



# TEAM OF PIANISTS



# TEAM OF PIANISTS RIGG BEQUEST CLASSIC MUSIC IN HISTORIC VENUES 2023-24

Acclaimed for their artistry and professionalism, the Melbourne-based *Team of Pianists* has presented solo and chamber recitals, concerto performances, CDs and broadcasts over many decades and is also committed to encouraging and promoting young musicians through masterclass programmes and concert opportunities. The Team has produced many CDs covering a wide range of music, including a number of exciting, yet rarely recorded works, as well as two innovative videos and various publications on the art of piano playing and musicianship. The Team works closely with the *National Trust of Australia (Vic)* to present recitals in historic venues in and around Melbourne. The Founder of the Team was the late Professor Max Cooke OAM and the three partners are Robert Chamberlain, Darryl Coote and Rohan Murray

**Details of forthcoming concerts are available at  
[www.teamofpianists.com.au](http://www.teamofpianists.com.au)**

**The Team of Pianists acknowledges gratefully the following sponsors: Professor Anona Armstrong AM, Australian Cultural Fund, C & C Rigg Bequest, Henkell Brothers Australia, National Trust of Australia (Victoria), Schimmel Pianos, as well as all other donors.**

**We thank Bernie's Music Land for their generous sponsorship of the Team's concerts. Bernies Music Land are agents for Schimmel pianos and their superstore is located at 831 Canterbury Road, Ringwood, Tel. 9872 5122.**

**SPECIAL ACKNOWLEDGEMENTS:**

**National Trust of Australia (Victoria)**

**Piano technician: Vincent Tarin**

**The Team partners acknowledge gratefully the committee and members of the Friends of the Team of Pianists Inc. for their support.**

# **TEAM OF PIANISTS**

## **C & C RIGG BEQUEST CLASSIC MUSIC IN HISTORIC VENUES**

**Sunday May 26, 2024 at 3.00pm**

**Labassa - 2 Manor Grove, Caulfield North**

***Ludwig Live at Labassa!***

### **Recital 1 - Music Room**

**Yi Wang** - violin, **Darryl Coote** - piano

**Maurice Ravel** (1875-1937)

Piece en forme de Habanera (transcribed for violin and piano by  
Georges Catherine)

**Ludwig van Beethoven** (1770 - 1827))

Sonata for violin and piano in A major, Op 47 (Kreutzer)

1- Adagio sostenuto - Presto

2- Andante con Variazioni

3- Presto

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### **Recital 2 - Reception Room**

**Judith Dodsworth** - soprano, **Roman Ponomariov** - horn, **Robert Chamberlain** - piano

**Ludwig van Beethoven** (1770 - 1827)

Sonata in F major for Horn and Piano Op. 17 (1800)

1- Allegro Moderato

2- Poco Adagio, quasi Andante

3- Rondo - Allegro moderato

**Ludwig van Beethoven (1770 - 1827)**

*An die ferne Geliebte (To the Distant Beloved) - Ein Liederkreis von Alois Jeitteles* for voice and piano Op. 98

1- Ziemlich langsam und mit Ausdruck (quite slowly and with expression)

2- Ein wenig geschwinder - Poco Allegretto (a little faster)

3- Allegro assai

4- Nicht zu geschwind, angenehm und mit viel Empfindung (not too fast, pleasant and with much feeling)

5- Vivace

6- Andante con moto e cantabile - Ziemlich langsam und mit Ausdruck (quite slowly and with expression)

**Franz Schubert (1897 - 1828)**

*Auf Dem Strom (On the Stream)* Op 119 D. 943, for voice, waldhorn & piano

**Michael Flanders (1922 - 1975) & Donald Swann (1923 -1994)**

*An Ill Wind* arranged for soprano, horn and piano

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**Program notes for Recital 1**

