



TEAM OF PIANISTS



www.teamofpianists.com.au

BRILLIANT AUSTRALIAN AND INTERNATIONAL PERFORMERS IN HERITAGE SETTINGS

Recognised for consistent presentation of top-class performances, the Team of Pianists is supported by enthusiastic audiences, who treasure the privilege of experiencing excellent performances at close range, often in heritage venues.

The Team and their artists bring audiences into contact with great music, providing a vital sense of connection with the past. Fine solo and chamber

works, chosen specially with particular venues and performers in mind, form the basis of the Team's programmes, exciting listeners' emotions and intellect.



The Team is proud to present some of the best Australian and international artists, those known for their depth of understanding and expression, alongside outstanding younger artists, whose interpretations have not only technical brilliance, but artistic sensitivity also. The Team's concerts offer a special opportunity for audiences and artists to connect with each other, experiencing the wonders of past and present.

We invite you to attend our concerts, to experience an exciting world of real music, as well as to have the opportunity of connecting with great music and musicians, in wonderful places.

Darrin Coote

...closer...better...chamber music as it was intended...

TEAM OF PIANISTS

2021 RIGG BEQUEST CLASSIC MUSIC

Glenfern, East St Kilda
Sunday April 18, 3.00pm and 6.30pm

Where the Wild Sings Are!: Songs of Animals and Beasts...
a concert inspired by the world of animals

Icon Trio - Justine Anderson (soprano), **Vivien Hamilton** (mezzo-soprano), **Jeannie Marsh** (alto) - and **Robert Chamberlain** (piano)

PROGRAM

In the Dark Times (2020) - Becky Llewellyn (Premiere live performance)
(Icon Trio and Robert Chamberlain)

El Grillo – Josquin des Prez (c. 1450–1521) (with guest baritone **Angelo Delsante**)

The Avian World....

The Silver Swan - Orlando Gibbons (1583–1625)
(Icon Trio)

Le Coucou (The Cuckoo) from *Troisième Suite, Premier Livre de Pièces de Clavecin*
(1785) - Louis-Claude Daquin (1694-1772)

La Linotte Effarouchée (The Startled Bird) - François Couperin (1668 - 1733)
(Robert Chamberlain – piano)

Poisoning Pigeons in the Park – Tom Lehrer (1928-)
(Jeannie Marsh - alto, Robert Chamberlain - piano)

A menagerie of Animals...

Le Bestiaire (The Book of Beasts) – Francis Poulenc (1899–1963)

1 - *Le dromadaire* (The Dromedary) 2. - *La chèvre du Thibet* (The Goat from Tibet)

3 - *La sauterelle* (The Grasshopper) 4 - *Le dauphin* (The Dolphin)

5 - *L'écrevisse* (The Crab) 6 - *La carpe* (The Carp)

(Vivien Hamilton - mezzo-soprano, Robert Chamberlain - piano)

-Programme order continued overleaf -

Sonnet on a Monkey (from *A Garland for Marjory Fleming*) – Richard Rodney Bennett (1936–2012)

The Monk and his Cat (from *Hermit Songs*) – Samuel Barber (1910–1981)
(Justine Anderson - soprano, Robert Chamberlain - piano)

The Owl and the Pussycat – Igor Stravinsky (1882 –1971)
(Vivien Hamilton – mezzo-soprano, Robert Chamberlain - piano)

Tilimbom (from *Trois Histoires pour Enfants*) – Igor Stravinsky
(Jeannie Marsh - alto, Robert Chamberlain – piano)

Big Beasts...

The Hippopotamus – Michael Flanders (1922-1975), Donald Swann (1923-1994)
(Jeannie Marsh - alto, Robert Chamberlain – piano)

INTERVAL

Curlews Fly – Sue Kirkpatrick (b. 1956)
(Icon Trio)

The Insect World...

The Fly (from *The Insect World*) – Richard Rodney Bennett
Glow-worms (from *The Insect World*)
(Justine Anderson - soprano, Robert Chamberlain - piano)

Le Moucheron (The Gnat) - François Couperin (1668 - 1733)
(Robert Chamberlain – piano)

The Eltham Copper Butterfly - Jane Thompson
(Icon Trio)

Ducks, Geese and Turkeys...

