

LOVE UNHEARD

Celebrating Queer Composers through Music

FEBRUARY 1, 2025 | 6PM AEDT
Victorian Pride Centre - Theatrette
79/81 Fitzroy St, St Kilda VIC 3182, Australia



PROGRAM

CHRISTOPHER HEALEY *PRIDE!* (World Premiere)* for piano, saxophone, and flute

EVE BEGLARIAN *I Will Not Be Sad in this World* for flute

PYTOR TCHAIKOVSKY *Waltz of the Flowers* for harp

MAISEY RIKA *Tangaroa Whakamautai* for harp and voice

CHRISTOPHER HEALEY *Mise En Scène: II. In Search of Kindness* for piano, saxophone, and flute

LUKE SEVERN *And other Lines: VII. Unwind my Riddle* for piano, saxophone, and flute

KYM ALEXANDRA DILLON *Scherzo* for piano, saxophone, and flute

CHRISTOPHER HEALEY *A Star, A Journey, A Fire* (World Premiere) for piano, saxophone, flute, viola, and harp

I. Butterflies

II. Distance Makes the Heart Grow Fonder

III. A Sea that Breaks Against the Shore of Life

IV. Home is Where the Heart is

V. To Love Would Be an Awfully Big Adventure

GERSHWIN-WILD *The Man I Love* for piano

Duration: 60 minutes

*A gift to the community from Mark Chambers and Francis Ponce

PERFORMERS

ADAM MCMILLAN Piano

NIELS BIJL Saxophone

ELIZA SHEPHARD Flute

WILLIAM CLARK Viola

CRISTIANO TERRA Harp

ENSEMBLE CANE*

*Ensemble CANE refers to Christopher Healey, Adam McMillan, Niels Bijl, and Eliza Shephard.



PROGRAM

NOTES



FANFARE FOR MIDSUMMA: **PRIDE!**

Composed by Christopher Healey
Performed by Adam McMillan (piano), Niels Bijl
(saxophone), and Eliza Shephard (flute)

Commissioned by Mark Chambers and Francis Ponce for the Victorian Pride Centre for the occasion of the Midsumma Festival 2025, PRIDE! is a short fanfare celebrating the vibrancy and diversity of queer pride. Designed for a small ensemble with flexible instrumentation, it is a joyous celebration of the inclusive nature of LGBTQIA+ pride, and the mission of both the Pride Centre and the Midsumma Festival's mission to bring people together through live art and community-focused events.

This work can be performed by any musicians wishing to celebrate PRIDE! in all its forms. The music is available here: <https://tinyurl.com/pridefanfare>

I WILL NOT BE SAD IN THIS WORLD

Composed by Eve Beglarian
Performed by Eliza Shephard (flute)

Based on an Armenian troubadour song, I WILL NOT BE SAD IN THIS WORLD is a uniquely beautiful work for alto flute (or bass flute) accompanied by a pre-recorded audio track made purely from the composer's own singing. The result is a fluid interplay between the live flute and the composer's multi-tracked and processed vocal sonorities.



WALTZ OF THE FLOWERS

Composed by Pytor Tchaikovsky
Performed by Cristiano Terra (harp)

Waltz of the Flowers is a piece of orchestral music that features in the second act of Tchaikovsky's festive ballet 'The Nutcracker.' He told his fellow musicians that, "It's awfully fun to write a march for tin soldiers, and a waltz for flowers!" During this time Tchaikovsky was experiencing some emotional turmoil after the death of his sister. Whilst at sea, Tchaikovsky penned much of the music for 'The Nutcracker,' and often struggled for inspiration. He famously used his fear of mice to create the dynamic music for the army of mice and the battle. He used the love he had for his sister to create the iconic melodies from Waltz of the Flowers.

TANGAROA WHAKAMAUTAI

Composed by Maisey Rika
Performed by Cristiano Terra (harp & voice)

'Tangaroa Whakamautai' came about from the thoughts of, "Our mother earth is hurting – that's why we are having all these natural disasters. Why is that? Because man is taking everything out from the ground and causing an imbalance." 'Tangaroa Whakamautai' theoretically speaks about looking after our natural resources, in particular – the waterways.

It tells the story of a Māori myth and legend and pays respect to Tangaroa (God of the sea). The Te Reo Māori lyrics in this song are in the form of Kōrero pūrākau (Māori myth or legend) including direct references to whales and tides. These are all symbols that represent the ocean, thus linked to the Māori God Tangaroa.

MISE EN SCÉNE:

II. IN SEARCH OF KINDNESS

Composed by Christopher Healey

Performed by Adam McMillan (piano), Niels Bijl (saxophone), and Eliza Shephard (flute)

“Mise en Scène” (which translates to something along the lines of ‘setting the stage’) is a work in three movements that takes inspiration from three iconic scenes from three different films. The music is, however, not film music but rather is closer to the way in which an impressionist composer might respond to a painting. Which films the movements respond to will remain a mystery to perhaps give future musicologists something to argue about.

In Search of Kindness is a meditative and yearning reflection based around a famously moving monologue on the nature of life.



AND OTHER LINES: VII. UNWIND MY RIDDLE

Composed by Luke Severn

Performed by Christopher Healey (conductor), Adam McMillan (piano), Niels Bijl (saxophone), and Eliza Shephard (flute)

In 2019 Duo Obax commissioned composer Luke Severn to compose a short piece for their unusual wind pairing of oboe and soprano saxophone, with piano. Luke chose the poem 'Little birds of the night' by late nineteenth-century poet Stephen

Crane as the inspiration for his piece. The success of this collaboration led to a proposal for a much more extended work taking this existing little piece as its starting point. The result is this seven-movement collection of gorgeously mellifluous and at times haunting music for this unusual trio. Luke is thrilled to have reworked the piece for the musicians of the CANE ensemble.

UNWIND my riddle.

