queensland Conservatorium of Music in 1987 and completed a Masters Degree at Michigan State University in 1991, studying with Walter Verdehr. She has played with the Sydney, Queensland and Tasmanian Symphony Orchestras, and as Concertmaster of the West Australian Symphony Orchestra and The Auckland Chamber Orchestra. In 2009 Monica was honoured to be invited as the only Australian to play in the World Orchestra for Peace conducted by Valery Gergiev for concerts in Poland and Sweden. She subsequently joined the orchestra for concerts in London, Salzburg, Abu Dhabi, New York and Chicago. Monica is also a member of the Australian World Orchestra.

Monica is a founding member of PLEXUS, a trio with Philip Arkinstall (clarinet), and Stefan Cassomenos (piano). Since launching in 2014, PLEXUS has commissioned over 100 composers, and given over 70 world premieres. In addition to regular performances at the Melbourne Recital Centre, PLEXUS has appeared at Elder Hall University of Adelaide, Port Fairy Spring Festival, Metropolis New Music Festival, ABC Sunday Live, and at the National Gallery of in Canberra.

Monica is a board member of the Australian Youth Orchestra, and a regular tutor of its orchestral and chamber music programs. She has taught violin at the University of Melbourne, the Victorian College of the Arts and the Australian National Academy of Music.

Previous to his appointment as Principal Viola of the Melbourne Symphony Orchestra, **Christopher Moore** spent the better part of 10 years gallivanting across the globe as Principal Viola of the Australian Chamber Orchestra. He learned quite a lot during this time and played with some of the finest musicians Australia and the world have to offer, but arguably the biggest influences in his life are his wife Jill (double bass/piano/ukulele) his daughters Isabella (Viola - her idea, not Christopher's!) and Dorothea (piano). Perhaps not the best combination for a killer family band but we will have to wait and see.

When not playing his viola, Christopher spends his time thinking of all the practice he should be doing while he brews beer and tends his ever expanding flock of chickens which include Silkies, Belgian d'Uccles, Silver Laced Wyandottes and Plymouth Rocks. Christopher plays on a 1937 Arthur E. Smith viola affectionately known as 'Martha' which he has strung up with gut strings (sheep gut, not chicken).

Dan Curro studied the cello first with Helen Holt and later with Matthew Farrell, Rosanne Hunt and Howard Penny. Dan was Principal Cello of the QYO for four years and participated in tours to Japan, Korea, Austria, Germany and Italy. Dan's musical interests are eclectic and his activities diverse. At the Queensland Conservatorium he studied contemporary improvisation under John Rogers and Ken Edie. He has recorded two albums with his contemporary vocal group, Plub. Reviewers described him as a "star performer" for a concert he gave with avante-garde/electronic musician Oxford Parker, in which he improvised on 6-string fretless bass guitar and completed Super Mario Bros. (Nintendo Entertainment System) in approximately six minutes as it was as projected onto a screen for a live audience.

Dan has also played baroque cello in many groups including the Australian Brandenburg Orchestra and the Badinerie Players. He is at home in an abundance of musical styles including baroque, classical, latin, jazz, hip hop, contemporary and what has become his (not so) secret passion: the historically informed performance of nineteenth century western art music.