

DAVID PEREIRA

CELLO SERIES 2009

WESLEY MUSIC CENTRE
20 NATIONAL CIRCUIT FORREST ACT

CONCERT 5

Friday 11 December – 7.30pm

Saturday 12 December – 3pm

Sunday 13 December – 3pm

Yass Memorial Hall

David Pereira – cello
Christina Wilson (mezzo soprano)
Alan Hicks (piano)
Vernon Hill (flute)
Alexina Hawkins (viola)
The Thirsty Night Singers
Martin Wesley-Smith (composer/conductor)
James Larsen (cello)
Bernadette Morrison (cello)
William Martina (cello)
Bonnie Smart (cello)



PROGRAM

John Tavener: *Chant* (cello)

John Tavener: 4 Short Motets (voice, viola, cello)

Jesu, spes poenitentibus; Traditur militibus; Tam peccatum; Fecundata sine viro

David Pereira: *Compassion* (viola and 5 celli)

first performance

Beyond; Within

Elena Kats-Chernin: *Phoenix Story* (4 celli)

first performance of this version

Tears from Above; Courting the Dragon

Johannes Brahms: 2 Songs Op. 91

Gestillte Sehnsucht, Geistliches Wiegenlied

Charles Gounod: *Le Ciel à Visité la Terre* (voice, cello, piano)

Georges Bizet : *Agnus Dei* (voice, cello, piano)

Interval (20 minutes)

Maurice Ravel: *Chansons Madécasses* (voice, flute, cello, piano)

Andante quasi allegretto; Andante; Lento

Steven Katz: *Bitterroot* (cello: William Martina)

David Pereira briefly interviews William

André Previn: *Vocalise* (voice, cello, piano)

Leonard Bernstein: *Dream With Me* (voice, cello, piano)

Martin Wesley-Smith: *Songs of the Dispossessed* (choir, cello)

first performance

She Wore a Black Ribbon; The Fighters Who Fell; Hai Tanahku Papua

Sinead O'Connor: *In This Heart* (choir)

Many thanks to Belinda Webster for program design

David Pereira: *Compassion* (2009)
Beyond; Within

Compassion was composed October/November 2009. The unusual combination of five cellos and one viola is a classic case of a composer writing for available forces and for a particular occasion. The violist 'needed' something else to play that would fit the program, and the composer wanted to play something with the guest quartet of cello players.

For *Beyond* the viola stands outside the semi-circle of cellos and plays an 'ethereal' role while each of the cellos in turn solos for about a minute. For this first performance each cello solo has been composed by its player specially for the occasion. It is not an improvisation but could sound like one. This device has played one way on the word *compassion* since individual players have had ample opportunity to respond to each other's notes and feelings (and so to make changes as desired) in the lead up to the concert. Further, in *Beyond*, all occurs as a 'chorale' repeats itself 8 times. The effect might be soothing. Of course the composition would be published with clear attribution of creative work to each of the present players.

In *Within* the viola is a soloist in the *compassionate* embrace of five cellos whose players acknowledge their close kinship with violists, sound-wise, but who are glad to present their sibling in as beguiling a manner as they may. The effect might be graceful and energetic, and to remind of the particular pleasure that viola sounds can cause. If a Gardenia bloom had a sound as it turned golden...

DP

Elena Kats-Chernin: *Phoenix Story*
for two cellos (2007/2009)

1. Tears from Above
2. Courting the Dragon

When we received the score to *Phoenix Story*, it was sent to us in two related but independent movements – with the working titles of 'Dark Green' and 'Light Green'. The original idea was to choose either of the works Elena had written. The first piece is a very serious and emotive work with a rock-like feel to it, whereas the second work has a fast-paced pumping beat with fantastic harmonic changes. The thing that surprised us most was

the seemingly Oriental-influenced melody that Elena had used in both works. Although a very beautiful melody on its own, when set against the landscapes Elena had created, the sound of the works became magical and unique.

As the works had no official titles, the three of us started brainstorming ideas and one night I suddenly thought of *Phoenix Story*, which is heavily influenced by the Chinese nature of the major theme that holds the two pieces together.

