

UKARIA 24

Curated by Umberto Clerici
Saturday 27–Sunday 28 November 2021







HERE AND NOW

'My UKARIA 24 revolves around two pivotal ideas. The first is a reflection on the long COVID-19 period: the inability to travel, the loss of projects, purpose, income, and the days in isolation. But these last twenty months since the first lockdown have also offered a chance to reflect deeper about being artists, our role in society and the meaning of our work.

The second idea centres on the impossibility to host international artists with our borders closed, and how this could be transformed into an opportunity instead of a limitation. I wanted to invite some of the best musicians in Australia with whom I have shared strong connections during my eight years here. They are not only outstanding instrumentalists but are also particularly strong individual personalities with a distinctive heritage, a specific voice and a very unique creativity.

Instead of building a program based on an abstract idea, either a programmatic theme or a specific composer or style of music, I reverse engineered the creative process starting from the group of musicians I wanted and involving them actively to share their personal stories, skills, characteristics and desires, in order to create something that goes beyond a collection of pieces and becomes a unique experience for here (UKARIA) and now (still in the pandemic).

I asked each of them to choose a "presentation piece" that describes their artistic personality in a broader sense, and one major chamber piece for the overall program, that they will personally present during the weekend. My brief for them was: "choose a piece that is dear to you, that resonates strongly with your past or that you dreamed to play and maybe never could".

The first concert is about us – who we are and who we want to be.

The final three concerts talk about this unprecedented time in an emotional and philosophical sense: the nights of lockdown, travelling through music and who we are as mankind.

This year's UKARIA 24 weekend is a path through four concerts, from the voices of single individuals to the broader sense of humanity as a collective and unifying force.'

Umberto Clerici
Curator



OURSELVES, WHO WE ARE, WHO WE WANT TO BE

SATURDAY 27 NOVEMBER 3.00PM

'Each of us, the musicians of the 2021 UKARIA 24, have spent between twenty and forty years in music, thousands of hours with our instruments and an untold number of kilometres "on the road". One of the definitions of a good musician is someone who, through their sensitivity and personality, traditions and studies, serves the music, becoming a sort of human filter. But how would it be if, just for this concert, it is the music that serves and describes the musicians? Each performer will play a piece that represents who they are, and from where they have come.

Every musician involved in this UKARIA 24 weekend has occupied considerable space in my artistic journey since I first arrived in Australia almost eight years ago. This concert seeks to describe my contributions and years as Principal Cello of the Sydney Symphony Orchestra, my cherished relationship with UKARIA which began at Ngeringa 24 in 2016 (curated by Genevieve Lacey), more recent friendships, and a newly born piece, a world premiere, by a composer whom I highly admire.'

– Umberto Clerici

Duration | Approximately seventy minutes without interval.

Note | A panel discussion in the auditorium will follow at 5.00pm.



PROGRAM

Johann Sebastian Bach
Chromatic Fantasy in D minor, BWV 903
(transcribed for solo viola by Zoltán Kodály)

Tobias Breider | Viola

Jörg Widmann
Étude III

Kristian Winther | Violin

Erkki Veltheim
A Tune for a Silvereve

Genevieve Lacey | Recorder

Lachlan Skipworth
Cavern

Genevieve Lacey | Recorder

Alexander Scriabin
Fantasy in B minor, Op. 28

Konstantin Shamray | Piano

Edward Elgar
***La capricieuse*, Op. 17**

Andrew Haveron | Violin
Konstantin Shamray | Piano

Edward Elgar
***Sospiri*, Op. 70**

Andrew Haveron | Violin
Konstantin Shamray | Piano

Gaspar Cassadó
'Preludio – Fantasia' from Suite for Cello

Umberto Clerici | Cello

Georg Philipp Telemann
**Canonic Sonata for Cello and Recorder in G,
TWV 40**

Genevieve Lacey | Recorder
Umberto Clerici | Cello

Maurice Ravel
**'Allégro' and 'Vif, avec entrain' from Sonata
for Violin and Cello**

Kristian Winther | Violin
Umberto Clerici | Cello

Harry Sdraulig
New Work for String Trio (World Premiere)

Trio Ex-Patria:
Andrew Haveron | Violin
Tobias Breider | Viola
Umberto Clerici | Cello



IN CONVERSATION

SATURDAY 27 NOVEMBER 5.00PM

Taking Inspiration from the Golden Age: Amati, Maggini, Guadagnini, Testore

Umberto Clerici leads a conversation about the great string instruments being played over the weekend, and their impact on each of the musicians.

