

A man with a beard and curly hair, wearing a black suit and white shirt, stands against a light grey background. He is holding a wooden violin across his chest with his left hand. The lighting is soft, casting a subtle shadow of him onto the wall behind him to the right.

# UKARIA

24

*Curated by Lawrence Power*  
*Friday 28–Sunday 30 October 2022*







## WELCOME

'It's always a great privilege being invited to share one's musical interests and passions – especially in such a creative and inspiring environment as UKARIA.

When I came here for the first time in 2018 I was taken by the desire to present music in a fresh and interesting way.

As a musician I am fascinated by the way in which old and new can coexist. One of the reasons I perform new music and work with composers so often is that it gives me a freedom when returning to the classical repertoire. When dealing with a new score for the first time one is forced to react honestly to the main building blocks of music – rhythm and harmony – without any influence of past traditions. Isn't this the greatest challenge to us when dealing with Bach, Mozart, Beethoven and all the great composers of the past, to react to their extraordinary scores as if for the first time?

The program for these few days takes us all on a journey from some of the greatest seventeenth-century musical innovators, such as Biber and Westhoff, through to the current day with contemporary voices such as Luciano Berio, Olli Mustonen and Garth Knox. I will also present, on film, the Australian premiere of a work written for me by Thomas Adès, one of today's most important composers, generously co-commissioned by UKARIA.

I am honoured to be joined on this musical journey by some of my closest musical colleagues with whom I have collaborated all over the world. We are so looking forward to exploring this fascinating program with you.'

A handwritten signature in black ink, reading "Lawrence Power". The signature is stylized with a large, flowing "P" and a long horizontal line extending from the end.

Lawrence Power  
Curator



# ONCE UPON A TIME

FRIDAY 28 OCTOBER 7.30PM

'In this program I'm excited to explore the potential of storytelling through music. Purcell and Locke give us the perfect overtures for each half with their 'Curtain Tunes', music expressly written to set the scenes of their respective dramas.

The Three Berceuses by Thomas Adès from his opera *The Exterminating Angel* form a filmed framework for three evocative miniatures by Tárrega, Casals and Cage. Berio's *Naturale* invites us into an intense drama between viola, percussion and Sicilian folk songs recorded on the streets of Palermo.

Sergei Taneyev is one of the most curious figures in Russian music history. Often referred to as the Russian Bach, his refusal to continue in the tradition of Russian Romanticism led to criticisms of being purely academic and dry. I find his music utterly beguiling and his epic Piano Quintet is the perfect conclusion.'

– Lawrence Power

Vilde Frang | Violin  
Sophie Rowell | Violin  
Lawrence Power | Viola  
Torleif Thedéen | Cello  
Alessio Bax | Piano  
Amanda Grigg | Percussion

## Henry Purcell

'The Masque – Curtain Tune on a Ground' from *Timon of Athens*, Z. 632

## Thomas Adès

Berceuse I from *The Exterminating Angel*

## Francisco Tárrega

*Recuerdos de la Alhambra*

## Thomas Adès

Berceuse II from *The Exterminating Angel*

## Pablo Casals

*Song of the Birds*

## Thomas Adès

Berceuse III from *The Exterminating Angel*

## John Cage

'Story' from *Living Room Music*

## Luciano Berio

*Naturale* for Viola, Percussion and Recorded Voice

## INTERVAL

## Matthew Locke

'Curtain Tune' from *The Tempest*

## Sergei Taneyev

Piano Quintet in G minor, Op. 30

**Duration** | Approximately two hours, including a twenty-minute interval.

## Single Tickets

Adult (A) \$70  
Concession (C) \$65  
Student (S) \$35

**Note** | This concert is included in the Full Package option. If you have booked this package, a separate booking is not required.

**Dining Options** | Cheese and charcuterie platters are available to pre-order to enjoy before the concert (\$25).







## NEW PATHS – PART ONE

SATURDAY 29 OCTOBER 4.00PM

'In 1853 Robert Schumann published his famous article 'Neue Bahnen' (New Paths) in which he proclaimed the twenty-year-old Brahms to the world. In this two-part concert we will explore this idea of new paths and the extraordinary world of Brahms.

As one of our greatest ever musical historians, his obsessions with old music were legendary as was his close relationship with Robert and particularly Clara Schumann, who became an important muse for him: he secretly quoted her name in works such as the G minor Piano Quartet that we hear this evening.'