*Cruel as hawks the hours fly;
Wounded men seldom come home to die;
The hard waves see an arm flung high;
Scorn hits strong because of a lie;
Yet there exists a mystic tie.
Unwind my riddle.*

SCHERZO

Composed by Kym Alexandra Dillon

Performed by Christopher Healey (conductor), Adam McMillan (piano), Niels Bijl (saxophone), and Eliza Shephard (flute)

Scherzo is music directly inspired by the flower of the coastal-beard heath (*leucopogon parviflorus*); in this piece the paradoxes inherent in writing music about a flower result in a surreal interplay intended to excite the listener's imagination.

A STAR, A JOURNEY, A FIRE

Composed by Christopher Healey

Performed by Adam McMillan (piano), Niels Bijl (saxophone), Eliza Shephard (flute), William Clark (viola), and Cristiano Terra (harp)

This work was commissioned by Mark Chambers to celebrate the occasion of his 12th Anniversary with his partner, Francis, and incorporates into the work aspect of their time together. In its essence, this piece is an ode to enduring love.

The title of this piece is a literary portmanteau of various Shakespearian descriptions of love, including the following notable descriptions:

*Doubt thou, the stars are fire,
Doubt, that the sun doth move,
Doubt truth to be a liar,
But never doubt I love.*
Hamlet

*Love is a smoke rais'd with the fume of sighs; being purg'd, a fire
sparkling in lovers' eyes; being vex'd, a sea nourish'd with lovers'
tears; what is it else? A madness most discreet, a choking gall, and a
preserving sweet.*

Romeo & Juliet

*...Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
O no! it is an ever-fixed mark
That looks on tempests and is never shaken;
It is the star to every wand'ring bark,
Whose worth's unknown, although his height be taken.*

Sonnet 116

Each of the movements responds to some aspect of a long and enduring relationship, from the earliest flutterings to an abiding companionship that can face whatever comes, together.

The five movements of this work are thus titled:

- I. Butterflies**
- II. Distance Makes the Heart Grow Fonder**
- III. A Sea that Breaks Against the Shore of Life**
- IV. Home is Where the Heart is**
- V. To Love Would Be an Awfully Big Adventure**

BUTTERFLIES responds to the experience of 'butterflies in one's stomach' when one is romantically interested in someone. This movement is bubbling and effervescent, the harp, piano and flute combining to create fluttering textures of notes, while the viola makes tentative melodic overtures throughout.

DISTANCE MAKES THE HEART GROW FONDER is full of the yearning one has while separated from your partner, where one often finds their thoughts occupied by their absence, finding reminders of them in the smallest things. The movement

ends with a return to the climactic material from the first movement, which symbolises a joyous reunion after a time apart.

A SEA THAT BREAKS AGAINST THE SHORE OF LIFE is a phrase that came to me unbidden, and seemed exactly right. I suspect it is at least partially an allusion to the stoic philosopher, Marcus Aurelius, who wrote “Be like the cliff against which the waves continually break; but it stands firm and tames the fort of the water around it.” The title, however, inverts this, making love a great sea and life the shore upon which it breaks.

Interestingly, the notion of water being in fact stronger than rock comes up often as well in early Greek philosophers like Seneca, Chinese philosophers like Lao Tzu and many other places. Given enough time, water will carve a mighty chasm through even the most unyielding of mountains. Love is therefore the water in this metaphor, able to overcome, to flow around, and ultimately to find a way through life at its most obstinate.

This third movement is therefore full of glistening cascades, rollicking motions and phrases that seem to ebb and flow like ocean swell. The middle of the movement takes the metaphor of waves to an even more impressionistic level, with the ensemble producing flurries of notes that evoke waves crashing against a shore then retreating to reveal something pristine beneath.

HOME IS WHERE THE HEART IS pays homage to a piece of music that held personal significance for Mark and Francis, a Filipino children's song called Bahay Kubo, which is a type of stilt house built to be resilient to the tropical storms of the Philippines. Interestingly,

the Bahay Kubo is also considered more broadly as a symbol of community and of working together to make each others' lives better. The movement starts with a statement of the original music, fairly close to its original form, which is then joined by a countermelody and developed. The melody takes on a new harmonisation in the middle of the movement, lending it a more romantic character, before it gently winds down like a music box coming to a stop.

The fifth and final movement, **TO LOVE WOULD BE AN AWFULLY BIG ADVENTURE**, is a reference to J.M. Barrie's Peter Pan, where the title character proclaims “to die would be an awfully big adventure”. The narrator goes on to speculate that perhaps if Peter had gone with Wendy, he might have instead proclaimed “to live...” rather than “to die...” I have confused the issue further by bringing love into it, however, I can't help but think that to live without love would not be so grand an adventure.

The start of the movement tips the hat to an African song called Jambo Bwana, but then turns towards recapitulating material from earlier movements, albeit in a new music context. Here, earlier material is rendered with a heart-warming, fairy-tale quality that carries the work through to what I think of as an “into the sunset” ending.

May love flourish and endure, always and forever.



THE MAN I LOVE

Composed by Gershwin-Wild

Performed by Adam McMillan (piano)

In contrast to the Grand Fantasy on 'Porgy and Bess', which uses a number of Gershwin's melodies but within a single span, the Seven Virtuoso Études (1976) does exactly the opposite. Here, seven Gershwin songs are treated separately as études, or studies, a form most closely associated with Chopin.

Strictly speaking, an étude addresses some particular technical difficulty. As Chopin's Études go well beyond that definition in their effect, however, so Wild's handling of the seven Gershwin songs transcends any mere technical achievement. That said, the virtuosic demands which Wild's Études make are incredible, as is suggested by their governing title, and they address almost every piano technique known to the best players. Beyond presenting technical demands, they are delicious pieces to savour such as his third étude, 'The man I love' which makes extensive use of difficult polyrhythms.





ARTIST

BIOGRAPHY

MARK CHAMBERS

ORGANIZER

Mark is the concert organizer and founder of the brand, Love Unheard.

A wannabe musician, Mark wants to create spaces for Queer artists to perform, when and where they want to.

Mark has lived in India, Singapore, Indonesia, Kenya and the USA. He has seen the best and worst of humanity in his travels and as an advocate for mental health (he is Bipolar and proud) and for the queer community, he desires for a world where love, in all its forms, is celebrated and shared. He tries to play the Piano and the harp.