Note | This is a complimentary event included in the Weekend Pass. Single tickets are also complimentary for those not attending the entire weekend, however reservations are essential so we do not exceed our capacity.



DINNER: THREE COURSES

SATURDAY **27 NOVEMBER** 6.15PM

Meet the artists and converse with fellow music lovers in our newly renovated alfresco area over a three-course dinner showcasing some of the finest local produce from the Adelaide Hills.

Note | Separate booking required – not included in Weekend Pass.







NIGHT TALES, LOCKDOWN

SATURDAY 27 NOVEMBER 8.15PM

'Artists are nocturnal animals: our imagination, inspiration and certain sides of our beings are enhanced and revealed during the night time. Dreams and ideas find freer and more sincere ways of expression. For me, in this concert the night also symbolises the pandemic lockdowns, the darkness of many months in which we didn't perform, the blind path to an uncertain future, the time when we could not even gather in person for musical conversations through our instruments.'

– Umberto Clerici

Duration | Approximately seventy-five minutes without interval.

PROGRAM

Everybody's Choice:

Ludwig van Beethoven

String Quartet No. 14 in C sharp minor, Op. 131

Kristian Winther | Violin

Andrew Haveron | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

David Lang

***Sleeper's Prayer* (arr. for recorder and string trio by Genevieve Lacey)**

Genevieve Lacey | Recorder

Trio Ex-Patria:

Andrew Haveron | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

Andrew Haveron's Choice:

Alfred Schnittke

Piano Quintet

Andrew Haveron | Violin

Kristian Winther | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

Konstantin Shamray | Piano



(VIRTUAL) TRAVELS

SUNDAY 28 NOVEMBER 11.00AM

'Music as time machine, as flying carpet, as storyteller.

At the time I penned these program notes, it had been twenty months since I was last in Italy. We have each spent a good portion of our lives travelling and then it all came to a rapid halt. But can we travel through music instead?

What if we could go to Milan, with Sammartini, in a time when it became a very modern city under Maria Theresa of Austria, when La Scala had been freshly built and when it wasn't yet overrun with tourists shopping for Armani or Prada?

Or to visit what has become one of the most popular holiday destinations for Australians, Bali, but through the eyes of the most renowned Australian composer, Peter Sculthorpe, in 1969?

Then we could jump back one thousand years to visit Saint Hildegard of Bingen who was a German Benedictine abbess, writer, composer, philosopher, mystic, visionary and polymath of the High Middle Ages. Finally, playing the mystical *Kreutzer* Sonata, in an arrangement made maybe by the composer himself, which in the two hundred years since Beethoven first bestowed it on the world, has inspired Tolstoy and an endless number of painters, plays and movies.'

– Umberto Clerici

Duration | Approximately seventy-five minutes without interval.

Note | A two-course lunch will follow at 12.45pm (separate booking required).

PROGRAM

Giuseppe Sammartini **Concerto for Recorder and Strings in F**

Genevieve Lacey | Recorder
Andrew Haveron | Violin
Kristian Winther | Violin
Tobias Breider | Viola
Umberto Clerici | Cello

Peter Sculthorpe **String Quartet No. 8**

Andrew Haveron | Violin
Kristian Winther | Violin
Tobias Breider | Viola
Umberto Clerici | Cello

Genevieve Lacey's Choice:

Hildegard von Bingen ***O ignis spiritus* (arr. for recorder, electronics and string quartet by Erkki Veltheim)**

Genevieve Lacey | Recorder
Kristian Winther | Violin
Andrew Haveron | Violin
Tobias Breider | Viola
Umberto Clerici | Cello