– Lawrence Power

Vilde Frang | Violin  
Lawrence Power | Viola  
Torleif Thedéen | Cello  
Alessio Bax | Piano

### **François Couperin**

*Les Barricades Mystérieuses*

### **Robert Schumann**

Six Canonic Études, Op. 56

### **Johannes Brahms**

Clarinet Trio in A minor, Op. 114  
(arr. for Viola, Cello and Piano)

**Duration** | Approximately one hour without interval.

### **Single Tickets**

Adults (A) \$60

Concession (C) \$55

Student (S) \$30

**Note** | This concert is included in the Full Package and Saturday Package options. If you have booked one of these packages, a separate booking is not required.

**Dining Options** | A light supper (Intermezzo) will follow at 5.00pm. This meal is included in the Full Package and Saturday Package options. If you are a single ticket holder, a separate booking is required for each person.











## NEW PATHS – PART TWO

SATURDAY 29 OCTOBER 6.30PM

'In many ways the early Baroque composer Heinrich Biber represents a new path in history as one of the greatest musical innovators: *Battalia à 10* is one of the first pieces of program music ever written. This creative maverick paved the way for future composers, most notably Bach, whose instrumental works stand firmly on Biber's shoulders.

Tchaikovsky's death in 1893 marked something of a turning point in Russian music – Arensky's neglected masterpiece is dedicated to his close friend's memory, and touchingly quotes the fifth of Tchaikovsky's Sixteen Songs for Children, Op. 54.'

– Lawrence Power

Vilde Frang | Violin  
Lawrence Power | Viola  
Torleif Thedéen | Cello  
Sharon Grigoryan | Cello  
Alessio Bax | Piano

### Heinrich Biber

*Battalia à 10*

### Anton Arensky

String Quartet No. 2 in A minor,  
Op. 35 (for violin, viola and two cellos)

INTERVAL

### Clara Schumann

Romance in A minor, WoO 28

### Johannes Brahms

Piano Quartet in G minor, Op. 25

**Duration** | Approximately two hours,  
including a twenty-minute interval.

### Single Tickets

Adult (A) \$70

Concession (C) \$65

Student (S) \$35

**Note** | This concert is included in the Full Package and Saturday Package options. If you have booked one of these packages, a separate booking is not required.

**Dining Options** | A dinner (Coda) will follow at 8.30pm. This meal is included in the Full Package and Saturday Package options. If you are a single ticket holder, a separate booking is required for each person.



# EROICO

SUNDAY 30 OCTOBER 11.00AM

'Written for me in 2020, *Eroico* by Olli Mustonen is a short but frenzied Bach-inspired miniature, and the perfect prelude to this program. Alan Ridout's heroic take on *Ferdinand the Bull* leads us to Beethoven's first String Trio – an extraordinary work that points towards many of his later masterpieces such as the *Eroica* Symphony, written in the same key.'

– Lawrence Power

Vilde Frang | Violin  
Lawrence Power | Viola  
Torleif Thedéen | Cello

## Olli Mustonen

*Eroico*

## Alan Ridout

*Ferdinand the Bull*

## Ludwig van Beethoven

String Trio in E flat, Op. 3

**Duration** | Approximately one hour without interval.

## Single Tickets

Adult (A) \$60

Concession (C) \$55

Student (S) \$30

**Note** | This concert is included in the Full Package and Sunday Package options. If you have booked one of these packages, a separate booking is not required.

**Dining Options** | A two course lunch will follow at 12.15pm. This meal is included in the Full Package and Sunday Package options. If you are a single ticket holder, a separate booking is required for each person.





Toralf Tvedten (cello). Photo: Nikolaj Lund



# FINALE

SUNDAY 30 OCTOBER 2.30PM

'Written for me in 2020, *Quartet for One* by Garth Knox is a creative gem. It tells the story of a violist performing with his quartet colleagues only to realise that it is sadly only him on stage!

The neglected Norwegian composer Bjarne Brustad is a fascinating figure in twentieth-century music. His European travels in the 1920s led to him developing a unique voice as a composer, which these duets for violin and viola show perfectly.