This is the first concert Mark has produced but won't be the last. Love Unheard will be back at Midsumma in 2026.



CHRISTOPHER HEALEY

COMPOSER

Christopher Healey is a Melbourne-based composer whose music spans solo works to full orchestral scores, from one-minute miniatures to 80-minute operas. Known for his eclectic and evocative style, his compositions range from transfixingly tender to disturbingly macabre. Christopher strives to engage modern audiences by blending lyrical melodies, extended harmonies, contemporary textures, and innovative forms.

Holding a Bachelor of Music (Honours) from the University of Queensland and a PhD in Composition, he has studied with renowned composers such as Gerard Brophy, Robert Davidson, and Daron Hagen, and received mentorship from Carl Vine, Nico Muhly, and Missy Mazzoli, among others.

With a catalogue of over 90 diverse works, Christopher has been commissioned by organizations and ensembles worldwide, including the Melbourne Symphony Orchestra (Cybec), Omega Ensemble, Camerata—Queensland's Chamber Orchestra, and the BRON Saxophone Quartet. His accolades include the Alan Lane Award, the A.G. Francis Prize, and multiple composition competition placements.

In 2024, Christopher co-founded Ensemble CANE with Adam McMillan, Niels Bijl, and Eliza Shephard, a group dedicated to championing Australian composers and underappreciated voices in contemporary music.



ADAM MCMILLAN

PIANO

Adam McMillan is a Melbourne-based pianist, performing regularly as a recitalist, chamber musician, and concerto soloist. He has received awards including first prize in the MRC Great Romantics Competition, the Musica Viva Chamber Music Prize and first prize in the Queensland Piano Competition. Adam performs as one half of Duo Piaggio alongside violinist Kyla Matsuura-Miller, and is a member of the newly emerging Ensemble CANE.

Recent performance highlights include duet recitals with Garrick Ohlsson for Musica Viva, Rachmaninoff's Third Piano Concerto with Bendigo Symphony Orchestra, Huon Music Festival, Gippsland Fine Music Festival, Australian Digital Concert Hall, Musica Viva Morning Masters series, Queensland International Chamber Music Competition (QICMC), Peninsula Summer Music Festival, Brisbane Baroque Festival, Canberra International Music Festival, and the Australian Showcase at the Sydney International Piano Competition. Adam's performances have been broadcast on ABC Classic FM, 3MBS, and 4MBS.

Adam studied at the Australian National Academy of Music (ANAM) with Timothy Young. Prior to studying at ANAM, he attained a Bachelor of Music under the tutelage of Jenni Flemming at the Queensland Conservatorium, where he was a recipient of the Sir Samuel Griffith Scholarship, and graduated with First Class Honours and a University Medal. During his studies, Adam also received guidance in masterclasses and lessons from distinguished pianists such as Sir András Schiff, Dame Imogen Cooper, Sir Stephen Hough, and Daniil Trifonov. From 2018-2019, he was the recipient of the Margaret Schofield and Mel & Nina Waters scholarships with Melba Opera Trust.



NIELS BIJL

SAXOPHONE

Niels Bijl Born in the Netherlands, Niels Bijl looks back on a vibrant and extremely successful career in Europe, and, since January 2020, embraces a new and exciting life as a performing artist, chamber musician, collaborator, project organiser and lecturer in Victoria, Australia.

Some of Niels' career highlights include working with legendary conductors Valeri Gergiev, Lorin Mazel, Mariss Jansons and Jaap van Zweden, with orchestras like the Royal Concertgebouw Orchestra, World Orchestra for Peace and Anima Eterna. CD recordings with his world renowned Aurelia Saxophone Quartet, recorder player Ronald Moelker and saxophonist Jay Byrnes.

Since his arrival in Australia Niels has started collaborations with the MSO, Musica Viva, Orchestra Victoria, Melbourne Recital Centre, Melbourne University, Monash University, VCA Secondary School and residencies at ANAM, Tempo Rubato and Brighton/Bayside Council. Amongst his most precious collaborations are his duo with harpsichordist Peter Hagen, pianist Georgina Lewis, the ASHA Trio and The Australasian Saxophone Collective.



Sharing his passion and knowledge with future generations, Niels has also set up statewide educational projects with The Clinch Academy and The Baritone Institute Australia. Niels Bijl is a Chamber Music/Saxophone Lecturer at Monash and teaches saxophone at VCASS (Victorian College of the Arts Secondary School).

ELIZA SHEPHARD

FLUTE

Eliza Shephard attended the Australian National Academy of Music (ANAM) 2016-18 studying with Virginia Taylor and has also obtained a Bachelor of Music (Honours) from the Australian National University in Canberra, and a Master of Music from Griffith University, Brisbane. A fervent contemporary musician, Eliza has established a course on experimental flute techniques, 'The Extended Flute', and is a specialist on the Glissando Headjoint, which she researched extensively as part of her Master of Music.

Eliza is passionate about amplifying the voices of female musicians and composers and her yearly month-long 'March of the Women' recording project was instigated in 2020. In 2024 'March of the Women: Connecting Australia' showcased 31 works by Australian composers, performed by Australian artists across three CD volumes. 2024 brought the total tally of works recorded under the March of the Women banner to 155 pieces.

Her talents as a flute player and creative artist earned her the position of a finalist in the Classical Freedman Fellowship in 2021, and as the ABC's Classic Artist in Residence in 2023. She has received many accolades for the boldness and imagination she brings to her projects, and her orchestral solo performance of Matthew Hindson's House Music in February 2024 the Melbourne Symphony Orchestra was celebrated with high acclaim. Eliza is currently a Teaching Associate at Monash University and is a recipient of the Ian Potter Emerging Performers Fellowship through ANAM.



WILLIAM CLARK

VIOLA

William Clark joined the viola section after more than a decade performing as a freelancing artist. During this time he performed in guest principal and tutti roles with the Tasmanian and Melbourne Symphony Orchestras, Orchestra Victoria, and the Australian Chamber Orchestra. Following a year as an emerging artist with the ACO in 2012, he was made a core member of the ACO Inspire quartet.