In traditional Chinese culture, the Phoenix and the Dragon are very important symbols. Usually paired together, the Dragon represents the 'male' and the Phoenix represents the 'female', symbolising balance (yin and yang). They are depicted either as mortal enemies or blissful lovers.

Elena Kats-Chernin: "...it is quite unusual for me to write for two cellos without the accompanying piano and the challenges were to try and incorporate all the possible registers and their combinations, as well as the rich colours of the instruments. I was in one way tempted to write something really virtuosic and on the other hand compelled to use the rich lyrical timbres of the instruments, which needed long held notes. In the slow piece I was drawn to a particular harmonic sequence, repeated over and over and a melody like a cloud over those chords. Out of this material a pentatonic melody grew and the piece took almost a dark turn. That same melody found its way into the second movement, but was used in a fast and energetic manner."

Pei-Sian Ng 2007

This version for 4 cellos was created by EKC specifically for David's cello series, a short time ago in 2009. I think that the only other improvement that I can imagine to this sound is to have even more cellos play at once... it is such a fabulous instrument! (EK-C)

Taverner - Four Motets

1 Jesus, hope of those who repent, how gracious you are to those who turn to you, how good to those who seek you out, but what to those who find!

2 He is delivered to the soldiers' he is bound with chains. With lashes from all sides his body bleeds. The head of the King of Glory is crowned with thorns, and then he is mocked by the crowd, on bended knees.

3 Gently soothing, it (the name of Jesus) renders all sin and guilt cleansed and purified.

4 Made fruitful without intervention of man, you gave birth in a miraculous way to your father, O daughter.

Brahms - Two Songs Op 91

Geistliches Wiegenlied (Spiritual Lullaby)

Text by Emanuel von Geibel (1815-1884)

You who hover around these palms in night and wind,
You holy angels,
Silence the treetops,
My child is sleeping.

You palms of Bethlehem in the roaring wind,
How can you today bluster so angrily! O roar not so!
Be still, bow softly and gently,
Silence the treetops!
My child is sleeping.

The Son of heaven endures discomfort,
Ah, how tired he has grown of earthly sorrow.
Ah, now in sleep, gently softened, his pain fades,
Silence the treetops!
My child is sleeping.

Fierce cold comes rushing,
How shall I cover the little child's limbs?
O all you Angels, who, winged, travel the wind.
Silence the treetops!
My child is sleeping.

Gestillte Sehnsucht (Relieved Longing)

Text by Friedrich Rückert (1788-1866)

Steeped in a golden evening glow,
how solemnly the forests stand!
In gentle voices the little birds breathe
into the soft fluttering of evening breezes.
What does the wind whisper, and the little birds?
They whisper the world into slumber.

You, my desires, that stir

in my heart without rest or peace!
You longings that move my heart,
When will you rest, when will you sleep?
By the whispering of the wind, and of the little birds?
You yearning desires, when will you fall asleep?

Alas, when no longer into the golden distance
hurries my spirit on dream-wings,
when no more on the eternally distant stars
rests my longing gaze;
Then the wind and the little birds
will whisper away my longing, along with my life.

Gounod - Le ciel a visité la terre

Text by Marquis Anatole de Ségur (1823-1902)

Heaven has come to earth
O Beloved abide with me
Holy love is a mystery
O my soul worship and be silent

Love that I cannot understand,
Jesus lives in my heart!
Because of this, you are able to enter there,
Humility of my Saviour

You know well that I love you
Me, for whom you have loved so much!
So that any other love apart from yours
By your fire must be consumed!

With your flesh my soul is united
Your chosen one feels peace
Divine Jesus, Saint of unity,
Never leave my heart!

Bizet - Agnus Dei

Lamb of God, who takes away the sins of the world, have mercy upon us
Lamb of God, who takes away the sins of the world, grant us peace.

Ravel - Songs of Madagascar

Texts by Evariste Desire de Forges Parry (1753-1814)

Nahandove

Nahandove, oh beautiful Nahandove!
The night bird has begun to sing, the full moon shines overhead,
and the first dew is moistening my hair.
Now is the time: who can be delaying you?
Oh beautiful Nahandove!