We finish this weekend of concerts with Fauré's glorious second Piano Quartet. Comparatively little is known about its history: it was probably composed some time during the years 1885–86, just after Fauré had been awarded the Prix Chartier by the Academy of Fine Arts for his chamber music. The Second Quartet is undoubtedly one of the pinnacles of his chamber music output and it is difficult to understand why this superbly crafted and melodically generous work has never managed to achieve the popularity of the first. The slow movement was apparently inspired by a memory of the evening bells of the village of Cadirac, which Fauré frequently heard as a child. Westhoff's visionary 'Imitatione delle campane' (Imitation of Bells) recreates the sounds of church bells on a solo string instrument – a wonderful musical magic trick.'

– Lawrence Power

Vilde Frang | Violin  
Lawrence Power | Viola  
Torleif Thedéen | Cello  
Alessio Bax | Piano

**Garth Knox**  
*Quartet for One*

**Bjarne Brustad**  
Capricci for Violin and Viola

**Dmitri Shostakovich**  
Sonata for Cello and Piano in D minor,  
Op. 40

INTERVAL

**Johann Paul von Westhoff**  
'Imitatione delle campane' from  
Sonata No. 3 in D minor

**Gabriel Fauré**  
Piano Quartet No. 2 in G minor,  
Op. 45

**Duration** | Approximately two hours,  
including a twenty-minute interval.  
Complimentary afternoon tea will be  
served during the interval.

**Single Tickets**  
Adult (A) \$70  
Concession (C) \$65  
Student (S) \$35

**Note** | This concert is included in the  
Full Package and Sunday Package  
options. If you have booked one of  
these packages, a separate booking  
is not required.









Photo: Christopher Morrison





## CONTINUE THE CONVERSATION

A variety of dining options are available for those attending the whole weekend or multiple concerts on the Saturday and Sunday. Join the artists over lunch or dinner and soak up the serenity of spring in the Adelaide Hills.

### INTERMEZZO

SATURDAY **29 OCTOBER** 5.15PM

Enjoy a light supper in our beautiful Garden Terrace in between the Saturday concerts.

**Tickets** | \$29 per person

**Note** | This meal is included in the Full Package and Saturday Package options. If you are a single ticket holder, a separate booking is required for each person.

### CODA

SATURDAY **29 OCTOBER** 8.30PM

Finish the day with a delicious dinner in our beautiful Garden Terrace.

**Tickets** | \$49 per person

**Note** | This meal is included in the Full Package and Saturday Package options. If you are a single ticket holder, a separate booking is required for each person.

### LUNCH – TWO COURSES

SUNDAY **30 OCTOBER** 12.15PM

Meet the artists and converse with fellow music lovers over a two-course lunch showcasing local produce from the Adelaide Hills – the perfect way to bid farewell to the weekend.

**Tickets** | \$75 per person

**Note** | This meal is included in the Full Package and Sunday Package options. If you are a single ticket holder, a separate booking is required for each person.



## ABOUT THE ARTISTS



### Lawrence Power

Curator / Viola

Lawrence Power is one of today's foremost violists, in demand worldwide as a recitalist, concerto soloist and chamber music partner. His artistry and penetrating musicianship gains him constant plaudits around the world, reflected in turn in eloquent reviews: 'no musician today [is] better equipped to play than the minstrel-like Power' (*Financial Times*), 'Power is something more: a profound musical personality, his every phrase new and noteworthy' (*Sunday Times*).

Over the past decade, he has become a regular guest performer with orchestras of the highest calibre, from the Chicago Symphony, Boston Symphony, Royal Concertgebouw, Bayerischer Rundfunk, Stockholm, Bergen and Warsaw Philharmonic orchestras to the Philharmonia, BBC Scottish Symphony and Royal Liverpool Philharmonic orchestras.

As a fervent champion of contemporary music, Lawrence has developed a large repertoire of new works. He gave the world premiere of Gerald Barry's Viola Concerto, UK premiere of Olga Neuwirth's Concerto *Remnants of Song* at the 2012 BBC Proms, and the world premieres of scores written for him, including Salonen's *Pentatonic Étude*, Turnage's *Power Play*, Anderson's *Prayer*, Goehr's *Hymn to Night*, MacMillan's Viola Concerto and Watkins' *Fantasy*.

