

CAMERATA

QUEENSLAND'S CHAMBER ORCHESTRA



CAMERATA, QPAC, RPAC & THE EMPIRE PRESENT

Old. New. Borrowed. Blue.

Georg Muffat	Excerpts from <i>Armonico Tributo</i> – Sonata No.2 in G minor
Giacinto Scelsi	<i>Anagamin</i> for 11 Strings
Anthony Romaniuk	<i>Blue Poles</i>
ELECTRONIC INTERLUDE	
Johann Sebastian Bach	Allegro from Concerto in D minor, BWV 1052
Aphex Twin arr. Caleb Burhans	<i>Blue Calx</i>
Dmitri Shostakovich	Finale from Piano Quintet in G minor, Op.57
ELECTRONIC INTERLUDE	
Josquin des Prés arr. Anthony Romaniuk	<i>Ave Maria</i>
Dave Brubeck arr. Anthony Romaniuk	<i>Blue Rondo à la Turk</i>
Olli Mustonen	<i>Toccata</i>

FEATURING

Anthony Romaniuk, harpsichord, piano and electronics
Supported by Nicola Warda (Mainstage Donor Program)

Brisbane Thu 20 Aug Concert Hall, QPAC	Redland Fri 21 Aug Concert Hall, RPAC	Toowoomba Sat 22 Aug Armitage Centre, The Empire
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1 hour 25 minutes, no interval.
Please hold your applause until the end of the concert.

ACKNOWLEDGEMENT OF COUNTRY

Camerata acknowledges the Traditional Custodians and First Peoples of the places where we work, create, and perform. We acknowledge that First Peoples are the first artists, storytellers, performers, musicians, and creatives of these lands. We pay our deep respects to Elders past and present and acknowledge their invaluable ongoing contribution to Australia's cultural landscape.

Our Musicians

Violin	Brendan Joyce* Jonny Ng* Tiana Angus Clare Cooney Sally-Ann Djachenko Anne Horton Lydia Hwang~ Daniel Kowalik^ Claire Litwinowicz Jason Tong Allana Wales	Viola	Thomas Chawner** Alice Buckingham Sophie Ellis Elizabeth Lawrence
		Cello	Katherine Philp* Laura Boon~ Michael Gibson Karol Kowalik^
		Double Bass	Marian Heckenberg*

* principal ^ member of Orava Quartet, Camerata's Quartet-in-Residence
~ Camerata's 2026 Upbeat Artist

Our Production Team

Program Curator	Anthony Romaniuk*
Lighting Designer	Richard "Zak" Harrison
Stage Manager	Makayla Purdy

We'd love to meet
you after the concert.
Please join us in the foyer,
the bar will be open.

*This program was originally performed by
Anthony Romaniuk with Camerata Bern





From our Artistic Director

A while back now, I studied in the USA, and one of the striking differences between orchestral and concert life between the USA and Australia was the involvement of guest artists. In the USA, special guests were frequently American musicians; Australian orchestras and concert presenters meanwhile continued a long tradition of flying European and American guest artists and ensembles in on an almost weekly basis.

The international input is of course still happening, still wonderful, and often inspirational, but isn't it great to see that Australians both at home and abroad are now frequently being entrusted in these roles in our homeland. It's also a tribute to the efforts and commitment of educators and programmers over many decades.

That brings me to our special guest tonight, Anthony Romaniuk. This is a long awaited return of this

fine Australian born musician, who last played with Camerata in 2012. Anthony defies categorisation. He is a gifted pianist, an exceptional harpsichord 'continuo' player, has an affinity for jazz and, as was once a norm in classical music but rarely happens today, he writes his own music. Ever an explorer, he dabbles in electronic music as well.

So, *Old. New. Borrowed. Blue.* is an interesting mash up of all of Anthony's threads and Camerata's interest in trying and sharing off-the-beaten-track programming.

We are bringing home a Queensland soloist tonight and a little piece of European concert life. Anthony not only curated the concert but presented its premiere with the excellent ensemble Camerata Bern a few years ago.

I hope you enjoy this most eclectic and fascinating collection of music.