The bed of leaves is ready; I have strewn flowers
and aromatic herbs;
it is worthy of your charms, oh beautiful
Nahandove!

She is coming. I recognise the rapid breathing of
someone walking quickly;
I hear the rustle of her skirt.
It is she; it is the beautiful Nahandove!

Catch your breath, my young sweetheart; rest on
my lap.
How enchanting your gaze is,
how lively and delightful the motion of your
breast
as my hand presses it!
You smile, oh beautiful Nahandove!

Your kisses reach into my soul; your caresses
burn all my senses.
Stop or I will die!
Can one die of ecstasy?
Oh beautiful Nahandove!

Pleasure passes like lightning; your sweet
breathing becomes calmer,
your moist eyes close again, your head droops,
and your raptures fade into weariness.
Never were you so beautiful, oh beautiful
Nahandove!

Now you are leaving, and I will languish in
sadness and desires.
I will languish until sunset.
You will return this evening,
oh beautiful Nahandove!

Aoua

Awa! Awa! Do not trust the white men, you
shore-dwellers!
In our fathers' day, white men came to this
island.
"Here is some land," they were told, "your
women may cultivate it.
Be just, be kind, and become our brothers."

The whites promised, and all the while they were
making entrenchments.
They built a menacing fort, and they held
thunder captive in brass cannon;
their priests tried to give us a God we did not
know;
and later they spoke of obedience and slavery.

Death would be preferable!
The carnage was long and terrible; but despite
their vomiting thunder,
which crushed whole armies, they were all
wiped out.

Awa! Awa! Do not trust the white men!

We saw new tyrants, stronger and more
numerous, pitching tents on the shore.
Heaven fought for us.

It caused rain, tempests and poison winds to fall
on them.

They are dead, and we live, we live free!

Awa! Awa! Do not trust the white men, you
shore-dwellers!

Il est doux

It is sweet in the hot afternoon to lie under a
leafy tree and wait
for the evening breeze to bring coolness.

Come, women! While I rest here under a leafy
tree,
fill my ears with your sustained tones.
Sing again the song of the girl plaiting her hair,
or the girl sitting near the rice field chasing away
the greedy birds.

Singing pleases my soul; and dancing is nearly as
sweet as a kiss.

Tread slowly, and make your steps suggest the
postures of pleasure and
ecstatic abandonment.

The breeze is starting to blow; the moon glistens
through the mountain
trees. Go and prepare the evening meal.

Songs of the Dispossessed

for choir & cello [2009]

by Martin Wesley-Smith (music) &
Peter Wesley-Smith (words):

Songs of the Dispossessed contains new arrangements of three songs from previous Wesley-Smith collaborations. The first, *She Wore a Black Ribbon*, comes from *Black Ribbon*, for soloists, choir & orchestra [2001]. Commissioned by the Canberra Choral Society, it's about Australia's Stolen Generation. See www.shoalhaven.net.au/~mwsmith/blackribbon.html. Next: *The Fighters Who Fell*. This began life as a poem, in Portuguese, written by East Timorese resistance leader (now Prime Minister) Xanana Gusmão. It was translated by Agio Pereira, with assistance from Rob Wesley-Smith, then "poeticised" by Peter. Martin set it to the traditional East Timorese melody *Kolele Mai*. Finally there's the West Papuan national anthem *Hai Tanahku Papua*, which formed the basis of *Morning Star*, for cello & piano, which David Pereira and Marcela Fiorillo performed in June this year.

In 1999 the East Timorese got back what was left of their country after the departing Indonesian army trashed it. The Stolen Generation could never get their childhoods back, but they at least received an apology. The indigenous people of West Papua are still massively dispossessed, with the rest of the world paying little attention to their plight.

© Martin Wesley-Smith

Songs of the Dispossessed

Justice, where is justice?