His love of chamber music has led him around the globe, performing in France, the Netherlands, Belgium, Italy, Austria, Hong Kong, and the UK, as well as every major music festival in Australia.

An advocate for new music, William has premiered many Australian works by composers including Don Kay, Melody Eötvös, Matt Laing and Larry Sitsky.

Following full-scholarship study at the University of Melbourne and the Australian National Academy of music, William performed in masterclasses with Laurence Power, Ning Feng and William Coleman, as well as extensive string quartet study abroad with members of the Takács, Belcea, Alban Berg, Juilliard, Hagen, Doric, and Artemis String Quartets.

When not playing the viola, William can be found either running marathons, or forcing his colleagues to look at photos of his dogs.



CRISTIANO TERRA

HARP

Born in Brasília, Brazil, Cristiano Terra began his harp studies at the age of 15. A natural talent, Cristiano achieved remarkable success early on, winning two prestigious soloist prizes at the age of 19. He holds a Bachelor's degree in Harp Performance from the Federal University of Rio de Janeiro and a Master's degree from the University of Arizona, where he served as a Teaching Assistant—a role that shaped his passion for teaching and mentoring.

Cristiano has performed in Brazil, the United States, Canada, China, and New Zealand as a recitalist, concerto soloist, and chamber musician. As a harp teacher, Cristiano's achievements are even more significant. He founded the harp ensemble Citharis, a group of 17 harpists, and established two harp courses at renowned music schools in Santa Catarina. He taught over 30 students simultaneously in three cities. Cristiano performed with his students in 14 different cities, leaving his legacy in the harp community of Santa Catarina/Brazil.

In 2019, Cristiano decided to trade his harp, fame, and fortune for the honour and glory of being a migrant in New Zealand. Poised with a magnificent toilet brush, he has shone his light in bathrooms across Auckland's finest hotels. While the joy of brushing toilets squeaky clean has been the blast he has deeply longed for in his life, Cristiano had considered giving the harp a second opportunity.

Today, Cristiano Terra is thrilled to debut his artistry in Australia, blending humour, resilience, and passion in a performance that marks a triumphant return to the stage.



ENSEMBLE CANE

Ensemble CANE is a collaboration between Australian composer, Christopher Healey, and the extraordinary musicians, Niels Bijl (saxophone), Adam McMillan (piano) and Eliza Shephard (flute).

CANE presents repertoire to delight and stir modern hearts and minds. They champion & foster contemporary works by Australian composers, present undiscovered gems and breathe fresh life into classic masterworks.





COMPOSER

BIOGRAPHY

EVE BEGLARIAN

I Will Not Be Sad in this World

Eve Beglarian is a composer, performer, and audio producer. In 2009, Beglarian traveled down the Mississippi River by kayak and bicycle, a journey documented and explored in much of her recent work. She created BRIM, an ensemble dedicated to performing the repertoire of The River Project. Other major projects include the music-theater piece *Descent* and the long-term project *A Book of Days* that aims to create multimedia pieces of text, music, and visuals for each day of the year.

With the support of her 2015 Grants to Artists award, Beglarian traveled throughout the United States to meet with artists, including Juanita Leonard, who, Beglarian explains, "... has a roadside church near Montgomery, LA, where she makes art and ministers to outcasts. With my friends and colleagues Matt Petty and David Steele, I have spent a great deal of time with Juanita, attending, serving, and performing at her church, getting to know her congregation, and having many long conversations." In 2015, Beglarian also continued to build her project *A Book of Days* and created works based on her experiences during her travels. These pieces include *Dust* (2015), featuring the Prophet Isaiah Henry Robinson, and *You Look for Truth Deep Within Me* (2015), in memory of Sandra Bland.



Beglarian's concert music has been commissioned by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the Voices of Ascension, and the Paul Dresher Ensemble, among many others.

Beglarian's compositions for music theater include music for *Animal Magnetism* (2000), *Mabou Mines' Obie Award-winning Dollhouse* (2009), *Ecco Porco* (2002), *Choephora* (2006), and *Shalom Shanghai* (2013), all directed by Lee Breuer; *Forgiveness* (2000), a collaboration with Chen Shi-Zheng and Noh master Akira Matsui; and the China National Beijing Opera Theater's production of *The Bacchae*, also directed by Chen Shi-Zheng (1996).

Beglarian has collaborated with a number of choreographers, including Ann Carlson, Robert La Fosse, Victoria Marks, Susan Marshall, David Neumann, and Take Ueyama; and with visual and video artists including Cory Arcangel, Anne Bray, Vittoria Chierici, Barbara Hammer, Kevork Mourad, Shirin Neshat, Bradley Wester, and Judson Wright. Recordings of Eve's music are available on the labels Koch, New World, Cantaloupe, Innova, Naxos, Kill Rock Stars, and on ECM.

Previous to receiving her 2015 Robert Rauschenberg Award, Beglarian received grants from Meet the Composer, the Rockefeller MAP Fund, a Greenfield Prize (2009), and a McKnight Visiting Composer Fellowship (2009).

Beglarian received her B.A. from Princeton University in 1980 and her M.A. from Columbia University in 1983.

KYM ALEXANDRA DILLON

Scherzo

Kym Alexandra Dillon is an award-winning composer, pianist, and presenter currently based in Melbourne and Geelong. She is continuously engaged across a broad spectrum of genres and contexts, from contemporary classical composition, orchestration and arranging, through to jazz performance, accompanying, community choir leading and public speaking about music.

She completed a Bachelor of Music Performance Honours in composition at the Victorian College of the Arts in 2012, studying under such teachers as Anthony Lyons, Christine McCombe, Mark Pollard, and John McCaughey. In 2023 she completed her Masters of Composition at the University of Melbourne, under supervisors Elliott Gyger and Melody Eötvös, receiving first class honours. While undertaking this course she was awarded the 'Completion scholarship' enabling her to stage a performance of her large-scale song cycle *Diapsalmata: Portrait of a Self*. She was also awarded the Melbourne Recital Centre/ Melbourne Conservatorium of Music Composition Award for 2024.