Villanelle des petits Canards – Emile Chabrier (1841-1894)
Ballade des gros Dindons – Emile Chabrier
(Vivien Hamilton - mezzo-soprano, Robert Chamberlain - piano)

Djilile (Whistling Ducks on a Billabong, 1986/89) - Peter Sculthorpe, from *Three Pieces for Piano*
(Robert Chamberlain – piano)

A Melancholy Lay (from *A Garland for Marjory Fleming*) – Richard Rodney Bennett

Humans and more...

The Pretty Maid Milking her Cow – Percy Grainger (1882-1961)
(Justine Anderson - soprano, Robert Chamberlain - piano)

La Bandoline (humans with ridiculous coiffured hairstyles which causes them to stagger around) - François Couperin (1668 - 1733)
(Robert Chamberlain – piano)

The Gnu – Michael Flanders, Donald Swann
(Jeannie Marsh - alto, Robert Chamberlain – piano)

an Animal Medley to finish...

El Condor Pasa (If I Could) – Jorge Milchberg, Daniel Robles, lyrics by Paul Simon
Blackbird – John Lennon, Paul McCartney
Skylark – Hoagy Carmichael, Johnny Mercer
(Icon Trio, Robert Chamberlain – piano)

Notes on our Program

We three singers from the ICON TRIO (Justine Anderson, Vivien Hamilton, Jeannie Marsh) along with pianist Robert Chamberlain from THE TEAM OF PIANIST's would like to dedicate our performance of a curated animal music, a program titled WHERE THE WILD SINGS ARE, to a remarkable singer, musician and woman - Dr Jane Manning, who died on March 31.

This concert is part of the “Rigg Bequest 2021 Concert Series” on Sunday April 18, our livestream performance coming from the National Trust property ‘Glenfern’ as part of the Team of Pianists Rigg Bequest 2021 Music in Historic Venues Concert series.”

Jane was a much lauded singer throughout the world, achieving plaudits for her championing of contemporary vocal repertoire and her promotion and education of young singers. To those of us who knew her she was a caring and inspiring teacher, and a human being who had the energy to remain friends with her past pupils over the decades - right up to her passing. If Jane were here we would say

to her “Dear Jane, thank you for being such a shining beacon of light. We have been inspired by your spirit, passion and integrity in music”. Jane’s life was one well-lived. She will be missed. Our thoughts to her husband, composer Anthony Payne.

***In the Dark Times* (2020) - Becky Llewellyn (Premiere live performance)**

Across the globe, we are not yet through our unexpectedly dark times. ***In the Dark Times*** goes to the solace of nature with an assurance that the spirit will rise in better times as we remember and retell our stories of 'the dark times'. It is a message of hope and the strength of surviving and thriving through truth-telling. (Becky Llewellyn)

Josquin des Près (1450-1521) - *El Grillo (The Cricket)* (1505)

This is a light piece with a bouncy melody whose whimsical repetitions paint a picture of the happy cricket who loves his singing. The Italian text “Dale beve grillo canta” means “Give him a drink so he can go on singing”.

The cricket is a good singer
Who can hold a long note
Of drinking the cricket sings
The cricket is a good singer
But he doesn’t do what birds do,
After they’ve sung a bit,
They go somewhere else,
The cricket always stays put
And when the weather is hottest
He sings solely for love
The cricket is a good singer
Who can hold a long note
Of drinking the cricket sings
The cricket is a good singer

Orlando Gibbons (1583-1625) - *The Silver Swan* (1610)

This is the most famous and beautiful madrigal by Orlando Gibbons. Originally scored for 5 voices it has been arranged for 3 female voices by Russell Robinson. The madrigal presents the legend that swans sing only just before their deaths - hence the expression “swan song” meaning a farewell or final appearance of a person’s career.

The silver swan, who living had no note,

When death approached, unlocked her silent throat;
Leaning her breast against the reedy shore,
Thus sung her first and last, and sung no more: "Farewell, all joys;
Oh death, come close mine eyes;
More geese than swans now live, more fools than wise.