Brendan Joyce
Artistic Director

From our Guest Artist

This idea for this program arose at a very particular time in my life, that being, during the months of 2024, after my now-wife had accepted my proposal and wedding plans were in full swing. Clearly those months were not only full of excitement, anticipation and giddiness, but also with an amount of reflection about what kind of celebration we wished to have. Part of that conversation was about how much importance we would place upon tradition, versus a more bespoke approach.

The phrase "Old. New. Borrowed. Blue." was therefore part of the discourse of those halcyon days. Around the same time, when I began to put together a program for chamber orchestra, I realised how well this phrase fit my particular approach to repertoire. Having spent time specialising in both contemporary and ancient music means that the Old and the New are in constant dialogue in my approach. Music from different eras and genres, taking from the past but adding some personal touches.

So that's the Old and the New – the Borrowed and the Blue are perhaps less obvious but no less pertinent. Borrowing is what we do as classical musicians: we take things written in the past and re-create them for the present moment. We, as musicians, are lent notes on the page, often composed by someone rarely present on stage (and infrequently alive) as a portal into another time and place.

The Blue is a nod to another crucial part of my formation, the role of improvisation and my roots as a jazz player. The concept of 'blue' notes (flattened 3rds and 7ths) wasn't invented by jazz or blues musicians (some of my favourite examples are in Purcell) but was certainly popularised by them and became a calling card of both genres. So these two influences, improvisation and jazz, are usually present in some way when I'm playing.

**Anthony
Romaniuk**



About the Music

Georg Muffat

Excerpts from *Armonico Tributo* – Sonata No.2 in G minor

OLD/BORROWED

For most modern audiences, the 17th century is somewhat of a dead zone in music history and many of its most revelatory practitioners are scarcely household names. Yet, this period of music deserves to be elevated within the pantheon. It was a time before many of the rules and treatises regarding standard musical practice were written, hence the individuality of each composer was closer to the surface. Muffat's music bears an unmistakable fingerprint, particularly in the complexity of the string writing. In his agile rhetorical style, one strongly feels the context of this period when the line dividing art and science was much less distinct.

Giacinto Scelsi

Anagamin for 11 Strings

NEW/BORROWED

This piece, lasting about six minutes, is the bitterness and airiness in this programme which puts into relief the forthcoming sweetness and grounded-ness. Scelsi's distinct style, Italian modernism which bears some similarity in its aesthetics to brutalism, broadened the palette of expression and timbre which later composers (including Morricone) used to great effect. Anagamin is a Pali word, referring to a stage of realisation on the path to enlightenment. There is an intensity which speaks to the energy of this anagamin state, of realising the changing granularity of our physical and mental selves.

Anthony Romaniuk

Blue Poles

NEW/BLUE

A piece I wrote specifically for this programme, Blue Poles takes its name from the Jackson Pollock work in the National Gallery in Canberra. While not trying to replicate the visual texture of Pollock's work in sound, inspiration was drawn from the colours in the work, an ever-changing ecosystem of oranges, greys, yellows and white, with the blue vertical lines prominently dividing the vertical space. The perpetual movement of this piece was a nod to the arpeggiator function on my various synthesisers, which enable one to change harmonies while keeping an underlying constant pulse.

Johann Sebastian Bach

Allegro from Concerto in D minor, BWV 1052

OLD/BORROWED

One doesn't need too many words to describe Bach's music. So I'll let it largely speak for itself, just to say that my particular interpretational preference in this context is for an energetic and driving tempo, setting up the beat for the Aphex Twin.

Aphex Twin arr. Caleb Burhans

Blue Calx

NEW/BORROWED/BLUE

This particular arrangement of the electronic music maestro's track was made for the American group Alarm Will Sound. It's a rather remarkable transformation of the ambient synth sounds onto strings. Rather than being about narrative or drama, this piece is all about its mood: one is bathing in a kind of coolness and tranquility for the duration of the work.

Dmitri Shostakovich

Finale from Piano Quintet in G minor, Op.57

OLD/BORROWED

Back to narrative, this finale to the Piano Quintet covers a huge amount of emotional ground. Apart from the distinctive moments of existential despair, so typical in Shostakovich's music, we also have an almost Viennese sweetness as well as a surprisingly large infusion of funky blue notes.