1. *She Wore a Black Ribbon*

from *Black Ribbon*, commissioned by the Canberra Choral Society, 2001

She wore a black ribbon to tie up her hair
And a black arm-band, black dress, black gloves
She grieved for her children, stolen away
Lost past, lost future, lost culture, lost loves
She wore a black ribbon to tie up her hair
But her hair and her heart were gray
But her hair and her heart were gray

She wore that black ribbon through all of her years
And the black arm-band day after day
Black gin, black heart, black laughter, black tears
Black beauty, black children stolen away
She wore that black ribbon to tie up her hair

But her hair and her heart were grey
But her hair and her heart were grey

2. *The Fighters Who Fell*

original poem by Xanana Gusmão
translated by Agio Pereira with assistance from
Rob Wesley-Smith
"poeticised" by Peter Wesley-Smith
set to the traditional Timorese melody *Kolele Mai*

Timor grasses grow
warm the fractured bones
of the fighters who fell

Timor flowers show
beautify the bones
of the fighters who fought for freedom
fought till they fell

3. *Hai Tanahku Papua*

original hymn by the Rev'rend I. S. Kijne

I love the land of Papua
I love the glorious sea
The mountains and the forests
This land belongs to me

Each river, beach and valley
Each mineral and gem
For all the Papuan people
This land belongs to them

Our spirits and our kinfolk
Our creatures great and small
Our parents and our children
This land belongs to all

To those who take us over
To those who do us wrong
Who ban our flag and anthem
This land does not belong



Christina Wilson graduated B. Mus. (Dist) from the Canberra School of Music and was awarded the Friends Prize for the most outstanding graduate of her year. In 1990 she won most of the major prizes at the Australian Singing Competition including the prestigious Marianne Mathy Scholarship. She went on to postgraduate studies at the Royal Northern College of Music, Manchester and the National Opera Studio, London, further supported by major awards from the Australia Council, The Royal Opera, Covent Garden and the Australian Musical Foundation in London. Currently she is a Lecturer in Voice at the ANU School of Music.

Possessing "*una voce stupenda*" (Corriere di Sienna), Christina has appeared as a soloist and recitalist in Australia, the USA, Europe and throughout Britain, at venues such as the Royal Albert Hall (The *Messiah* conducted by Sir David Willcocks), the Wigmore Hall, Westminster Abbey (A *Service for Australia*, the broadcast centenary celebration of the Australian Constitution in the presence of HM the Queen), St John's Smith Square, Canterbury Cathedral, Australia House (The *Messiah* and Dame Joan Sutherland's 70th Birthday Gala conducted by Sir Richard Bonyng), Sydney Conservatorium, the Temple Square, and the Paris Conservatoire.

Since returning to Australia in 2003 performances have included Vivaldi's *Gloria*

at St. Andrew's Cathedral, Sydney, solo recitals for the University of Newcastle Conservatorium of Music, the ANU School of Music, Art Song Canberra, and a *Sunday Live* broadcast for ABC FM with Alan Vivian, clarinet and Alan Hicks, piano. She has appeared as a soloist in the Canberra International Chamber Music Festival, with Stopera in "Opera by the Lake", with the Canberra Choral Society, the National Capital Orchestra and most recently with the Orianna Chorale as Dido in Purcell's *Dido and Aeneas*.

Christina's many operatic roles include Clitemnestre (*Iphigénie en Aulide*) for Glyndebourne Festival Opera, Cherubino (*Le Nozze di Figaro*) for the State Opera of South Australia, Carmen for Belfast Festival Opera, Rosina and Cenerentola for the Mananan International Festival, and Dido for Canberra City Opera. Reviewed by the Elgar Society as "...a voice to drool over", her recording of Elgar's *The Music Makers* was released in 2003.

Later this year she will perform in the *Messiah* with the Canberra Choral Society and in concerts with the cellist David Pereira. In 2010 she will sing at the Canberra International Chamber Music Festival and as a soloist with CSO in Verdi's *Requiem*.