Francis Poulenc (1899-1963) - *Le Bestiaire ou Cortège d'Orphée* (1919)

In 1919 a live recitation of poetry by Guillaume Apollinaire inspired Poulenc to set his poetry to a song cycle, 'Le Bestiaire'. Originating in the ancient world, bestiaries were made popular in the Middle Ages in illustrated volumes that described various animals and even rocks. The natural history and illustration of each beast was usually accompanied by a moral lesson. Poulenc chose six poems by Apollinaire - The dromedary/The Tibetan goat/The grasshopper/The dolphin/The crayfish and The carp which inspired the poet to create his melancholy and yet joyful miniatures. Poulenc commented that "my Apollinaire songs must be sung without emphasizing the ludicrousness of certain phrases. *Le Bestiaire* is a most serious work."

from <https://www.oxfordlieder.co.uk/song/1485>

Le dromadaire

Guillaume Apollinaire
Avec ses quatre dromadaires
Don Pedro d'Alfaroubeira
Courut le monde et l'admira
Il fit ce que je voudrais faire
Si j'avais quatre dromadaires.

The dromedary

English Translation © Richard Stokes
With his four dromedaries
Don Pedro d'Alfaroubeira
Roamed the world and admired it
He did what I would like to do
If I had four dromedaries too.

La chèvre du Thibet

Guillaume Apollinaire
Les poils de cette chèvre et même
Ceux d'or pour qui prit tant de peine
Jason ne valent rien au prix
Des cheveux dont je suis épris

The Tibetan goat

English Translation © Richard Stokes
The hair of this goat and even
The golden hair that so preoccupied
Jason, cannot match
The head of hair I'm smitten with.

La sauterelle

Guillaume Apollinaire
Voici la fine sauterelle
La nourriture de Saint Jean

The grasshopper

English Translation © Richard Stokes
Behold the delicate grasshopper,
The food Saint John was wont to eat.

Puissent mes vers être comme elle
Le régal des meilleures gens.

Le dauphin

Guillaume Apollinaire
Dauphins, vous jouez dans la mer,
Mais le flot est toujours amer.
Parfois, ma joie éclate-t-elle?
La vie est encore cruelle.

L'écrevisse

Guillaume Apollinaire
Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses,
À reculons, à reculons.

La carpe

Guillaume Apollinaire
Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps!
Est-ce que la mort vous oublie,
Poissons de la mélancolie.

May my verses likewise be
A feast for the elite.

The dolphin

English Translation © Richard Stokes
Dolphins, you play in the sea,
Though the waves are briny.
Does my joy at times erupt?
Life is still cruel.

The crayfish

English Translation © Richard Stokes
Uncertainty, O! my delights
You and I we progress
As crayfish progress,
Backwards, backwards.

The carp

English Translation © Richard Stokes
In your pools, in your ponds,
Carp, how you live for aeons!
Does death forget you,
Fish of melancholy?

Translations by Richard Stokes, from *A French Song Companion* (Oxford, 2000)

The Owl and the Pussycat - Igor Stravinsky (1882 –1971)

The Victorian poet Edward Lear is best known to us because of his limericks and nonsense poetry. Lear was the youngest of 21 children and was restless character - a wanderer, which is reflected in his later Nonsense songs (1870). These poems are based on nonhuman characters with the central actions involved a pair or group of nonhumans undertaking a journey.

Igor Stravinsky used Lear's poem THE OWL AND THE PUSSYCAT for his 1966 song of the same name. It is a charming little twelve-tone piece that he wrote for his wife, Vera. The piece sets Edward Lear's nonsense poem for voice and one-voice piano line doubled at the octave.

Emanuel Chabrier (1841-1994) - *Villanelle des petits canards* (1890) & *Ballade des gros dindons* (1890)

These two songs come from *Six Mélodies* (1890), which Chabrier called his “volailles” [fowl songs are charming and have made them his most performed songs in concert. The waddling ducks of Rosemonde Gérard (1889) make one smile as they go on their way “paddling and waggling like good country folk”; and the portentous turkeys of Edmond Rostand are mocked for their bourgeois self-importance who “look like plump merchants, partial to the practical and the useful. They consider love and its sweet songs too trifling a diversion.”