About the Music

Josquin des Prés arr. Anthony Romaniuk

Ave Maria

OLD/BORROWED

There's something angelic about Josquin's oeuvre. The purity of his polyphony seems so perfectly formed and unblemished by the human condition. Although this piece is a vocal piece, the clarity of the individual lines is somewhat more tangible when played by strings. The piece also functions as a vehicle for improvisation, much in the manner of Jan Garbarek's famous ECM album with the Hilliard Ensemble, "Officium".

Dave Brubeck arr. Anthony Romaniuk

Blue Rondo à la Turk

OLD/BLUE/BORROWED

The complex rhythms of this classic from the Cool Jazz era of the late 1950s are infectious, making the whole piece something of an ecstatic dance, with ample space for improvisation.

Olli Mustonen

Toccata

NEW/BORROWED

This wonderful work by the Finnish pianist and composer Olli Mustonen brings the whole programme together, tipping its hat to both the Old and the New. Here again, we have a complex and modern rhythmical tapestry, with a neo-romantic harmonic language, while the central section is one long passacaglia (a baroque dance-form built from a repeated bass line).

Anthony Romaniuk

Guest Artist

Anthony Romaniuk's unique artistic voice flows from his continuous exploration of a vast range of musical styles. A natural musical polyglot, his classical training is complemented by his improvising prowess, allowing him to fluidly traverse the borders between genres.

Growing up in Australia as a jazz obsessive, he studied classical piano and contemporary music in New York (Manhattan School of Music). Later, he spent several years specialising in early music (harpsichord and fortepiano) in the Netherlands and since then has continued to evolve through the realms of improvisation and electronic music.

As a recitalist, his repertoire stretches from Byrd, Bach, Beethoven, Chopin and Brahms (often on historical instruments) to Ligeti, Adams and contemporary music. He works regularly with violinist Patricia Kopatchinskaja and is also a core member of Vox Luminis. Other noteworthy collaborators include clarinetist Reto Bieri, Camerata Bern, the Australian Chamber Orchestra, and Danish indie rock group Efterklang.

He has played at many important concert venues in Europe, including Wigmore Hall (London), the Philharmonie de Paris, Concertgebouw Amsterdam, Berliner Konzerthaus, Bozar and Flagey (Brussels) and at the Bachfest Leipzig, as well as frequent engagements in the U.S.A., Australia and Japan.

His two solo albums on Alpha Classics push the boundaries of classical orthodoxy through their blend of innovative programming, timbral diversity and improvisation. *Perpetuum*, released in February 2023, features six keyboard instruments colouring a programme based around music in perpetual motion. *Bells*, his debut solo recording, was released in 2020 to widespread acclaim.

His third solo album, *On Modes*, will be released March 2026 on Alpha Classics.

Anthony Romaniuk is represented worldwide by Rayfield Allied.