Kristian Winther's Choice:

Ludwig van Beethoven **Sonata for Piano and Violin in A, Op. 47** ***Kreutzer* (arr. for string quintet)**

Kristian Winther | Violin
Andrew Haveron | Violin
Tobias Breider | Viola
Umberto Clerici | Cello
Simon Cobcroft | Cello







LUNCH: TWO COURSES

SUNDAY **28 NOVEMBER** 12.45PM

Designed for sharing, our two-course lunch unfolds at a leisurely pace – the perfect way to bid farewell to the weekend.

Note | Separate booking required – not included in Weekend Pass.







COUNTERPOINT, MUSIC AND MANKIND

SUNDAY 28 NOVEMBER 2.30PM

'The definition of counterpoint in music is: "the relationship between two or more musical lines or voices, which are harmonically interdependent yet independent in rhythm and melody."

A definition of music can be: "sounds combined in such a way as to produce beauty of form, harmony, and expression of emotion."

And lastly, one of the definitions of mankind is: "human beings considered collectively."

Relationships combined collectively. To me this is what we all are.

Bach is renowned as the master of polyphony and counterpoint, but not many know that Sergei Ivanovich Taneyev was called "the Russian Bach" and that his teacher – Pyotr Ilyich Tchaikovsky – said that he was "the greatest master of counterpoint in Russia."

– Umberto Clerici

Duration | Approximately seventy-five minutes without interval.

PROGRAM

Tobias Breider's Choice:

Johann Sebastian Bach

**Selections from *Goldberg Variations*, BWV 988
(arr. for string trio by Dmitry Sitkovetsky)**

Trio Ex-Patria:

Andrew Haveron | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

Genevieve Lacey's Choice:

Hildegard von Bingen

***O viridissima virga* (arr. for recorder,
electronics and string quartet by
Erkki Veltheim)**

Genevieve Lacey | Recorder

Kristian Winther | Violin

Andrew Haveron | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

Konstantin Shamray's Choice:

Sergei Taneyev

Piano Quartet in E, Op. 20

Kristian Winther | Violin

Tobias Breider | Viola

Umberto Clerici | Cello

Konstantin Shamray | Piano



ABOUT THE ARTISTS



Umberto Clerici

Curator / Cello

Following from a career spanning more than twenty years as a gifted cello soloist, chamber and orchestral musician, Umberto Clerici is consolidating his multi-faceted and diverse skills as a conductor of increasing renown. Umberto began his cello studies with the Suzuki method at the age of five, later continuing with Mario Brunello, David Geringas and Julius Berger. Umberto received several international prizes including the Janigro Competition in Zagreb, the Rostropovich in Paris and, in 2011, the Tchaikovsky Competition in Moscow making him only the second Italian cellist ever being honoured in the history of the prize, after Mario Brunello.

As a cello soloist, Umberto debuted at the age of seventeen performing Haydn's D major Cello Concerto in Japan, and has since appeared with an array of renowned orchestras internationally including the Philharmonia Wien, St. Petersburg Academic

Philharmonic, Russian State Orchestra of Moscow, "I Pomeriggi Musicali" (Milan) and Zagreb Philharmonic. In 2003 he made his debut at the Salzburg Festival and in 2012 he performed Tchaikovsky's 'Rococo Variations' conducted by Valery Gergiev.

Umberto has performed on the stages of the world's most prestigious concert halls including New York's Carnegie Hall, Vienna's Musikverein, The Great Shostakovich Hall of St. Petersburg and Auditorium Parco della Musica in Rome. After four years as the Principal Cello of the Teatro Regio di Torino, Umberto was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2020.

While with the Sydney Symphony Orchestra, Umberto continued his solo appearances with orchestras throughout Australia including the SSO (notably an interdisciplinary project centred on Strauss' *Don Quixote* [2017] and the Brahms Double Concerto [2018]), the Tasmanian Symphony Orchestra, Canberra Symphony Orchestra and Sydney Youth Orchestra. Umberto also enjoys his position as the Artistic

Director of the Sydney Youth Orchestra Chamber Ensemble.