**Maurice Ravel (1875-1937)**

**Piece en forme de Habanera**

Scored originally as a vocalise for bass voice and piano in 1907, around the time Ravel also composed L'Heure Espagnole (The Spanish Hour), this work is evocative of the sultry idiom of the Habanera dance. Ravel later transcribed it for cello and piano, while other composers have made many arrangements for other instruments. [Darryl Coote]

## **Ludwig van Beethoven (1770 - 1827)**

### **Sonata for violin and piano in A major, Op 47 (Kreutzer)**

- 1- Adagio sostenuto - Presto
- 2- Andante con Variazioni
- 3- Presto

Of all Beethoven's ten Sonatas for violin and piano, the Kreutzer Sonata is the most substantial in terms of length, technical challenge for both instruments and dramatic scope. Apparently, the visit to Vienna in 1803 of a young virtuoso violinist, George Bridgetower, had inspired Beethoven to compose the work in a short time in 1803.

Dedicated originally to Bridgetower, the Sonata was then later rededicated to violinist Rudolph Kreutzer, following a disagreement between Beethoven and Bridgetower. Ironically, it is reported that Kreutzer did not like the work and in fact Kreutzer never performed it.

The compelling slow introduction in A major, is followed by a tour de force presto in A minor. Set in a Sonata-form with an extensive development, a fragment of the slow introduction returns near the end of this dramatic first movement.

That Beethoven was a master of the theme and variations form, is well-exemplified in the heart-felt Andante theme in F major and the four variations comprising the second movement. Typically, the mood darkens with a change to the minor key (variation 3), before an extended and fourth variation remarkable for its filigree passagework, returns us to the hymnal nature of the opening theme.

The breathless and Tarantella-like finale in A major is cast in Sonata-form, again with the inclusion of a few bars in Adagio tempo interspersed near the end of the movement, before the boundless energy returns to conclude this monumental work. [Darryl Coote]

## **Program notes and translations for Recital 2**

**Ludwig van Beethoven (1770 - 1827)**

***An die ferne Geliebte* Op. 98 for voice and piano**

Composed in 1816, *An die ferne Geliebte* is the first example of a 'song-cycle'; a group of songs linked by their textual and musical content. There are six songs in this cycle, and they are linked by short piano interludes which introduce or reflect upon the thematic material of each song. The musical subject of the first song is reintroduced towards the end of the work which further emphasises the unity of the cycle. The poem was written by Alois Jeitteles, a twenty-one-year-old medical student and amateur musician. There is a simplicity and directness about the songs which resembles folk song, and the poet's theme of nature and love reinforce this comparison. [Robert Chamberlain]

**Text by Alois Jeitteles, translation by Judith Dodsworth**

I

On the hill I sit, gazing into the blue distance  
Looking for the distant pastures where, beloved, I found you.  
Far am I parted from you. Hill and valley lie between us, our peace,  
our happiness and our pain.  
Ah, you cannot see the glance that hurries towards you,  
Or the sighs that are scattered in the space that divides us.  
Can nothing else, then, speed towards you as love's messenger?  
I will sing to you then, songs that lament my anguish.  
For at the sound of singing, all space and times vanishes,  
And a loving heart may attain what a loving heart holds sacred.

II

Where the mountains so blue, out of the misty grey, look down,  
Where the sun shines its last ray, where the clouds gather, I long to  
be!

There in the quiet valley, sorrows and anguish are silent,  
Where amongst the rocks the primrose muses quietly, I long to be!  
To the silent forest love's power drives me; oh, inner torment!  
Nothing would draw me from here, could I, my darling, stay forever  
beside you!

### III

Lightly sailing clouds in the sky, little brooklet,  
If you see my dear one, greet her a thousand times for me!  
Watch her go then, clouds the quiet valley,  
Let my likeness rise before her in the ether.  
Should she linger by the bushes now faded and leafless with autumn,  
Tell her my anguish, you birds!  
Tranquil west winds, waft your breezes to my heart's choice,  
And my sighs, which fade like the last rays of the sun.  
Whisper to her of my love, little brooklet,  
Let her see my numberless tears!