Alan Hicks is a graduate of the Newcastle Conservatorium of Music (DSCM piano and flute) and the Royal Northern College of Music, Manchester (PPRNCM). He was appointed Junior Fellow in Accompaniment at the RNCM in 1992 and subsequently joined the staff as Accompanist and Tutor in Piano. Alan spent eight years as a freelance pianist and teacher in London. He coached vocal repertoire for two years at the City Literary Institute before returning to Australia in 2003. Alan has appeared at major London venues including the Wigmore Hall, Purcell Room and St John's Smith Square. His CD recording with Kate Romano, *20th Century Music from the British Isles for clarinet and*

piano received critical acclaim and was BBC Music Magazine's Chamber Music Pick of the Month. As pianist with the King Piano Trio he worked on Lord Menuhin's *Live Music Now!* scheme and appeared at the 2000 Three Choirs Festival in Hereford. Alan was pianist with the London-based Australian contemporary music group the Bennelong Ensemble, appearing live on BBC Radio3, at the Cheltenham Festival and in concert on tours of Italy and the UK.

Alan is currently Head of the Voice Area at the ANU School of Music. In 2005 he was Assistant Musical Director, Repetiteur and Language Coach for the School of Music's production of *Suor Angelica* and *Gianni Schicchi*. Alan has been vocal coach and repetiteur for the ANU Choral Society (SCUNA) since 2004. As a member of the Sydney-based contemporary group Kammer, he has broadcast for the ABC and toured for Musica Viva. Earlier this year Alan appeared in several concerts at the Canberra International Chamber Music Festival and was chorus master for Mebourne Opera's Rotary Italian Opera Gala and productions of *La Traviata* and *Tosca* at the Canberra Theatre.



Vernon Hill was Principal Flute in the Melbourne Symphony Orchestra and has been guest principal with the London Symphony, BBC and the Sydney Symphony Orchestras. He has performed concertos and given solo recitals throughout the world and has also recorded all of the

Bach flute sonatas on 2 CDs. His published flute manual, "The Flute Players Book with demonstration CD." is sold worldwide.

Mr. Hill was formerly Head of the Wind Department and is now a Visiting Fellow at the Australian National University School of Music.



Alexina Hawkins is a second year student at the Canberra School of Music, studying viola under the guidance of Tor Fromyhr. She previously learnt about violin and viola with Josette Esquedin Morgan. Alexina has enjoyed the experience of playing in a variety of enthusiastic ensembles including the Canberra Symphony Orchestra, the Camerata of the Canberra International Music Festival, the Australian Youth Orchestra and the Canberra Youth Orchestra, under the direction of Max McBride and Dominic Harvey. She looks forward to performing as part of this concert, collaborating again with David Pereira and also with her great friends James and Bernadette.



Members of **The Thirsty Night Singers**, who hail from Berry and Kangaroo Valley, New South Wales, first started singing together in the now-defunct Courthouse Choir in Berry under conductor Carlos Alvarado. In 2007 they formed a separate group in order to explore other repertoire. Martin Wesley-Smith, the only member with a music degree, became, by default, their musical director and arranger.

The group consists of Nell Britton & Alexandra Holliday (sopranos), Janette Carter & Patsy Radic (altos), Martin Wesley-Smith (tenor), and Peter Morgan & Peter Stanton (basses). Peter Wesley-Smith acts as a spare tenor, especially when the group sings Inkspots numbers.



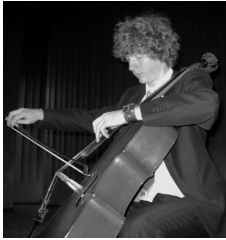
Martin Wesley-Smith is a composer and occasional conductor who for many years taught at the Sydney Conservatorium of Music. Since 2000 he has lived in Kangaroo Valley, where he composes, arranges, puts

on fund-raising concerts, and grows chooks, ducks, vegetables and leeches. There are two main strands in his music: the life, work and ideas of Lewis Carroll, and the plight of the people of East Timor. The first has led to music of much whimsy (e.g. Boojum!, Snark-Hunting), the second to pieces such as Welcome to the Hotel Turismo, for cello and pre-made sounds and images, which David Pereira has played many times and recorded (for Tall Poppies). There are children's songs (e.g. I'm Walking in the City), chamber music (db), audio-visual pieces (Weapons of Mass Distortion), choral pieces (Who Killed Cock Robin?), orchestral pieces (A Luta Continua), and everything in between.