His recital credits include performances at Wigmore Hall, LSO St Luke's, and the Lincoln Centre NY. He has developed an acclaimed partnership with pianist Simon Crawford-Phillips, and collaborates with musicians such as violinists Maxim Vengerov and Joshua Bell. A Former Artist-in-Residence with the Bergen Philharmonic Orchestra, he has also forged a close relationship with the London Philharmonic Orchestra.

Power's award-nominated Hyperion recordings include Bartók, Rósa, Walton and Rubbra's viola concertos, Shostakovich and Brahms' viola sonatas, and York Bowen's complete works for viola and piano (with Crawford-Phillips). His three-disc Hindemith survey stands as a benchmark recording of the composer's complete works for solo viola. His release *Fin de Siècle* includes world premiere recordings of works by Büsser, Hübner and Honnoré, together with compositions by Chausson, Debussy, Enescu and Ravel. Power also features on Ian Bostridge and Sir Antonio Pappano's *Shakespeare Songs*, joint winner of the 2017 Grammy Award for Best Classical Album. His most recent releases were Berlioz's *Harold in Italy* with the Bergen Philharmonic for Hyperion and Erkki-Sven Tüür's *Illumination* with the Tapiola Sinfonietta for Ondine.

Lawrence Power is Founder and Artistic Director of West Wycombe Chamber Music Festival.





## ABOUT THE ARTISTS



### **Vilde Frang**

Violin

Vilde Frang was unanimously awarded the Credit Suisse Young Artist Award in 2012 and made her debut with the Vienna Philharmonic under Bernard Haitink at the Lucerne Festival.

Highlights among her recent and forthcoming solo engagements include performances with the Berlin Philharmonic, London Symphony, Concertgebouw Orchestra, Gewandhausorchester Leipzig, Symphonieorchester des Bayerischen Rundfunks, Budapest Festival Orchestra, Chamber Orchestra of Europe, Orchestre de Paris, Tonhalle-Orchester Zurich, Santa Cecilia Orchestra, St. Petersburg Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Cleveland Orchestra, Israel Philharmonic, Sydney Symphony and the NHK Symphony in Tokyo, with conductors such as Valery Gergiev, Ivan Fischer, Manfred Honeck, Zubin Mehta, Mariss Jansons, Teodor Currentzis, Herbert Blomstedt, Daniel

Harding, Vladimir Jurowski, David Zinman, Philippe Herreweghe, Esa-Pekka Salonen, Yuri Temirkanov and Sir Simon Rattle.

She regularly appears at festivals in Salzburg, Verbier, Lucerne, London Proms, Rheingau, Mecklenburg-Vorpommern, Lockenhaus, Mostly Mozart Festival, Prague Spring Music Festival and George Enescu Festival Bucharest. As soloist and in recital, Vilde has performed at venues such as the Concertgebouw, Musikverein, Wigmore Hall, Royal Albert Hall, Tonhalle Zurich, Bozar Brussels, Rudolfinum, Tchaikovsky Hall, in Vancouver Recital Series, Boston Celebrity Series, San Francisco Performances, and at Carnegie Hall.

Vilde Frang is an exclusive Warner Classics artist and her recordings have received numerous awards, including the Grand Prix du Disque, Edison Klassiek Award, Deutsche Schallplattenpreis, Diapason d'Or and *Gramophone* Award.

Since 2020, she is artistic board member of Oslo Chamber Music Festival.

Born in Norway in 1986, Vilde was engaged by Mariss Jansons at the age of twelve to debut with Oslo Philharmonic Orchestra.

She studied at Barratt Due Musikk institutt in Oslo, with Kolja Blacher at Musikhochschule Hamburg and Ana Chumachenco at the Kronberg Academy. She has also worked with Mitsuko Uchida as a Borletti-Buitoni Trust Fellowship winner 2007, and was a scholarship holder 2003–09 in the Anne-Sophie Mutter Foundation.

Vilde Frang plays the 1734 'Rode' Guarnerius, on generous loan by a European benefactor.



## ABOUT THE ARTISTS



### **Torleif Thedéen**

Cello

Swedish cellist Torleif Thedéen is one of the most distinguished instrumentalists in the Nordic countries and enjoys an international profile as a recitalist, concerto soloist, recording artist and pedagogue. He is a laureate of numerous international cello competitions, including the Casals Competition. He is Visiting Professor of Cello at the Royal College of Music in London, Professor at the Norwegian Academy of Music in Oslo and a former Professor at the Royal Danish Academy of Music in Copenhagen.