### IV

These clouds in the heights, this joyful flock of birds will see you, my  
love.  
Let me fly with you!  
These west winds will play lightly around your cheeks and breast,  
your silken hair,  
Would that I could share this joy!  
Down from the hills towards you hurries this brooklet.  
If it reflects her likeness, flow back without delay!

### V

Maytime is coming, the meadow blooms,  
The breezes blow warm and gentle, the brooklets babble.  
The swallow returns to the roof where she lodges,  
Busily she builds her bridal chamber wherein love will dwell.  
Industriously she brings from far and near, soft fragments for her  
marriage-bed,



Many warm things for her little ones.  
The couples now live faithfully together; what winter has parted, May reunites,  
It knows how to unite all that love.  
Maytime is coming, but only I cannot move from here.  
When everything that loves is reunited by spring, for our love alone no springtime appears,  
And tears are all that we gain.

## VI

Take these songs then, that once I sang to you, beloved,  
Sing them again in the evenings, to the sweet sounds of the lute.  
Then when the red of evening draws toward the quiet blue lake,  
And its last rays die away behind the mountaintops,  
And you sing what I have sung, that sprang from my full heart,  
artlessly and knowing only longing,  
Then with these songs, let all that has divided us melt away,  
And a loving heart will attain what a loving heart holds sacred!

### **Franz Schubert (1897 - 1828)**

***Auf Dem Strom* (On the Stream) Op 119 D. 943, for voice, waldhorn & piano**

Ludwig's legacy is a continuous presence in Schubert's remarkable trio for piano, horn and voice, *Auf dem Strom*. March 1828 was the first anniversary of Beethoven's death, and the occasion was marked with a concert of Schubert's music. As homage and tribute to his musical hero, Schubert composed this extended work, which incorporates a direct quote from the *Marcia funebre* of Beethoven's Eroica Symphony.

Ludwig Rellstab's poem, which provides the text, imagines a rushing stream bearing the protagonist away from everything familiar and beloved, towards a dark and forbidding ocean. Some sources

poetically claim Beethoven himself to be this lone figure undertaking his final journey, eventually turning his gaze upwards to the stars for solace and consolation. Poignantly, the 31 year-old Schubert himself would make the same final journey as his hero later that same year.

The horn obbligato heard here is unique amongst Schubert's works, and is in some ways reminiscent of his better-known Shepherd on the Rock, with its famous dialogue between voice and clarinet. Schubert paints the rippling stream that steadily gains power and momentum with piano triplets beneath a majestic and noble horn introduction. As the current continues, memories of happier times flash past, until eventually we are adrift in a vast distant ocean. In typical Beethovenian fashion, transcendence is only attained after great adversity; consolation and resolution are achieved through contemplation of the eternal mysteries of the stars, where the poet imagines he may once again meet the gaze of his beloved. [Judith Dodsworth]

**Text by Ludwig Rellstab, translated and reimagined by Judith Dodsworth**

Take these last parting kisses  
As I wave to the riverbank before you turn your feet to leave.  
Already the waves are bearing my boat downstream, but it is my  
longing that draws my tear-darkened gaze back.

And so the waves carry me away with such urgency. Oh, the place  
where I first found her has already disappeared from view, gone  
forever are those blissful days! Empty of hope, my sorrowful song  
echoes around that beautiful homeland.

See how the shore flies by, and how I am relentlessly drawn onwards.  
Mysterious ties call me back. I long to land there by that cottage, to  
linger again in that arbour; but the current's waves hurry me onward  
and away, without rest, and lead me on to the vast ocean.

In the face of that dark expanse, far from any cheerful coast where no island can be seen,

Oh how I tremble as I am gripped with horror. My melancholy tears flow freely. No song from the shore can reach me here. Only the storm blows coldly across the swelling grey sea.