See www.shoalhaven.net.au/~mwsmith.



Peter Wesley-Smith, who wrote the text for *Songs of the Dispossessed*, is a gainfully unemployed recovering academic and lantana farmer. He has written children's verse, libretti, plays, lyrics, and law books, and for some years has been working on the lyric for "I Don't *Think* I'm Indecisive, Am I?"



James Larsen grew up in the rural coastal area of Newlands Arm in south eastern Victoria. Taking an early interest in the arts with his first short lived musical experience with the Classical guitar at age 3, this quickly developed into a love of percussion and other non-guitar related pursuits. After many years studying Jazz Percussion, James became interested in a much broader range of music, consequently taking up the Cello at age 13.

After studying with violinist Michelle Lee-Dogger then cellist Rosemary Iverson, he then moved, in 2008, to Canberra to study with David Pereira.

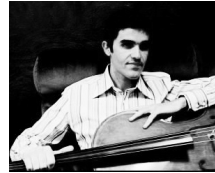
James has performed on various concert stages as a section principle, chamber musician and soloist including the Melbourne Town Hall, Iwaki Auditorium, Elder Hall, Llewellyn Hall and Hamer Hall.

In the future, James plans to study in Germany, America and Australia.



Having loved the cello all her life, **Bernadette Morrison** started taking lessons on this beautiful instrument at the age of 13 and quickly found it to be her true calling and passion. The eldest of three sisters, she grew up in Nowra on the South Coast, in a very creative and musical family. She recently moved to Sydney where she is currently undertaking a Bachelor of Music Performance at the Sydney Conservatorium of Music with Senior Lecturer, Georg Pedersen. She has been a member of the

Sydney Conservatorium of Music Symphony and Chamber Orchestras since 2007, and has also performed in the Sydney Youth Orchestra and Australian Youth Orchestra National Music Camp in 2008. Bernadette considers playing with other musicians and sharing a love of music with other people, the best thing in the world. On Australia Day, 2008, she won the Young Citizen of the Year Award in the Shoalhaven area for her musical contributions to local community and charity societies. She loves to perform with her two sisters in the Morrison Trio, a young and newly-starting ensemble with great hopes for the future. Bernadette always looks forward to playing new music and feels inspired and honoured to be playing in David Pereira's concert series.



Born and raised in Canberra, **Will Martina** is now based in New York City, where he enjoys an active life as a freelance cellist.

Noted for his versatility and ability to improvise, Will is recognized as a 'general specialist', and has performed and recorded music with a number of notable musicians in New York in venues as diverse as Carnegie Hall and the Blue Note Jazz Club. In 2009 Will also travelled to Berlin to perform duets with the Senegalese singer Pape Armand Boye, and to other cities in the US with various groups including the ensemble led by Lebanese/American multi-instrumentalist Bassam Saba (leading exponent of Arabic music in the US and member of YoYo Ma's Silk Road Ensemble).

Will completed his Bachelor of Music at the ANU. He still recalls many fond memories of his time there, especially those involving his two wonderful teachers, Lois Simpson and David Pereira.



Bonnie Smart has performed both as a soloist and chamber musician in various venues around Australia. She has appeared alongside David Pereira in the Sydney Festival's Twilight Chamber Music Series, and

has recorded with Pereira and Ian Munro on the Tall Poppies label. During 2004 Bonnie regularly appeared as Guest Principal Cello with the Canberra Symphony. She also performs as a casual player with the Melbourne Symphony Orchestra. Her playing has been televised on Channel 7's Good Friday Appeal, and broadcast on ABC FM and 3MBS FM. She has been a soloist with the Zelman Memorial Orchestra, the Monash Sinfonia, the Melbourne University Orchestra and the Melbourne Grammar Orchestra.