As a composer Kym has had original works commissioned by such groups as the Melbourne Symphony Orchestra, Astra Chamber Music Society, Musica Viva, Australian Youth Orchestra, HOMOPHONIC, Melbourne Recital Centre, Forest Collective, and Inventi Ensemble; and her music has been performed in Australia, Canada, the U.K., North America, Romania and Italy. Her work is often inspired by reflections on the nature of imagination and creation — what it means to create and what our creative compulsion says about us. In 2022 she was named the inaugural 'Continuo Composer' by the Continuo Commissioning Circle, enabling her to compose a new, extensive work for the exciting prog-baroque ensemble *Croissants & Whiskey*.

In 2022 Kym premiered her largest work to date, the song cycle *Diapsalmata: Portrait of a Self*, with baritone Stephen Marsh and Forest Collective, a piece which was nominated as a finalist for the

prestigious 'Work of the Year - Large Ensemble' category in the national APRA-AMCOS Art Music Awards 2023, alongside works by Liza Lim and Paul Dean. The piece sets a collection of passages from philosopher Søren Kierkegaard to tell Kym's own story of unearthing identity and personhood. In reviewing the concert, Myron May from mymelbournearts.com wrote that "Dillon's skill at bringing highly complex thoughts through classical music, opera and philosophy so seamlessly together is ingenious."

As a pianist Kym often performs in her own chamber works, such as her Sonata for Piano (2019), and Sonata for Flute and Piano (2021), but also regularly in jazz/contemporary contexts. At 2022's National Liederfest she was awarded 'best accompanist in the finals' for her work accompanying soprano Miriam Whiting-Reilly. She has toured with artists such as Simon Gleeson and Natalie O'Donnell, Gorgi Coghlan, Ian Stenlake, Anna-Lee Robertson, and The Voice season 2 winner Harrison Craig.

Kym is also a conductor for the charity Creativity Australia's 'With One Voice' program, which seeks to connect people from different walks of life through community singing. As part of this role she conducts two large choirs each week, having led them to perform at venues such as the Melbourne Town Hall, Melbourne Recital Centre, and the Monash carols in Jells Park. Her work with these choirs has been featured multiple times on Australian television including the ABC and Channel Nine.



Biography and picture taken from Kym Alexandra Dillon's website

GEORGE GERSHWIN

The Man I Love

George Gershwin was born in Brooklyn, New York, on 26 September 1898, and began his musical training at thirteen. At fifteen he quit high school to work as a pianist and 'song plugger' for a music publisher, and soon he was writing songs. Swanee, introduced by Al Jolson, brought Gershwin his first real fame. But it was George and his older brother Ira who became the dominant Broadway songwriters to emerge during the 1920s, creating a ceaseless flow of brisk, infectious rhythms and affectingly poignant ballads. Working together, they fashioned the words to fit the melodies with a 'glove-like fidelity'. This

extraordinary collaboration led to a succession of 22 musical comedies, among them *Lady, Be Good!* (1924), *Oh, Kay!* (1926), *Funny Face* (1927), *Strike Up The Band* (1927 & 1930), *Girl Crazy* (1930), and *Of Thee I Sing* (1931), the first musical comedy to win a Pulitzer Prize.

Over the years, Gershwin songs have also been used in numerous films and in the award-winning stage musicals *My One And Only* (1983) and *Crazy For You*, which opened on Broadway in 1992. *Crazy For You* is loosely based on *Girl Crazy*, with a new libretto by Ken Ludwig, and has an impressive roster of George and Ira songs including two previously unpublished songs. *Crazy For You* opened in the West End on 3 March 1993 at the Prince Edward Theatre.



From his early career Gershwin had ambitions to compose serious music. Asked by Paul Whiteman to write an original work for a special modern concert to be presented at Aeolian Hall in New York on 12 February 1924, Gershwin, who was hard at work on a musical comedy, barely finished his composition in time. But from the first low chuckle of the solo clarinet and its spine-tingling run up the scale. *Rhapsody In Blue* caught the public's fancy and opened a new era in American music.

In 1925 the eminent conductor Walter Damrosch commissioned Gershwin to compose a piano concerto for the New York Symphony Society. Many feel that this *Concerto In F* is Gershwin's finest orchestral work. Others opt for his *An American In Paris* (1928) or his *Second Rhapsody* for piano and orchestra, which he introduced with himself as pianist with the Boston Symphony under Koussevitzsky in 1932.

Gershwin, fascinated by the DuBose Heyward novel *Porgy*, recognised it as a perfect vehicle for opera using blues and jazz idioms. What he called a 'folk opera', *Porgy And Bess* (co-written with Dubose and Dorothy Heyward and Ira Gershwin) was the Gershwin brothers' most ambitious undertaking, tightly integrating unforgettable songs with drama. *Porgy And Bess* was first performed in Boston on 30 September 1935 and opened on Broadway on 10 October. In addition to its 1942 and 1953 revivals and subsequent world tours, it was made into a major motion picture in 1959.

In 1937 George Gershwin was at the height of his career. His symphonic works and three *Preludes For Piano* were becoming part of the standard repertory for concerts and recitals, and his lighter songs had brought him ever increasing fame and fortune. It was in Hollywood, while he was working on the score of *The Goldwyn Follies*, that George Gershwin collapsed and on 11 July 1937 died of a brain tumour. He was not quite 39 years old. Countless people throughout the world, who knew George Gershwin only through his work, were stunned by the news as if they had suffered a personal loss. John O'Hara summed up their feelings at the time: 'George Gershwin died July 11, 1937, but I don't have to believe it if I don't want to'.

Today, George Gershwin's works are sung and played with ever greater frequency than they were in his brief lifetime. The songs and concert pieces are proving to be not in the least ephemeral as a glance at the pages of any record catalogue will quickly show.

Taken from Boosey and Hawkes' website
Picture from Bettmann

CHRISTOPHER HEALEY

PRIDE!, Mise En Scène: II. In Search of Kindness, and A Star, A Journey, A Fire

Christopher Healey is a composer of music for modern hearts and minds—solo pieces to full-bodied orchestral scores, one-minute miniatures to 80-minute operas, transfixingly tender to disturbingly macabre. Modern listeners are multi-dimensional and emotionally complex; contemporary art music should be the same.