As a conductor, Umberto made his debut in 2018 conducting the Sydney Symphony Orchestra at the Sydney Opera House with the Dvorák *New World* Symphony. Since then, he has conducted the Izmir and Istanbul State Orchestras, Hong Kong Sinfonietta, Orchestra d'Aosta, Sydney Symphony Orchestra (*Swan Lake*, Mahler 4), Queensland Symphony Orchestra (Beethoven 6, Stravinsky's *The Firebird*) and the Melbourne Symphony Orchestra (Schumann's Cello Concerto, Mendelssohn 4 – *Italian* Symphony, Schumann's Violin Concerto).

In 2021 Umberto's conducting fixtures currently include the Queensland Symphony Orchestra, Melbourne Symphony Orchestra and Sydney Symphony Orchestra.

Umberto plays cellos by Matteo Goffriller (made in 1722, Venezia) and Carlo Antonio Testore (made in 1758, Milano).



ABOUT THE ARTISTS



Andrew Haveron

Violin

Andrew Haveron joined the Sydney Symphony Orchestra as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than fifteen albums with the quartet, many of which won awards such as

the *Diapason d'Or* and *Choc du Monde de la Musique*. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, and he has been the leader of the John Wilson Orchestra since its inception.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past fifty years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guaragnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.



ABOUT THE ARTISTS



Kristian Winther

Violin

Kristian Winther was born in Canberra to musical parents. He studied violin with Josette Esquedin-Morgan, and conducting with John Curro, with whom he had made his concerto debut at age fifteen, performing the Violin Concerto of Sibelius. As soloist he has appeared with the Sydney, Melbourne, Queensland, Christchurch and Tasmanian Symphony Orchestras, the Auckland Philharmonia, Melbourne Chamber Orchestra, Orchestra Victoria, Gruppo Montebello and Orchestra Romantique, with conductors including Jessica Cottis, Olli Mustonen, Miguel Harth-Bedoya, Markus Stenz, Oleg Caetani, David Robertson and Fabian Russell. He has performed as Guest Concertmaster of the Mahler Chamber Orchestra, the Melbourne Symphony Orchestra and the West Australian Symphony Orchestra, and as leader/director of ACO Collective.

An avid chamber musician, Kristian was formerly violinist in the Tinalley String Quartet, winning first prize at the Banff International String Quartet Competition, which was followed by tours of the USA, Canada and Europe. He has also performed chamber music with Anthony Romaniuk, Daniel de Borah, Anne Sophie van Otter, Angela Hewitt, Steven Osborne, Anna Goldsworthy, Richard Tognetti, Brett and Paul Dean, Konstantin Shamray, Hue Blanes and Joe Chindamo. As a founding musician of the Play On series since 2016, Kristian has performed music from the sixteenth to the twenty-first centuries at diverse venues including an underground car park in Collingwood and a nightclub in Berlin.

He has performed the world premiere of Olli Mustonen's Sonata for Violin and Orchestra with the composer conducting the Melbourne Symphony Orchestra, as well as the Australian premieres of works by Louis Andriessen, Knussen, Kurtág, Salonen, Rihm, Widmann, Kelly-Marie Murphy, and numerous Australian composers. Kristian also gave

the Australian premiere of John Adam's concertante work *Absolute Jest* with the Sydney Symphony Orchestra, and the Australian and New Zealand premiers of Brett Dean's violin concerto *The Lost Art of Letter Writing*. Highlights from 2019 included performing all of J.S. Bach's unaccompanied sonatas and partitas at the Canberra Festival in a single day; a performance of the complete Schumann string quartets on raw gut strings, and Reger's monumental Violin Concerto at the Orlando Festival in the Netherlands. From 2019 to 2021 he has been one of the core players of the Opus Now series in Sydney, presenting classical music alongside folk and traditional music from around the world.