Villanelle des petits canards

Words: Rosemonde Gérard

Source: *Les pipeaux*: Chapter

"Rustica," Poem #15.

Publisher: Alphonse Lemerre, 1889.

Villanelle of the Little Ducks

Music: Emmanuel Chabrier

Source: *Six Mélodies*, No. 2.

Publisher: Enoch, January 1890, No. 1691

Dedication: à Mademoiselle Mily-Meyer

The duck may be the bird with the widest cultural presence. Its waddling gait and preposterous quack have endeared the duck to generations of humans, and it is believed that the duck is the funniest of animals, involved in more jokes than any other bird or beast.

A villanelle is a French poetic form with a characteristic rhyme scheme built around two recurring refrain lines. Gérard's published poem adheres to the traditional villanelle format of five stanzas of three lines each and a concluding quatrain. Chabrier's song adds four stanzas (stanzas 6-9, beginning with "Dans le beau vert d'épignards" and ending with "dodus, lustrés et gaillards") that the poetess never published.

They go, the little ducks,
all on the bank of the river,
like fine country folk!

Paddlers and wrigglers,
happy from muddying the clear water,
they go, the little ducks.

They seem a little gullible,
but they go about their business
like fine country folk!

In the water full of tadpoles,
where a flimsy weed quivers,
they go, the little ducks,

marching in scattered groups,
at a steady pace
like fine country folk!

In the fair spinach-green
of the damp watercress bed,
they go, the little ducks,

and though a bit snarky,
they are of good-natured humor
like fine country folk!

Making, in chattering circles,
a veritable riot of noise,
they go, the little ducks,

chubby, glossy and jolly,
they are jolly in their own way,
like fine country folk!

Amorous and nasal,
each with its crony,
they go, the little ducks,
like fine country folk!

Ballad of the Stout Turkeys

Music: Emmanuel Chabrier (1841 - 1894)

Source: *Six Mélodies*, No. 3.

Publisher: Enoch, January 1890, No. 1699

Dedication: à Mademoiselle Jeanne Granier

Les gros dindons, à travers champs,
d'un pas solennel et tranquille,
par les matins, par les couchants,
bêtement marchent à la file,

The stout turkeys, they cross fields
with a step solemn and untroubled,
at dawn, at dusk,
stupidly march in a line,

devant la pastourelle qui file,
en fredonnant de vieux fredons,
vont en procession docile
les gros dindons!

Ils vous ont l'air de gros marchands
remplis d'une morgue imbécile,
de baillis rogués et méchants
vous regardant d'un œil hostile;
Leur rouge pendeloque oscille;
ils semblent, parmi les chardons,
gravement tenir un concile,
les gros dindons!

N'ayant jamais trouvé touchants
les sons que le rossignol file,
ils suivent, lourds et trébuchants,
l'un d'eux, digne comme un édile;
Et, lorsque au lointain campanile
l'Angélus fait ses lents *din! dons!*
ils regagnent leur domicile,
les gros dindons!

Prud' hommes gras, leurs seuls penchants
sont vers le pratique et l'utile,
pour eux, l'amour et les doux chants
sont un passe-temps trop futile;
Bourgeois de la gent volatile,
arrondissant de noirs bedons,
ils se fichent de toute idylle,
les gros dindons!

before the shepherdess who sings,
humming an old tune,
they go in docile procession,
the stout turkeys!

They seem like fat merchants,
filled with an imbecile haughtiness,
like bailiffs, arrogantly and spitefully
watching you with a hostile eye;
Their red wattles oscillate,
they seem, among the thistles
gravely to hold a council,
the stout turkeys!

They have not ever found moving
the sounds that the nightingale makes,
they follow, clumsy and stumbling,
one among them, dignified as a magistrate;
And when from the distant bell tower,
the Angelus makes its slow *ding! dong!*
they return to their homes,
the stout turkeys!

Sages stout, their only inclinations
are to the practical and useful,
for them, love and its sweet songs
are a pastime too trifling;
Philistines of the race of birds,
rotund with black paunches,
they care nothing for any romance,
the stout turkeys!