As my eyes can no longer grasp the shore, I shall turn my gaze upwards to the distant, sacred stars.

They shone tenderly like this when I first called her my own. There, perhaps, oh comforting happiness, there I may once again meet her gaze.

## **Biographies**

### **Yi Wang - violin**

Yi is a prize winner of both the Chinese National violin competition and Rudolf Lipizer International competition held in Italy. After completing his undergraduate study at the Beijing Central Conservatory with Prof. Zhi Long Wang, Yi travelled to London to continue his postgraduate course with the world-renowned violinist and educator Yfrah Neaman. He was awarded the prestigious *Concert Recital Diploma-Premier Prix* in 1994 and in 1995 was offered the position of Assistant Concertmaster with the Welsh National Opera.

Yi came to Australia in 1997 to join the Australian Chamber Orchestra and from 2001-2007 he was Principal First Violin with the Tasmanian Symphony Orchestra, with which he was also Acting Concertmaster and Associate Concertmaster. Yi was director and leader of Virtuosi Tasmania Chamber Orchestra and he also led the Melbourne Symphony Orchestra and Orchestra Victoria on many occasions. In 2008 he moved to Melbourne to join Orchestra Victoria as Principal Violin, now holding the deputy concertmaster position.

As a soloist, Yi has performed with the Tasmania Symphony Orchestra, Orchestra Victoria, Moldova Symphony and Chinese Youth Orchestra and has given recitals in London, Beijing, Sydney, Melbourne, Weimar, Hobart, Suffolk (UK) and Hangzhou (China).

In recent years, Yi has been involved in developing music education in China, including participating in the Beijing Chamber Music Festival, giving masterclasses in the Central Conservatory of Music (Beijing) and Macau Conservatory, also leading and directing the Chinese Youth Orchestra. He teaches violin in both Melbourne University and Monash University, tutoring for Australian Youth Orchestra at the same time. He is a founding member of the Melbourne-based Waratah String Quartet. Yi's violin is made by the Italian master Riccardo Antoniazzi.

### **Judith Dodsworth - soprano**

As a classical soprano of “extraordinary range and versatility”, Judith Dodsworth is equally at home in opera, chamber music and on the concert platform. She has long been a champion of new and diverse vocal repertoire, ranging from the pre-baroque to works upon which the ink is still drying. Following studies in Canberra, London, Vienna and Melbourne and numerous performances, developments and recordings in Australia and overseas, she has established a reputation as one of Australia's leading exponents of contemporary classical vocal music.

Judith's operatic roles have included Carmen (OzOpera), Greta in Metamorphosis (Victorian Opera), Sophie in From a Black Sky (The Street Theatre), lead roles in Rameau's Pygmalion (Stopera), Opiume (Singapore and Hong Kong Festivals), Miss Donnithorne's Maggot (with Syzygy Ensemble) and A Drone Opera (Experimenta). Judith sang the role of Clara in the premiere of Gordon Kerry's Midnight Son for Victorian Opera with less than twenty-four hours' notice. She

was one of four soloists in the premiere of Cat Hope's acclaimed new opera *Speechless* for Perth Festival.

Notable performances in 2023/2024 have included the Australian premiere of *Naarasäiti* (The Lustful Mother) by Finnish composer Outi Tarkiainen with the Australian String Quartet, as well as Pierre Boulez's seminal *Le marteau sans maître*, in Chamber Landscapes for Adelaide Festival. She returned to South Australia in November for UKARIA 24 with UK violinist Anthony Marwood and gave the world premiere of *Is this the Gate?* by Nicholas Lens at the 2024 Adelaide Festival. Other performances in 2024 include *Homophonic!* in *Midsumma Festival*, recitals at Tempo Rubato, McClelland Gallery and Port Fairy Spring Music Festival.