ABOUT THE ARTISTS



Tobias Breider

Viola

Tobias Breider was born in Münster and began his music studies with violin and piano. He studied viola with Rainer Moog in Cologne, completing his Master's degree, and a German Academic Exchange Service (DAAD) scholarship enabled him to study in New York with Michael Tree of the Guarneri Quartet. On returning to Germany, he completed the Soloist Program in Lübeck with Barbara Westphal. His intensive study of chamber music has also included lessons with the Alban Berg Quartet, Juilliard String Quartet, Zara Nelsova and Miriam Fried.

Before moving to Australia to join the Sydney Symphony Orchestra in 2011, he held principal positions at the Rhine Opera Düsseldorf, the Konzerthaus Berlin and with the Hamburg Philharmonic State Orchestra under Simone Young. He has also appeared as guest

principal with the Leipzig Gewandhaus Orchestra, the Berlin, Vienna and Cologne radio symphony orchestras, the Qatar Philharmonic and the Melbourne Symphony Orchestra.

As a soloist he has performed at the Sydney Opera House, the Domain and City Recital Hall, as well as the Melbourne Recital Centre. He regularly tours Queensland giving recitals and is a member of Ensemble Q in Brisbane. He is in demand as a chamber musician, and has performed at numerous festivals in the USA, Germany, the UK and South Africa. Since his arrival in Australia he has collaborated with ensembles such as Wilma Smith & Friends, Kathryn Selby & Friends, Charmian & Friends, the Australia Octet and the OMEGA Ensemble, as well as artists such as Kathy Selby, Ian Munro, Paul Wright, Howard Penny, Brett Dean, Timo-Veikko Valve, Elizabeth Layton, Timothy Young, James Crabb and Sara MacIver.

Tobias teaches at the Sydney Conservatorium and as a guest teacher at the Australian National Academy of Music (ANAM) in Melbourne.

Tobias plays a 1626 Amati viola, generously on loan to the Sydney Symphony Orchestra.



ABOUT THE ARTISTS



Simon Cobcroft

Cello

Simon Cobcroft has been Principal Cello with the Adelaide Symphony Orchestra since 2014, having previously held principal positions with the Queensland Symphony Orchestra and the Malaysian Philharmonic Orchestra. He is a member of the critically acclaimed Lyrebird Trio, familiar to audiences around Australia and further afield, since winning the 2013 Asia Pacific Chamber Music Competition.

Simon studied at the Queensland Conservatorium and the Australian National Academy of Music. Since graduating, he has performed with London's Philharmonia Orchestra, the Bournemouth Symphony, Denmark's Esbjerg Ensemble, the London Philharmonic Orchestra, and as principal with the Tasmanian and Singapore Symphony Orchestras.

Recent highlights include performances with the Australian String Quartet, Tinalley Quartet and with

Pinchas Zukerman and friends. He has appeared as principal and soloist at the Aldeburgh, Pacific and Salzburg Music Festivals. Simon has performed the cello concertos by Elgar and Saint-Saëns with the Adelaide Symphony, winning the 2016 Adelaide Critics' Circle Award for his performance of the Elgar Concerto. In previous years he appeared as soloist with the Malaysian Philharmonic, Sydney's Metropolitan Orchestra, the Queensland Symphony Orchestra and Orchestra Victoria.

Simon studied with Matthew Farrell, Janis Laurs, Alexander Baillie, David Strange and Michael Goldschlager. He plays on a beautiful English cello made in 1840 by Thomas Kennedy.



ABOUT THE ARTISTS



Genevieve Lacey

Recorder

Genevieve Lacey creates and performs multi-artform works experienced in a huge variety of contexts: public art, installation, film, theatre, dance, radio, TV, and the digital realm. Current collaborators include writer Alexis Wright, visual artist Amos Gebhardt, composer Erkki Veltheim, Antarctic scientist Steven Chown, and actor Katherine Tonkin.