LIVING COMPOSERS

Becky Llewellyn studied composition for several years with Graeme Koehne at Adelaide University's Elder Conservatorium where she received her Master of Music (Composition) degree. Known for her lyrical style, she has written extensively for chamber groups, choirs, orchestras and been performed nationally

and internationally. In 2006, her chamber opera on the lives of four intertwined artists, *The Portrait, a musical portrait of Stella Bowen*, was premiered in Adelaide and travelled with Co-Opera to four states. More recently, Becky has turned her attention to sacred music and choral works and is currently finalising a string quartet composition. In 1991, she initiated the first Composing Women Festival which celebrated women composers and their works, a festival which later was held in Melbourne, Sydney and Canberra. She remains actively involved in advocating for women in music.

More on Becky's works can be found at www.beckyllewellyn.com.

Sue Kirkpatrick (Curlews Fly)

Victorian choir leader and music teacher Sue Kirkpatrick has sung in choirs all her life, and has a passion for harmony and unaccompanied singing. Sue runs choirs and African drumming classes on the Mornington Peninsula.

Jane Thompson (The Eltham Copper Butterfly)

Jane has had a long and multi-faceted musical career as a singer, multi-instrumentalist, choir leader, workshop leader and song-writer. Jane lives in Castlemaine in regional Victoria, and often celebrates Australia's unique and endangered flora and fauna through her songs.

ARTISTS

Icon Trio

Icon Trio is a vocal ensemble of three Melbourne-based classical singers: Justine Anderson (soprano), Vivien Hamilton (mezzo-soprano) and Jeannie Marsh (alto). The trio was formed in 2011 for the *VoxPix* "voices and images" project, in which they collaborated with instrumentalists, choir, animator, and visual artist James Yuncken to provide a live soundtrack to a film of glowing, icon-inspired artworks. *VoxPix* inspired the trio to continue creating and commissioning multidisciplinary performance projects, exploring vocal music from the Medieval era to today.

Justine, Vivien, and Jeannie each bring decades of performance experience to *Icon Trio*. Their experiences cover a diverse range of vocal genres including: contemporary chamber ensemble, cabaret, historically-informed early music, contemporary music-theatre, plus more familiar classical repertoire. Their

combination of specialist expertise enables them to explore a broad range of repertoire, integrating new and old music.

In 2012 they began their *Scots Haiku* project, commissioning 11 Australian composers to set to music the haiku of Scottish poet Bruce Leeming. Over the following years, the trio went on to perform these works in events around Melbourne and in regional Victoria. They continued the Scottish/Australian theme in collaboration with Team of Pianists, performing at concerts with Robert Chamberlain in Barwon Park (2016) and Rippon Lea (2017). In 2019 *Icon Trio* performed at Melbourne Recital Centre in *Generations* – a program of music by Australian women composers, curated by Justine Anderson. The members of *Icon Trio* are delighted to be working again with Team of Pianists.

Justine Anderson - soprano

Justine Anderson completed her Masters degree in voice at the Victorian College of the Arts in 2008 and a fellowship at the Australian National Academy of Music in 2015. She has had wide performance experience as both a soloist and ensemble singer and a particular interest in contemporary classical music.

Justine's passion for contemporary music has seen her perform works by masters such as Boulez, Berio, Grisey, Dench, Varese, Eno, Foss, Lang, Crumb, Messiaen, Feldman, Furrer, Gubaidulina, Salonen and Ligeti. Her performances with new music groups include; Bang on a Can, Arcko Symphonic Ensemble, Three Shades Black, Six Degrees Ensemble, Icon Trio, Hutes, Astra, Melbourne University's New Music Studio, JOLT, Forrest Collective and as a guest artist at A.N.A.M in 2016 and 2017.

An increasing interest in the collaboration process has seen Justine work with a variety of Australian composers including Annie Hui-Hsin, Helen Gifford, Chris Dench, James Hullick and Evan Lawson.

Justine's opera roles with the opera company Emotionworks include Michaela in Carmen, The Witch in Hansel and Gretel, Tosca in Tosca and Violetta in La Traviata. In 2013 she played Brunhilda as part of a collaboration between Emotionworks and Opera Australia's Melbourne Ring Festival.

Other highlights include a performance as a nightclub singer in the short film 'The Black Pine Road', a role in the play Orphanage of Animals (Awarded the Medal of Ulm, Germany 2012) and Matthew Hindson's opera Love Death Music Plants.