Melbourne-based composer Christopher Healey holds a Bachelor of Music (Composition), Honours (Class I), from the University of Queensland. He has studied with renowned Australian composers Gerard Brophy and Robert Davidson. From 2018 to 2019, he also undertook further composition studies with the eminent American composer Daron Hagen. Additionally, he has received mentoring from Australian composers Carl Vine, Christopher Gordon, and Holly Harrison, as well as American composers Nico Muhly, Christopher Cerrone, and Missy Mazzoli.

Christopher Healey's music is eclectic in style, atmospheric, and evocative, ranging from the transfixingly tender to the disturbingly macabre. He strives to create an emotionally and intellectually meaningful journey for his listeners, engaging and challenging them by combining the warmth of lyrical melodies with extended harmonies, contemporary textures, and unusual musical forms. His catalogue comprises over 90 diverse works, including instrumental and vocal compositions, choral music, full-bodied orchestral scores, a set of miniatures, and a chamber opera.

He has received commissions from ensembles and arts organizations in Australia, China, France, Holland, and the USA, including the Melbourne Symphony Orchestra

(Cybec), Rockhampton Symphony Orchestra, Bendigo Symphony Orchestra, Omega Ensemble, 4MBS Classic FM, Camerata—Queensland's Chamber Orchestra, the BRON Saxophone Quartet, Divisi Chamber Singers, BoB - Best of Brass, Ensemble Francaix, Ensemble Fabrique, the Nickson Quartet and many others. Christopher has also received prizes including the Alan Lane Award, the A.G. Francis Prize, second place in the Arcadia Winds Composition Competition, second place in the ANZVS Composition Competition, and the Australian Postgraduate Award.

In 2024, Christopher, Adam McMillan, Niels Bijl & Eliza Shephard joined forces to create Ensemble CANE, a new ensemble that champions the words of composers past and present, with a focus on Australian composers and underappreciated voices.



MAISEY RIKA

Tangaroa Whakamautai

Maisey Rika is a contemporary Māori composer and singer. After growing up singing with her mother and aunties, Rika officially began her musical career at age 13. Her first recording, *E Hine* (1997) – a collection of Māori traditional songs recorded with her school choir, Hato Hohepa (St Joseph's Māori Girls College) where she was lead soloist – went double platinum, also winning the Mana Reo, Best Māori Language Album at the 1998 New Zealand Music Awards where Rika was also nominated for Best Female Vocalist at just 15 years old.

Since then, Rika has produced five acclaimed original albums, all of which have all reached NZ's Top 40 Album Chart and received numerous music awards. Her first of these was a self-titled E.P *Maisey Rika* (2008), then *Tohu* (2009), followed by *Whitiora* (2012), *Tira* (2016) and *Ngā Mata o te Ariki Tāwhirimātea* (2020), an album created during Aotearoa's time in lockdown due to Covid-19. Her vision for the album was to create a new resource depicting the ancient and sacred stories of The 9 Stars of Matariki according to Māori. To complete the album, Rika called upon 10 of Aotearoa's finest music producers to bring each waiata to life. Her waiata *Hiwa-i-te-rangi* is a Top 20 finalist for the prestigious APRA Silver Scroll Award alongside her waiata *Waiti Waitā*, which is a Top 5 finalist for the APRA Maioha Award. The awards take place in October 2021.

Widely regarded as a national treasure, Rika has toured extensively internationally and shared

stages with Grammy Award winners such as India Arie, John Legend, Blind Boys of Alabama and George Kahumoku Jr. Closer to home, she has played with a whose-who of contemporary musicians, and has inspired many local artists such as Stan Walker, Teeks and Rob Ruha. Her soulful and elegant style traverses a musical palette of Te Reo, folk, acoustic, soul and easy listening, bringing her international stardom that is deeply grounded in Aotearoa.

Rika was born and raised in the Bay of Plenty Te Moana-a-Toi, where she currently lives with her whānau.



LUKE SEVERN

And other Lines: VII. Unwind my Riddle

Conductor, Composer, and Concert Cellist Luke Severn possesses a musical voice of great versatility and passion. Noted for his expressive performances and dynamic and engaging personality he is emerging as an artistic tour de force in the Australian musical landscape.

Luke is currently the Artistic Director and Principal Conductor of the Bendigo Symphony Orchestra and Artistic Director of The Gisborne Singers with whom he has had the privilege of conducting some of Australia's top classical artists including Teddy Tahu Rhodes, Charlotte Miles, The Seraphim Trio and Merlyn Quaife AM. Recent conducting highlights include Beethoven's 9th Symphony, Rachmaninoff Piano Concerto No.3 and a staged production of Purcell's opera, Dido and Aeneas, with the Gisborne Singers and the Macedon Ranges Chamber Orchestra. Also a champion of new composition and Australian works, he has conducted world premieres of works by Cally Barlett, Christopher Healey, Matan Franco and Elena Kats-Chernin.

As a soloist, Luke is a champion of both the standard concerto literature and new exciting works for cello and orchestra. In recent seasons he has performed as a soloist with The Monash Academy Orchestra, The Frankston Symphony Orchestra, The Essendon Symphony Orchestra, Monash Sinfonia and the Melbourne Sinfonia among others. In 2018 Luke gave the Australian Premiere of the Concerto for Cello and Strings (2008) by British-Bulgarian composer Dobrinka Tabakova.

A highly sought-after chamber musician, Luke has performed in many festivals and chamber music series throughout Australia, Europe and North America with Australian and International artists. In recent seasons (2017, '18 & '19) Luke toured the complete piano trio cycles of Brahms, Mendelssohn and Beethoven across North America and Australia. He is a member of the Klara Quartet, with violinist Rachael Beesley, violist Simon Oswell and pianist Andrea Katz. In November 2019 Luke gave his New York City debut performing alongside NYC-based composer and pianist Evan Fein as part of a recital tour of both the East and West coasts of the USA. In 2022 the pair toured Victoria, culminating in recording of their first album together, featuring

Brahms Cello Sonata No.1 and Evan Fein's Cello Sonata No.2 written for Luke, to be released on all major streaming platforms in Spring of 2022.