As a recorder virtuoso, Genevieve makes regular appearances as a soloist with Australian and international orchestras (Australian Chamber Orchestra, City of London Sinfonia, Tapiola Sinfonietta and Concerto Copenhagen, Melbourne, Tasmanian and Adelaide Symphony) and has performed at the Lindau International Convention of Nobel Laureates, for Queen Elizabeth II in Westminster Abbey, on a basketball court on Thursday Island with Australian Indigenous ensemble Black Arm Band, as a concerto soloist in the Royal Albert Hall for BBC Proms and at the

opening night of the London Jazz Festival.

An advocate for her instrument as well as for contemporary composition, Genevieve has commissioned and premiered works by composers as wide-ranging as Australians Liza Lim, Elena Kats-Chernin, Brett Dean, Lou Bennett, Andrea Keller, Hollis Taylor, Paul Grabowsky, Ben Frost, as well as Erkki-Sven Tüür (Estonia), John Surman (UK), Max de Wardener (UK), Jan Bang (Norway), Christian Fennesz (Germany) and Nico Muhly (USA).

Genevieve is currently Artistic Director for *Finding Our Voice* and Artistic Advisor to UKARIA Cultural Centre. Her curatorial expertise has been sought out by Rising (2019–20), Adelaide Festival (2019), and Melbourne Recital Centre, where she was Artist in Residence (2018). With an extensive and ever-expanding body of works, she was won Australian Recording Industry Awards (ARIA), Helpmann and Green Room awards, Churchill, Freedman and Australia Council Fellowships,

Melbourne Prize for Music, and the Sidney Myer Individual Performing Arts Award.

www.genevivelacey.com.au



ABOUT THE ARTISTS



Konstantin Shamray

Piano

Described as an exhilarating performer with faultless technique and fearless command of the piano, Australian-based pianist Konstantin Shamray enjoys performing on an international level with the world's leading orchestras and concert presenters.

Konstantin was born in Novosibirsk and commenced his studies at the age of six with Natalia Knobloch. He then studied in Moscow at the Russian Gnessin Academy of Music with Professors Tatiana Zelikman and Vladimir Tropp, and the Hochschule für Musik in Freiburg, Germany with Professor Tibor Szász.

In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the forty years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. He then went on to win First Prize at the

2011 Klavier Olympaide in Bad Kissingen, Germany and has performed at the Kissingen Sommer festival. In July 2013, following chamber recitals with Alban Gerhardt and Feng Ning, he was awarded the festival's coveted Luitpold Prize for 'outstanding musical achievements'.

Since then, Konstantin performs extensively throughout the world. In Australia future highlights include engagements with the Sydney, Melbourne, West Australian Symphony Orchestra, and twice with the Adelaide Symphony Orchestra who he enjoys a special relationship with. Outside of Australia he has performed with the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, Prague Philharmonia, Belgrade Philharmonic Orchestra and the Calgary Philharmonic. He has enjoyed collaborating with distinguished conductors such as Vladimir Spivakov, Dmitry Liss, Tugan Sokhiev, Nicholas Milton and Alexandr Vedernikov.

Chamber music plays a strong role in Konstantin's musical career and collaborations include tours with the Australian String Quartet, the Australian Piano Quartet, Kristof Barati, Andreas Brantelid, Li-Wei Qin and Leonard Elschenbroich. Konstantin also looks forward to returning to the Adelaide Festival, International Piano Series in Adelaide, the Melbourne Recital Centre and UKARIA Cultural Centre. He has enjoyed critical acclaim at the Klavier-Festival Ruhr, the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg and Musica Viva Sydney and Huntington Festivals. Konstantin has also recorded albums with the labels Naxos, ABC Classic and Fono Forum.

Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.



TICKETS

Weekend Pass

Adult (A) \$220 | Concession (C) \$200

**Separate bookings required for meals.*

Single Tickets

Adult (A) \$60 | Concession (C) \$55 | Student (S) \$25

Dinner – Three Courses

\$95 per person

In Conversation

This is a complimentary event included in the Weekend Pass. Tickets are also complimentary for those not attending the entire weekend, however reservations are essential so we do not exceed our capacity.

Lunch – Two Courses

\$75 per person

Book online at www.ukaria.com/book or by phone on (08) 8227 1277

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UKARIA

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