With award-winning composer Kevin March and supported by Creative Australia and Kingston Council for the Arts, Judith is currently developing and performing *The Unknown Swimmer*, an immersive and deeply personal chamber opera to her own libretto. Judith thrives on her continued collaboration with a wide range of composers, creators, musicians, artists and ensembles, and as a performer, writer, educator and illustrator, she is passionate about cross-disciplinary art.

### **Roman Ponomariov - horn**

Roman Ponomariov's work as a teacher, academic, and performer is unified by his commitment to achieving artistic excellence. Roman has performed with all of the major Australian Symphony Orchestras and is a recipient of several awards for excellence in music. He frequently tutors the participants of the Australian Youth Orchestra, and Melbourne Youth Orchestra, as well as presents guest masterclasses.

Roman has produced broadcast recordings for 3MBS and ABC Classic FM, and as a soloist has featured alongside the Western

Australian Youth Orchestra and Adelaide Symphony, Zelman, Stonnington, and Heidelberg Symphony Orchestras.

A champion of chamber repertoire, Roman frequently collaborates with local and international artists. He is the Coordinator of Brass and a lecturer in classical performance (French Horn) at the Sir Zelman Cowen School of Music and Performance at Monash University.

### **Darryl Coote - piano**

With interpretation described by Paul Badura-Skoda as “poetic”, Australian-Irish pianist Darryl Coote is a partner of the *Team of Pianists*, Artists-in-Residence for the National Trust of Australia, Victoria ([www.teamofpianists.com.au](http://www.teamofpianists.com.au)). His professional life has encompassed activity as solo pianist, chamber musician, concerto soloist, teacher, adjudicator and administrator. He studied piano in Korumburra with Rennie Sullivan, then at the University of Melbourne with Max Cooke (a pupil of Alfred Cortot), where he completed a Bachelor of Music with Honours and subsequently, Master of Music. Following initial training in Australia, Darryl studied for a year with Kurt Bauer at the Musikhochschule in Hanover (Germany). In 1985 he was Victorian State winner of the keyboard section of the ABC’s Instrumental and Vocal Competition, as well as the inaugural winner of the national Hephzibah Menuhin Memorial Scholarship. A few years later, he met the brother of Hephzibah Menuhin, Sir Yehudi Menuhin, accompanying the maestro at virtually no notice in a recital encore.

Darryl has appeared in concert in all states of Australia and in many of Victoria’s metropolitan and regional venues. Over 25 years he performed frequently in the *Team of Pianists’* long-running concert series, *Twilight Chamber Music at Rippon Lea*. An all-round ensemble performer, he has performed many piano duets with Max Cooke and major two-piano works with Robert Chamberlain. He is a sought-after chamber musician and accompanist, having worked with

artists such as Anne Gilby (oboe), Stephen Robinson (oboe), David Thomas (clarinet), Richard Doumani (clarinet), Jacob Lawrence (tenor), Paul McMahon (tenor), Robert Macfarlane (tenor), Timothy Reynolds (tenor), Sally-Anne Russell (mezzo soprano), Brian Hansford (baritone), Kristy Conrau (cello), Rohan de Korte (cello), Josephine Vains (cello), Michelle Wood (cello), Christopher Cartlidge (viola), Lerida Delbridge (violin), Judith Hickel (violin), Charles Castleman (violin), Miwako Abe (violin), Roy Theaker (violin), Kathryn Taylor (violin) and Elizabeth Sellars (violin). Among numerous other works, his chamber music performances have included all the works for cello and piano by Beethoven, all three violin sonatas of Brahms, the two cello sonatas by Brahms and Messiaen's *Quartet for the End of Time*. A fluent German-speaker, he enjoys presenting German art-song/Lieder, having performed Schumann's song-cycles *Frauen-liebe und -Leben* (with Sally-Anne Russell), *Dichterliebe* (with Robert Macfarlane) and Schubert's song-cycles *Die Schöne Müllerin* (with Timothy Reynolds) and *Winterreise* (firstly with Brian Hansford, later with Timothy Reynolds). A recent collaboration with mezzo-soprano Sally-Anne Russell, titled *Janet and Gerald: A tribute*, presented some of the favourite repertoire performed by Janet Baker and Gerald Moore. He is a member of the Australian-German-Association.