Luke performs regularly with his duo partner, pianist, Elyane Laussade on both cello and voice (Baritone) with whom he recorded his debut album Humanation in 2018 for cello and piano. His chamber music prowess has culminated in Luke being the Artistic Director of The Gippsland Fine Music Festival.

As a composer, Luke's music has been performed throughout Australia, Europe, North America and Asia. He has written for many of Australia's finest virtuosi, including pianist Yasmin Rowe, oboist Briana Leaman, vocalists Kelsey Cotton and Merlyn Quaife AM, and saxophonist Joseph Lallo; who debuted Luke's Concerto for Saxophone and String Orchestra (2020). Other recent commissions include Transfiguring the Sky for the Preston Symphony Orchestra (2021) and his 7 movement suite, and other lines written for Duo Obax and Yasmin Rowe and recorded by ABC Classic, available on all major streaming platforms.



Picture from
LessonFace

PYOTR ILYICH TCHAIKOVSKY

Waltz of the Flowers

Pyotr (Peter) Ilyich Tchaikovsky was born on May 7, 1840, in Votkinsk, Vyatka region, Russia. He was the second of six children (five brothers and one sister). His father, named Ilya Chaikovsky, was a mining business executive in Votkinsk. His father's ancestors were from Ukraine and Poland. His mother, named Aleksandra Assier, was of Russian and French ancestry.

Tchaikovsky played piano since the age of 5, he also enjoyed his mother's playing and singing. He was a sensitive and emotional child, and became deeply traumatized by the death of his mother of cholera, in 1854. At that time he was sent to a boarding school in St. Petersburg. He graduated from the St. Petersburg School of Law in 1859, then worked for 3 years at the Justice Department of Russian Empire. In 1862-1865 he studied music under Anton Rubinstein at the St. Petersburg Conservatory. In 1866-1878 he

was a professor of theory and harmony at the Moscow Conservatory. At that time he met Franz Liszt and Hector Berlioz, who visited Russia with concert tours. During that period Tchaikovsky wrote his first ballet 'The Swan Lake', opera 'Eugene Onegin', four Symphonies, and the brilliant Piano Concerto No.1.

As a young man Tchaikovsky suffered traumatic personal experiences. He was sincerely attached to a beautiful soprano, named Desirée Artot, but their engagement was destroyed by her mother and she married another man. His homosexuality was causing him a painful guilt feeling. In 1876 he wrote to his brother,

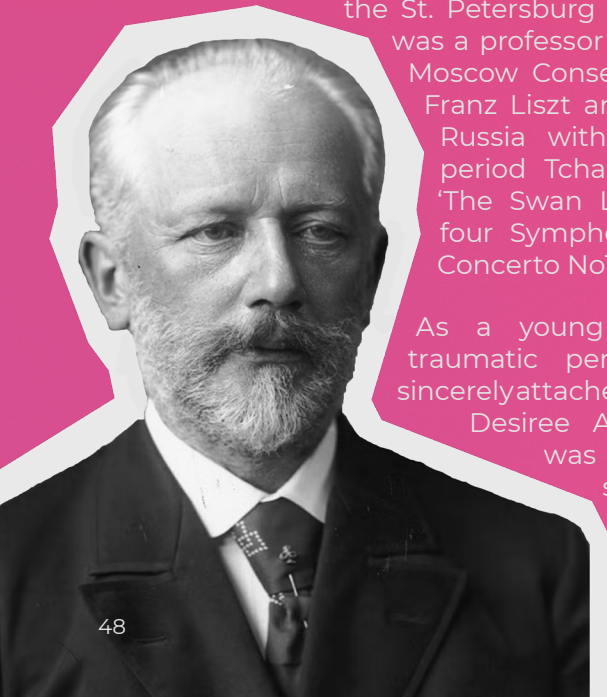
Modest, about his decision to "marry whoever will have me." One of his admirers, a Moscow Conservatory student

Antonina Ivanovna Milyukova, was persistently writing him love letters. She threatened to take her life if Tchaikovsky didn't marry her. Their brief marriage in the summer of 1877 lasted only a few weeks and caused him a nervous breakdown. He even made a suicide attempt by throwing himself into a river. In September of 1877 Tchaikovsky separated from Milyukova. She eventually ended up in an insane asylum, where she spent over 20 years and died. They never saw each other again. Although their marriage was terminated legally, Tchaikovsky generously supported her financially until his death.

Tchaikovsky was ordered by the doctors to leave Russia until his emotional health was restored. He went to live in Europe for a few years. Tchaikovsky settled together with his brother, Modest, in a quiet village of Clarens on Lake Geneva in Switzerland and lived there in 1877-1878. There he wrote his very popular Violin Concerto in D. He also completed his Symphony No.4, which was inspired by Russian folk songs, and dedicated it to Nadezhda von Meck. From 1877 to 1890 Tchaikovsky was financially supported by a wealthy widow Nadezhda von Meck, who also supported Claude Debussy. She loved Tchaikovsky's music and became his devoted pen-friend. They exchanged over a thousand letters in 14 years; but they never met, at her insistence. In 1890 she abruptly terminated all communication and support, claiming bankruptcy.

In 1883-1893 Tchaikovsky wrote his best Symphonies No.5 and No.6, ballets 'The Sleeping Beauty' and 'The Nutcracker', operas 'The Queen of Spades' and 'Iolanta'. In 1888-1889, he made a successful conducting tour of Europe, appearing in Prague, Leipzig, Hamburg, Paris, and London. In 1891, he went on a two month tour of America, where he gave concerts in New York, Baltimore, and Philadelphia. In May of 1891 Tchaikovsky was the conductor on the official opening night of Carnegie Hall in New York. He was a friend of Edvard Grieg and Antonín Dvořák. In 1892 he heard Gustav Mahler conducting his opera 'Eugene Onegin' in Hamburg. Tchaikovsky himself conducted the premiere of his Symphony No.6 in St. Petersburg, Russia, on the 16th of October, 1893. A week later he died of cholera after having a glass of tap water. He was laid to rest in the Necropolis of Artists at St. Aleksandr Nevsky Monastery in St. Petersburg, Russia.