In a career spanning four decades, Torleif has performed with some of the world's greatest orchestras, among them the Czech Philharmonic, Netherlands Philharmonic, London Philharmonic, DSO Berlin, Vienna Symphony Orchestra, Moscow Philharmonic, City of Birmingham Symphony Orchestra, Dresden Philharmonic and the BBC Philharmonic.

He has worked with conductors including Esa-Pekka Salonen, Paavo Berglund, Neeme Järvi, Paavo Järvi, Franz Welser-Möst, Gennady Rozhdestvensky, Osmo Vänskä and Leif Segerstam. He continues to perform with all the major Nordic symphony orchestras and enjoys a burgeoning relationship with orchestras and festivals in the Antipodes.

As a chamber musician, Torleif is familiar with the prestigious stages of the Wigmore Hall in London, Carnegie Hall in New York and the Concertgebouw in Amsterdam. He has appeared at the Prague Spring and the Verbier Festivals, and at the chamber music festivals in Schleswig-Holstein, Bordeaux, Oslo, Bath, Stavanger, Kuhmo and beyond. His collaborators have included Janine Jansen, Julian Rachlin, Maxim Rysanov, Leif Ove Andsnes, Lars Anders Tomter, Henning Kraggerud, Roland Pöntinen and Martin Fröst.

Torleif's recordings have attracted numerous accolades. He was awarded the Edison Prize in 2018 for his recording

of Messiaen's *Quartet for the End of Time* with Martin Fröst, Lucas Debargue and Janine Jansen on the Sony Classical label. His recording of the Shostakovich Cello Sonata won a Cannes Classical Award and his account of the Bach Cello Suites was selected as a 'Choice' by *BBC Music Magazine*. His discography includes the concertos of Dvořák, Elgar, Kabalevsky and a wealth of contemporary music.

He plays the 1783 Guadagnini cello on loan from the Norwegian Dextra Foundation, previously used by Mstislav Rostropovich.

Torleif is represented exclusively by Nordic Artists Management in Scandinavia.





## ABOUT THE ARTISTS



### Alessio Bax

Piano

Combining exceptional lyricism and insight with consummate technique, Alessio Bax is without doubt 'among the most remarkable young pianists before the public' (*Gramophone*). He catapulted to prominence with First Prize wins at both the Leeds and Hamamatsu International Piano Competitions, and is now a familiar face on five continents, not only as a recitalist and chamber musician, but also as a concerto soloist who has appeared with more than 150 orchestras, including the London, Royal, and St. Petersburg Philharmonic Orchestras, the New York, Boston, Dallas, Cincinnati, Seattle, Sydney, and City of Birmingham Symphony Orchestras, and the NHK Symphony in Japan, collaborating with such eminent conductors as Marin Alsop, Vladimir Ashkenazy, Sir Andrew Davis, Fabio Luisi, Sir Simon Rattle, Yuri Temirkanov, and Jaap van Zweden.

Bax constantly explores many facets of his career. He released

his eleventh Signum Classics album, *Italian Inspirations*, whose program was also the vehicle for his solo recital debut at New York's 92nd Street Y as well as on tour. He recently debuted with the New York Philharmonic Orchestra playing Schumann's Concerto, and the Seattle Symphony with Saint-Saëns' Second Piano Concerto, and embarked on a trio tour of Spain with violinist Joshua Bell and cellist Steven Isserlis. Bax and his regular piano duo partner, Lucille Chung, gave recitals at New York's Lincoln Center and were featured with the St. Louis Symphony and Stéphane Denève. He has also toured extensively with Joshua Bell and presented the complete works of Beethoven for cello and piano with cellist Paul Watkins in New York City.

Bax revisited Mozart's K. 491 and K. 595 concertos, as heard on *Alessio Bax Plays Mozart*, for his recent debuts with the Boston and Melbourne Symphonies, both with Sir Andrew Davis, and with the Sydney Symphony, which he led himself from the keyboard. In addition, Bax made his solo recital debut at London's

Wigmore Hall, and gave concerts at L.A.'s Disney Hall, Washington's Kennedy Center, and New York's Carnegie Hall. As a renowned chamber musician, he recently collaborated with Joshua Bell, Ian Bostridge, Lucille Chung, Steven Isserlis, Daishin Kashimoto, Sergei Nakariakov, Emmanuel Pahud, Lawrence Power, Jean-Guihen Queyras, Paul Watkins and Tabea Zimmermann.