Darryl has recorded and broadcast extensively on Australian radio networks, including ABC Classic FM and 3MBS FM. He features prominently on all nine CDs produced by the *Team of Pianists*, including having made the first Australian recording of Bruch's Concerto for Two Pianos and Orchestra, with duo-pianist partner Robert Chamberlain and the New Monash Orchestra, conducted by André de Quadros (all recordings are available in the *iTunes* store, under *Darryl Coote* or *Team of Pianists*). He is an experienced teacher, examiner and adjudicator and has been a member of the piano faculty at Monash University since the mid-1990's. He has

adjudicated many music competitions in Victoria and interstate, as well as in Malaysia and China. He has presented masterclasses in Malaysia, Germany, China, various universities around Australia, Boston University (USA), the Eastman School of Music (USA) and the Kunitachi Academy in Tokyo (Japan). In 2012, he taught at Chethams Summer Piano School (Manchester, UK).

He has held administrative and leadership roles in music administration, including as organising secretary of the 2003 Australasian Piano Pedagogy Conference in Melbourne. An honorary Life Member of the Victorian Music Teachers' Association (VMTA), he was a Council member of that association for ten years, including a term as President between 2008-2011. Together with Max Cooke, he is one of the co-founders and a past adjudicator of the Australian National Piano Award, ANPA ([www.australianpianoaward.com.au](http://www.australianpianoaward.com.au)), a major national competition held every two years, for pianists aged between 21 and 35. Since late 2012, he has been President of the ANPA board.

With heritage from both Australia and Ireland, he holds citizenship of both countries.

### **Robert Chamberlain - piano**

Robert Chamberlain gained Bachelor and Master degrees in Australia under Max Cooke, studied in Vienna as a winner of the *Apex/Robert Stolz Scholarship*, and also at the Banff Centre for the Arts, Canada. He works as a performer, adjudicator, presenter and pedagogue 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 years. Along with the other *Team of Pianists*



partners, he performs in and co-directs their annual concert series in historic venues, supported by the *Colin & Cicely Rigg Bequest*.

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, for the *Team of Pianists* as well as on the labels *Tall Poppies*, *Naxos*, *Move Records* and *VoxAustralis*. Concert performances with leading Australian musicians have included chamber music recitals in Sydney and Melbourne with colleagues from the *Sydney Symphony Orchestra*, programs based around Scottish, Australian and animal themes with vocal colleagues Justine Anderson, Vivien Hamilton and Jeannie Marsh from *Icon Trio*, trios and duos in *The Four B's* (Brahms, Beethoven, J.S. Bach) and *A Musical Flower-Garden* (Bach, Bruch, Zemlinsky) with Robert Schubert clarinet and Josephine Vains cello, multiple piano programs with Team partners including two piano repertoire with Darryl Coote, plus many other recital programs.

Robert has been on the piano faculty at the *Sir Zelman Cowen School of Music and Performance* at Monash University since the 1990's and in 2019 he filled a temporary 12-month role as *Coordinator of Piano* in that school. His scholarly work has included a critical edition of Australian composer Margaret Sutherland's Sonata for Violin and Piano (Currency Press, 2000), while his academic interests include piano teaching, learning and performance, creativity in piano pedagogy, and style and technique in piano performance.

Robert is also currently working on the organising committee for the [15<sup>th</sup> Australasian Piano Pedagogy Conference](http://www.teamofpianists.com.au/partners/robert-chamberlain) to be held at Monash University, Clayton Campus in July 2024. Links to papers and articles and a fuller biography may be found at <http://www.teamofpianists.com.au/partners/robert-chamberlain>.

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**Piano technician: Vincent Tarin**

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