Taken from IMDb's website
Mini-Biography by Steve Shelokhonov
Picture from Getty Images



EARL WILD

The Man I Love [Transcriber/Arranger]

Earl Wild was a pianist in the grand Romantic tradition. Considered by many to be the last of the great Romantic pianists, this eminent musician is known internationally as one of the last in a long line of great virtuoso pianists/composers. Often heralded as a super virtuoso and one of the Twentieth Century's greatest pianists, Earl Wild was a legendary figure, performing throughout the world for over eight decades. Major recognition is something Mr. Wild has received numerous times in his long career. He was included in the Philips Records series entitled *The Great Pianists of the 20th Century* with a double-disc devoted exclusively to piano transcriptions. He has been featured in *TIME Magazine* on two separate occasions; the most recent was in December of 2000 honoring his eighty-fifth birthday. One of only a handful of living pianists to merit an entry in *The New Grove Dictionary of Music and Musicians*, Mr. Wild is therein described as a pianist whose technique, "Is able to encompass even the most difficult virtuoso works with apparent ease."

Earl Wild was born on November 26, 1915 in Pittsburgh, Pennsylvania. As a child his parents would often play opera overtures (such as the one from Bellini's *Norma*) on their Edison phonograph. As the recordings were playing, the three yearold Earl would go to the family piano, reach up to the keyboard, find the exact notes, and play along in the same key. At this early age, he displayed the rare gift of absolute pitch. This and other feats labeled him as a child prodigy and led immediately to piano lessons

As a teenager, Mr. Wild had already composed many works and piano transcriptions as well as arrangements for chamber orchestras that were regularly performed on the local radio station. He was invited at the age of twelve to perform on radio station KDKA in Pittsburgh (the first radio station in the United States). He made such an impression that he was asked to work for the station on a regular basis for the next eight years. Mr. Wild was only fourteen when he was hired to play *Piano and Celeste* in the Pittsburgh Symphony Orchestra under the baton of Otto Klemperer. With immense hands, absolute pitch, graceful stage presence, and an uncanny facility as a sight-reader and

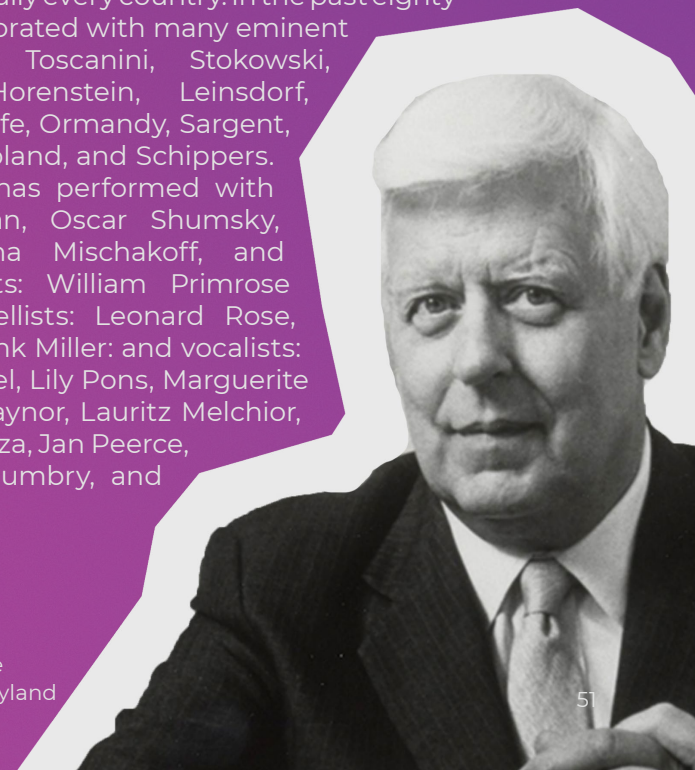
improviser, Earl Wild was well equipped for a lifelong career in music.

During World War II, Mr. Wild served in the United States Navy as a musician, playing 4th flute in the Navy Band. He performed numerous solo piano recitals at the White House for President Roosevelt and played twenty-one piano concertos with the U.S. Navy Symphony Orchestra at the Departmental Auditorium, National Gallery, and other venues in Washington, D.C. During those two years in the Navy he was frequently requested to accompany First Lady Eleanor Roosevelt to her many speaking engagements, where he performed the National Anthem as a prelude to her speeches.

Earl Wild has participated in many premieres. In 1944 on NBC radio, he performed the Western World premiere of Shostakovich's Piano Trio in E minor. In France, he was soloist in the world premiere performance of Paul Creston's Piano Concerto in 1949. He gave the American premiere of the work with the National Symphony in Washington, D.C. In December of 1970, with Sir Georg Solti and the Chicago Symphony, Mr. Wild gave the world premiere of Marvin David Levy's Piano Concerto, a work specially composed for him.

Mr. Wild has appeared with nearly every orchestra and performed countless recitals in virtually every country. In the past eighty-nine years he has collaborated with many eminent conductors including; Toscanini, Stokowski, Reiner, Klemperer, Horenstein, Leinsdorf, Fiedler, Mitropoulos, Grofe, Ormandy, Sargent, Dorati, Maazel, Solti, Copland, and Schippers. Additionally, Earl Wild has performed with violinists: Mischa Elman, Oscar Shumsky, Ruggerio Ricci, Mischa Mischakoff, and Joseph Gingold; violists: William Primrose and Emanuel Vardi; cellists: Leonard Rose, Harvey Shapiro, and Frank Miller; and vocalists: Maria Callas, Jenny Tourel, Lily Pons, Marguerite Matzenauer, Dorothy Maynor, Lauritz Melchior, Robert Merrill, Mario Lanza, Jan Peerce, Zinka Milanov, Grace Bumbry, and Evelyn Lear.

Taken from Earl Wild's website
Picture from University of Maryland





Presented by
Mark Chambers and Francis Ponce

Produced by
Mark Chambers and Christopher Healey