Justine has also worked with Inventi Chamber Ensemble, The Team of Pianists and as a soloist in various Oratorio performances. Festival performances include Bendigo International Festival of Exploratory Music, Canberra Festival, Melbourne International Arts Festival, Port Fairy Spring Festival, Darebin Music Feast and Melbourne Fringe Festival.

In 2008 she recorded for the ABC the Australian premiere of the Alberto Ginastera work Cantata for Magic America as part of the Simplot International Masterclass Series and again performed this important work in 2011 in a concert at the Australian National University to celebrate the Bicentenary of Argentina. In 2016 Justine recorded Jonathan Mills Ethereal Eye and performed this work as part of the Melbourne Festival.

Vivien Hamilton - mezzo-soprano

Vivien Hamilton studied musicology with Professor David Tunley (French Baroque music practice) ‘Chevalier de *L'Ordre des Palmes Académiques*’ at the University of Western Australia where she also studied art song and lieder with acclaimed Australian Soprano Molly McGurk. Vivien made her opera debut in 1983 at the International Festival of Perth in the role of ‘Phylidel the Airy Sprite’ in Henry Purcell’s *King Arthur* (dir. John Milsom (WAAPA)). And her professional debut in Handel’s ‘Messiah’ in 1981 with the University Choral Society (Dir. Peter Bandy) in Kalgoorlie.

Vivien moved to London after graduation and studied with contemporary music specialist Jane Manning, and opera repetiteur David Mason. Her studies involved participating in masterclasses hosted by early music specialists Emma Kirkby, Anthony Legge, Anthony Rooley and Evelyn Tubb from the *Consort of Musicke*. Vivien toured as ‘Papagena’ in The Magic Flute (Ivan Fischer, conductor) with Kent Opera (UK) in 1987 and sang (and danced) with New Sadlers Wells Opera in “The Merry Widow” with Sarah Brightman. She sang as member of the BBC Singers in Schönberg’s ‘Gurrelieder’ (Pierre Boulez, conductor) accompanying soprano Jessye Norman for the Albert Hall PROMS. Other projects took her from UK to France, Finland, Canada, China, and finally back to Australia where she returned to musical study - Masters degree level at the University of Melbourne with Opera Australia (teacher, Margaret Haggart).

Vivien has always had a broad range of musical interests - and she is equally

comfortable as oratorio and opera soloist, or ensemble singer, in concert, on film or on stage; and enjoys performing music from a broad range of eras.

“Vivien Hamilton is the star of the show. Words are subtly coloured ...an approach which is in sympathy with the music.”

Early music: project collaborations with Australian early music groups Ancient Hermony, Ensemble Solasta, e21, Ludovico's Band, Consort Eclectus, the Australian Brandenburg Orchestra, Orpheus Ensemble, Ormond College Choir, Ensemble Gombert; and accompanists Rosemary Hodgson (Lute), Samantha Cohen (Theorbo), Priscilla Taylor (Harpsichord) and Ann Murphy (Harpsichord). Vivien formed a strong bond with Collegium Symphonic Chorus (WA), whose director Dr Margaret Pride is well known for her experience in baroque choral style.

Oratorio: many, including JS Bach 'St John Passion' (with Peter Schrieir (for the Festival of Perth, 1983), Haydn 'Little Organ Mass', Mozart 'Requiem', Faure 'Requiem', Vivaldi 'Gloria' etc. **20th- century:** vocal ensemble work: Icon Trio: 'Vox Pix' / 'Scots Haiku' / 'Should Auld Acquaintance' with Robert Chamberlain and TOP; Blackbird Ensemble (from Chicago): Steve Reich's 'Music for 18 Musicians' for MSO Metropolis Festival (2012) / Bang on a Can (US): Brian Eno's 'Music for Airports' for Melbourne International Festival; Barry Kosky: 'Voice, Jam and Videotape' (4 singers) for Adelaide International Festival 1998; E21: Steve Reich's 'Tehillim' for Melbourne International Festival, etc.