Since 2017 he has been the Artistic Director of the Incontri in Terra di Siena Festival, a Summer Music Festival in the Val d'Orcia region of Tuscany. He appears regularly in festivals such as Seattle, Bravo Vail, Salon-de-Provence, Le Pont in Japan, Great Lakes, Verbier, Ravinia and Music@Menlo. In 2009, he was awarded an Avery Fisher Career Grant, and four years later he received both the Andrew Wolf Chamber Music Award and the Lincoln Center Award for Emerging Artists.

Bax's celebrated Signum Classics discography includes Beethoven's 'Hammerklavier' and 'Moonlight' Sonatas (a *Gramophone* 'Editor's Choice'); Beethoven's 'Emperor' Concerto; *Bax & Chung*, a duo



## ABOUT THE ARTISTS



disc with Lucille Chung; *Alessio Bax Plays Mozart*, recorded with London's Southbank Sinfonia; *Alessio Bax: Scriabin & Mussorgsky* (named 'Recording of the Month... and quite possibly... of the year' by MusicWeb International); *Alessio Bax Plays Brahms* (a *Gramophone* 'Critics' Choice'); *Bach Transcribed*; and *Rachmaninov: Preludes and Melodies* (an *American Record Guide* 'Critics' Choice 2011'). Recorded for Warner Classics, his *Baroque Reflections* album was also a *Gramophone* 'Editor's Choice'. He performed the 'Hammerklavier' Sonata for Daniel Barenboim in the PBS-TV documentary *Barenboim on Beethoven: Masterclass*, available on DVD from EMI.

At age 14, Bax graduated with top honours from the Conservatory of Bari, his hometown in Italy, and after further studies in Europe, he moved to the United States in 1994. A Steinway artist, he lives in New York City with pianist Lucille Chung and their daughter, Mila. He was invited to join the piano faculty of Boston's New England Conservatory in the fall of 2019.

### **Sophie Rowell**

Violin

Currently Concertmaster with the Melbourne Symphony Orchestra, violinist Sophie Rowell has had an extensive performing career as a soloist, chamber musician and principal orchestral violinist in Australia and abroad.

After winning the ABC Young Performers Award in 2000 which resulted in solo performances with all major Australian symphony orchestras, Sophie founded the Tankstream Quartet which won string quartet competitions in Cremona and Osaka. Having studied in Germany with the Alban Berg Quartet, the quartet moved back to Australia in 2006 when they were appointed to the Australian String Quartet. For six years she toured, recorded, participated in chamber music festivals and enjoyed performing that wonderful repertoire all over the globe. Special highlights included playing in the QuartetFest Bonn as part of the Beethoven Festival and giving performances for remote communities on Cape York in Far North Queensland.

Since 2012 Sophie has travelled the world playing in principal violin positions with orchestras including the Scottish and Mahler Chamber Orchestras, as well as participating in many chamber music festivals in Australia.

Sophie studied with Beryl Kimber in her hometown of Adelaide then with Alice Waten in Sydney and participated in numerous masterclasses with incredible musicians such as Sir Yehudi Menuhin, Norbert Brainin (Amadeus Quartet) and Walter Levin (LaSalle Quartet).

She now teaches at the Australian National Academy of Music (ANAM) having previously taught at the Elder Conservatorium in Adelaide and the Australian Institute of Music in Sydney. She has also given masterclasses in the UK, France, Singapore and Australia.

Although Sophie loves music she can always be tempted to exchange her violin for a pack of cards in one hand and a glass of wine in the other.





## ABOUT THE ARTISTS



### **Sharon Grigoryan**

Cello

Based in Adelaide, Sharon Grigoryan was the cellist with the Australian String Quartet from 2013–2020.

Born in Melbourne, Sharon studied at the University of Melbourne and the Australian National Academy of Music (ANAM) under David Berlin, Philip Green, and Howard Penny. From 2008–2012 Sharon held a position with the Melbourne Symphony Orchestra (MSO) and was a regular participant in their Chamber Players series. In 2009 she formed the Hopkins String Quartet and was, in the same year, accepted into the Australian Chamber Orchestra's Emerging Artists program. She has since toured extensively, both nationally and internationally with the ACO.