Bonnie was a scholarship holder in the Australian National Academy of Music's inaugural Advanced Performance Program, during which time she began lessons with David Pereira. Prior to this, Bonnie studied with Phillip Green. As a recipient of a scholarship from the Foundation for Young Australians and an Ian Potter Cultural Trust Grant, Bonnie has attended the International Holland Music Sessions. She has also been awarded the AE Floyd Memorial Scholarship at the University of Melbourne, where she completed a Master of Music in Performance under the guidance of Nelson Cooke.

During her postgraduate studies at Melbourne, Bonnie completed a minor thesis on a topic relating to Australian music history in the late nineteenth century. Her enthusiasm for the academic appreciation of music also saw her participate on the committee of the journal *Context*. In 2005 Bonnie combined her performance and academic interests, writing material for the Australian Music Examination Board's Violin

Series 8 Handbooks. She is currently a PhD candidate at the University; her research project entails examining the life, music and performance practices of the English cellist Robert Lindley (1776-1855), who was famed for his exuberant improvisations when accompanying opera, oratorio and the like! She gave her first paper at an international conference in July this year at the Seventh Conference on Nineteenth-Century Music in Britain.

Bonnie is Director of Studies in Music at Trinity College. She has tutored at The University of Melbourne in subjects concerning Australian music history, and in nineteenth- and twentieth-century Western music.

The first concert in Cello Series 2010!

February 5 at 7:30pm

February 6 at 3pm

(Wesley Music Centre - Forrest)

February 4 at 7:30pm

(Young Regional School of Music)

February 7 at 2pm

(Bundanon)

Performers:

Natsuko Yoshimoto
and Chris Latham - violins

Imants Larsens - viola

David Pereira - cello

Timothy Young - piano

Program will include Brahms and
Dvorak Piano Quintets (complete)



I was born in Macksville NSW in 1953. Since 2007 I live in Murrumbateman. My cello learning began in Canberra and continued at the NSW State Conservatorium and Indiana University. My main cello teachers were John Painter and Fritz Magg. I value also the influences of Robert Pikler, Janos Starker and Menachem Pressler, but of course, a well-evolved musician draws attitude and inspiration from endless numbers of origins both remembered and forgotten.

From 1980 to 1987 I was principal cello of the Australian Chamber Orchestra and from 1988 to 1990 principal cello with the Sydney Symphony Orchestra. I also was (founding) cellist of the Australia Ensemble with which I played all through the '80's. From 1990 until mid-2008 I was Senior Lecturer in Cello at the ANU School of Music where I now teach part-time. A free-lance cellist/teacher with enthusiasm for writing, composing,

and conducting, my repertoire is wide-ranging and includes works that have involved creative collaborations with Australian composers, dancers and painters. I have been lucky enough to have many unusually special performance experiences, sometimes with famous 'international artists' and in other lands. There are solo and chamber recordings on the Tall Poppies label and occasional awards that suggest I have been capable of very fine work, but I want to teach and play better until the eleventh hour.

In 2008 I published my third book about cello playing: 'The Larrikin Cellist', and a new work for solo cello: 'Unity is Strength' (based on an item housed at the National Museum of Australia). Currently I work with 40 cello students of diverse ages and stages and I seek a few more with that same special dedication that makes teaching a joy. I have an agreement with the Wesley Music Foundation, Forrest, ACT, and a contract with the Young Regional School of Music, to offer one-to-one cello tuition.

A treasured thread of my work is the "David Pereira Cello Series at Wesley" - a five-program, ten-concert annual recital series that celebrates the cello as solo instrument and collaborator in diverse ensembles, in the Music Room at the Wesley Music Centre, Forrest, ACT. There I develop my relationship with a particular community of music lovers and with colleagues and repertoire of my own choosing. What a privilege!

My work and life lovingly are underpinned by my extraordinary wife, Gillian, and my six children, the sixth of whom was born 7/03/09. For more information please e-mail me at onewithyoursound@hotmail.com or visit my website: www.davidpereira.com.au

I am fortunate to play the RAG Holmes cello, kindly on loan from the Holmes family.

David's photographs have been taken by George Serras