Jeannie Marsh - alto

Jeannie is a graduate of University of Melbourne Faculty of Music, and Victorian College of the Arts. Awards, grants and scholarships enabled her to continue her studies in Italy and the UK. For over 35 years, Jeannie's career has combined her passions for singing, music education, and community arts.

Jeannie has performed as a soloist around Australia and internationally, with organisations including Victoria State Opera (including Third Lady in *The Magic Flute*, Madame Larina in *Eugene Onegin*; Young Artist program), Chamber Made Opera, Seymour Group, Melbourne Theatre Company (in Sondheim's *A Little Night Music*), Musica Viva, Melbourne Symphony Orchestra, and the international festivals of Melbourne, Sydney, Berlin, Adelaide and Brisbane. Jeannie has performed major works by composers ranging from Mozart to Boulez, Schoenberg, Ravel, Berio, Sculthorpe, Poulenc, Stravinsky, and Britten. She has

performed in Asia, Europe and the UK (including *The Garden Project* new operas at Covent Garden), and has been heard regularly on ABC Radio (including her series *The Twentieth-Century Voice*). She has a strong commitment to the music of Australian composers, and in 2004 received an APRA/Australian Music Centre award for her “long-term contribution to the advancement of Australian music”. She produced her CD *Madrugada* in 1999 with guitarist Ken Murray, and they continued their partnership in Latin jazz duo **Dry Martinis**.

In 2003, Jeannie commissioned, produced and performed in new Australian opera *Love, Death, Music and Plants* (Hindson, Lipson), the story of the first Director of Royal Botanic Gardens Melbourne, Baron Ferdinand von Mueller. In 2011 she formed **Icon Trio** to perform in the “voices and images” event with visual artist James Yuncken: *Vox Pix*

As a music educator, Jeannie has taught at Distance Education Centre Victoria, the University of Melbourne, Deakin University, and Victorian College of the Arts. In 2019 she worked with Melbourne Recital Centre, creating online educational activities for VCE Music students.

As a community arts leader, Jeannie has been Artistic Director, composer, conductor, and performer in large projects such as *Serenading Adela: a Street Opera* (2018), and health/music DVD project *Breast Beaters* (2015). She has worked extensively with Canto Coro community choir and Dandenong Ranges Music Council, and currently leads three community choirs. Jeannie successfully pivoted all her choirs to online/outdoor modes in 2020, including an international collaboration with a Dutch singer-songwriter (with ZING! Sing in Dutch), and new outdoor singing project Elwood Singing Walking Trail (with Elwood Community Choir).

Jeannie has been an Artist in Residence at creative arts centres Mirramu (1996), and Bundanon (2013), and Composer in Residence at Visby International Composers’ Centre in Sweden (2014).

Robert Chamberlain – piano

Robert Chamberlain studied for Bachelors and Masters degrees in Australia under Max Cooke, in Vienna as a winner of the *Apex/Robert Stolz Scholarship*, and also at the Banff Centre for the Arts, Canada. He works nationally and internationally as an adjudicator, presenter and performer, and is a partner in the Melbourne

based *Team of Pianists - Artists in Residence* for the *National Trust of Australia (Vic)*. Between 2004 and 2013 he developed and directed the *Team's* annual *Spring Piano School*, an intensive enrichment program for school aged pianists aged from 6 to 18, which attracts young pianists and observers from Victoria, interstate and overseas. Along with the other *Team of Pianists* partners, he performs in and directs the *Team's* Classic Music in Historic Venues concert series, supported by the *C & C Rigg Bequest*, which included 26 years of *Twilight Chamber Music at Rippon Lea* and annual concerts in many other historic venues such as Glenfern and Barwon Park at Winchelsea.

Concert engagements with Australian and international colleagues have taken him to Turkey, Malaysia, Brunei, Thailand, Canada, as well as around Australia. His recordings on around 15 CD's encompass music for solo piano, two pianos, chamber music, voice and piano, and include the *Team of Pianists* numerous CD's as well as the *Tall Poppies*, *Naxos*, *Move Records* and *VoxAustralis* labels. Concert performances in the past years have included chamber music by Koessler, Mendelssohn, Gade, Glinka and Piazzolla in Sydney and Melbourne with violinist Marina Marsden and violist Justine Marsden (Sydney Symphony Orchestra), vocal music from Australia and Scotland with soprano Justine Anderson, mezzo-soprano Vivien Hamilton and alto Jeannie Marsh (from Icon Trio), piano solos by Mendelssohn, Grainger, Maxwell-Davies, and trios by Brahms and Beethoven plus JS Bach in *The Four B's* with Robert Schubert clarinet and Josephine Vains cello, as well as many other programs.