In 2011 Sharon was a recipient of the MSO Friends' Travel Scholarship and spent a year in Berlin studying with Professor Wolfgang Emanuel Schmidt and Nicolas Altstaedt. Since then she has performed with the Mahler Chamber Orchestra and Spira Mirabilis Chamber

Orchestra, as well as being a core member of the Melbourne Chamber Orchestra.

Sharon has performed with the Australian World Orchestra since 2015, as well as forming a duo with guitarist Slava Grigoryan in the same year. She was the Artistic Director of the Barossa, Baroque and Beyond music festival from 2014–2021.

Apart from teaching the cello privately and at the University of Adelaide, Sharon has tutored ensembles such as the Melbourne Youth Orchestra, Adelaide Youth Orchestra, Australian Youth Orchestra, AYO's National Music Camp orchestras, and been a guest tutor at ANAM.

Sharon is currently guest Associate Principal cellist with the Adelaide Symphony Orchestra, and enjoys playing in numerous different chamber music ensembles in and out of the ASO. At home in Adelaide, Sharon enjoys spending time with her husband Slava, son Sebastian, two cats, seven chickens, and four quails whilst tending to the veggie garden. She manages to squeeze in some cello/guitar duo rehearsals in the cracks.



## ABOUT THE ARTISTS



### **Amanda Grigg**

Percussion

Amanda Grigg is a graduate of the South Australian College of Advanced Education where she studied percussion under the tutelage of James Bailey. In 1995 Amanda was a recipient of an Australia Council grant to study in New York. On her return to Adelaide she completed her Master's Degree in Performance at the Elder Conservatorium of Music. She works regularly as a percussionist with the Adelaide Symphony Orchestra, and is currently the Associate Director of the Honours Programs and Lecturer in Percussion at the Elder Conservatorium of Music.



## PACKAGES

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### Full Package

Includes five concerts and three meals  
Adult (A) \$445 | Concession (C) \$430

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### Saturday Package

Includes two concerts and two meals  
Adult (A) \$195 | Concession (C) \$185

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### Sunday Package

Includes two concerts and a two-course lunch  
Adult (A) \$195 | Concession (C) \$185

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## SINGLE TICKETS

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### Once Upon a Time

Friday 28 October 7.30pm  
Adult (A) \$70 | Concession (C) \$65  
Student (S) \$35

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### New Paths – Part One

Saturday 29 October 4.00pm  
Adult (A) \$60 | Concession (C) \$55  
Student (S) \$30

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### New Paths – Part Two

Saturday 29 October 6.30pm  
Adult (A) \$70 | Concession (C) \$65  
Student (S) \$30

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### Eroico

Sunday 30 October 11.00am  
Adult (A) \$60 | Concession (C) \$55  
Student (S) \$30

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### Finale

Sunday 30 October 2.30pm  
Adult (A) \$70 | Concession (C) \$65  
Student (S) \$35

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## DINING OPTIONS

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### Cheese and Charcuterie Platters

Friday 28 October 6.00pm  
\$25 per person (serves two)

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### Intermezzo

Saturday 29 October 5.15pm  
\$29 per person

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### Coda

Saturday 29 October 8.30pm  
\$49 per person

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### Lunch – Two Courses

Sunday 30 October 12.15pm  
\$75 per person

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## TRANSPORT OPTIONS

UKARIA will offer a bus service on both the Saturday and Sunday. The bus will collect patrons from the corner of South Terrace and Hutt Street and will return to this location afterwards.

### Bus Service – Saturday Package

Bus arrives at pick-up point at 2.30pm  
Bus departs pick-up point at 2.45pm  
Bus departs UKARIA after the Coda (Dinner) at approximately 10.00pm

### Bus Service – Sunday Package

Bus arrives at pick-up point at 9.30am  
Bus departs pick-up point at 9.45am  
Bus departs UKARIA after the Finale concert at approximately 5.00pm

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**Book online at [www.ukaria.com/book](http://www.ukaria.com/book)  
or by phone on (08) 8227 1277**

**UKARIA Cultural Centre  
119 Williams Road, Mount Barker Summit**

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**Cover photo: Jack Liebeck**