Robert is active pedagogue, tutoring many high-achieving school-age piano students, as well as teaching at the tertiary level. In 2019 Robert undertook a 12-month role as Coordinator of Piano in the *Sir Zelman Cowen School of Music*, Monash University in Clayton, where he has taught undergraduate and postgraduate piano students since the 1990's. As a scholar he has edited, with violinist Marina Marsden (Sydney Symphony Orchestra), a critical edition of Australian composer Margaret Sutherland's Sonata for Violin and Piano (Currency Press, 2000) and written articles and reviews. His professional interests include teaching and learning processes for piano teaching and performance, creativity in piano pedagogy, and style and technique in piano performance. Links to papers and articles and a fuller biography may be found at <http://www.teamofpianists.com.au/partners/robert-chamberlain> and his small YouTube Channel focusing on piano pedagogy may be found at: <https://www.youtube.com/channel/UCnw5CjtK8buo2XW2zKU4jHA>
Website: <http://www.teamofpianists.com.au>

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BERNIES MUSIC LAND & THE TEAM OF PIANISTS - A GREAT ASSOCIATION

In 1988, Bernie Capicchiano invited me to adjudicate the first Bernstein Competition. I was very impressed with the sounds of the Bernstein piano, and soon after that, the Team of Pianists obtained Bernstein pianos for its concerts. Subsequently, the Team performed regularly on radio 3MBS-FM in a programme called 'The Bernstein Piano Hour' and later, we made CDs at MOVE Records, using Bernstein pianos from Bernies Music Land. These CDs have been very successful and continue to be available commercially.

Following the first Bernstein Competition, Bernie introduced masterclasses and teachers' seminars and with great support from his family, he encouraged music in the community. Bernie and I became close friends, both of us having similar aims in lifting the standards of piano playing and in promoting music generally.

In 1994, The Team of Pianists began a series of concerts at Rippon Lea, made possible by the supply of a grand piano from Bernies Music Land, there being no suitable piano at Rippon Lea. The success of this series, 'Twilight Chamber Music at Rippon Lea' (presented each month in winter), led to the purchase of a Schimmel grand piano, funded through donations from the Estate of Margaret Schofield, the Team of Pianists, the Friends of the Team of Pianists, the John Tallis Foundation, the National Trust and Bernies Music Land. This Schimmel piano is housed at Glenfern, where the Team are Artists-in-Residence for the National Trust and it is transported to Rippon Lea and elsewhere, as required for concerts.

For many years, artists of the Team of Pianists have enjoyed playing on Bernstein pianos and it is a further milestone for Bernies Music Land, that they have accepted the role as national agent for Schimmel pianos, one of Germany's finest instruments. Many teachers and students have been attracted to the Bernstein and Schimmel instruments that they have heard at the Team's concerts, some having purchased instruments for their enjoyment at home.

The Team of Pianists were very proud to be accepted to make the first CD in the 'Schimmel Artist Collection' in 2005. In 2008, Matthew Kam released a CD in the 'Schimmel Artist Collection', which received great acclaim. A third CD in the Collection features Kevin Kanisius Suherman, who recorded also a number of major works on a fourth CD in the Collection. The Team itself launched a further CD in the 'Schimmel Artists Collection', titled 'New Norcia - A Spanish Rhapsody', celebrating some of the history of the New Norcia Abbey in Western Australia.

Our association with Bernie continues and develops further, as he continues to support music generally, as well as providing sponsorship for many of the Team of Pianists' events.

At Bernies Music Land, 381 Canterbury Road Ringwood, they have a comprehensive selection of pianos, classic organs and digital keyboards and they offer music lessons, masterclasses and seminars for teachers. They welcome visitors to their extensive store. Please telephone (03) 9872 5122.

Max Cooke

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