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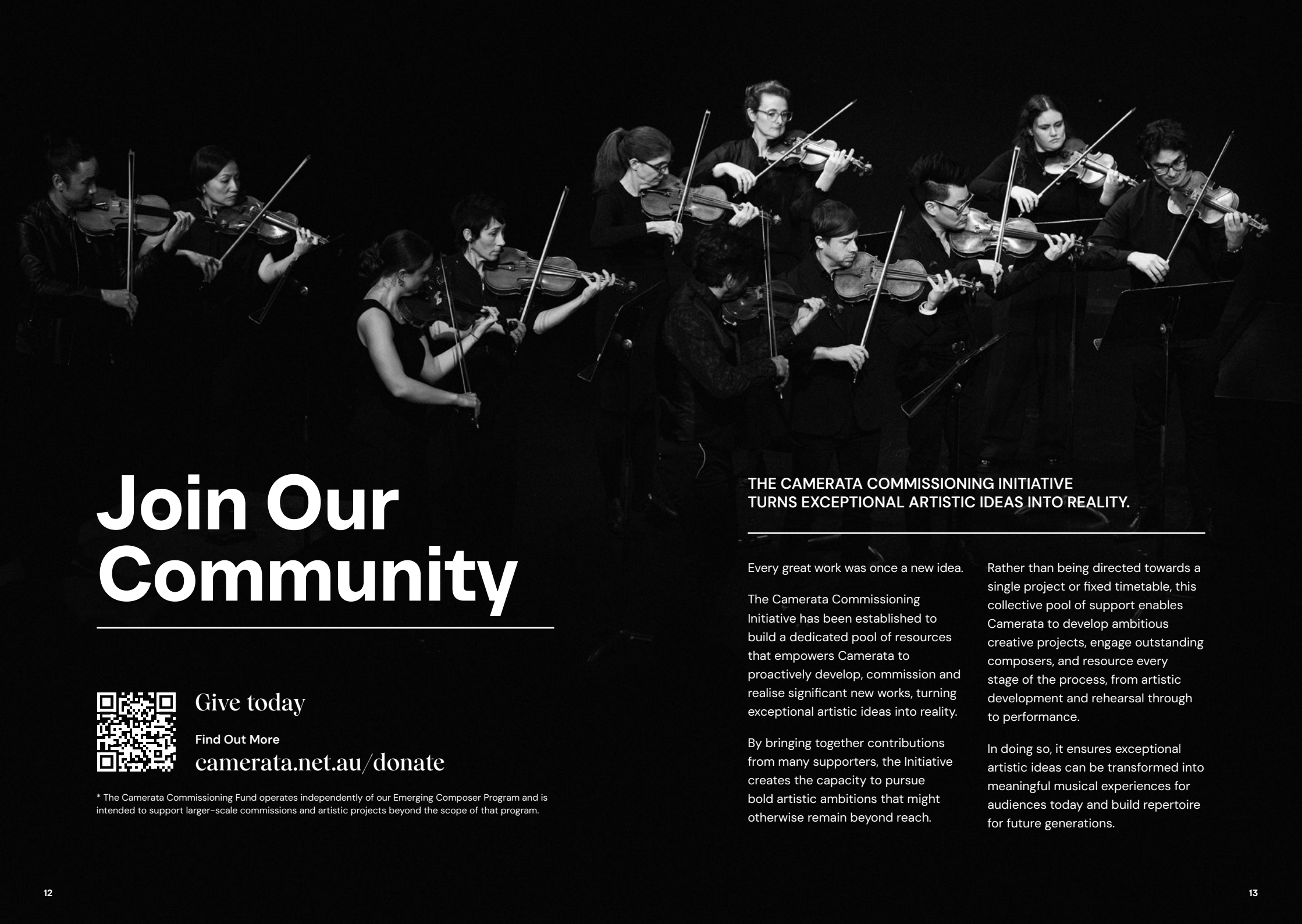
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THE CAMERATA COMMISSIONING INITIATIVE TURNS EXCEPTIONAL ARTISTIC IDEAS INTO REALITY.

Every great work was once a new idea.

The Camerata Commissioning Initiative has been established to build a dedicated pool of resources that empowers Camerata to proactively develop, commission and realise significant new works, turning exceptional artistic ideas into reality.

By bringing together contributions from many supporters, the Initiative creates the capacity to pursue bold artistic ambitions that might otherwise remain beyond reach.

Rather than being directed towards a single project or fixed timetable, this collective pool of support enables Camerata to develop ambitious creative projects, engage outstanding composers, and resource every stage of the process, from artistic development and rehearsal through to performance.

In doing so, it ensures exceptional artistic ideas can be transformed into meaningful musical experiences for audiences today and build repertoire for future generations.

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The standard of playing was, as always, extremely high and the expanded orchestra worked seamlessly together. I was very impressed by the fact that they managed to play the Beethoven symphony without a conductor!.

Marie, 2026 Revolution Remixed

“

The wonderful Camerata chamber orchestra, combined with One Equal Music choral ensemble, transported the audience to heaven in the aptly named 'Celestial Choral Baroque'. Every note was performed with perfection and brilliance.

Michael, 2025 Celestial Choral Baroque

“

The performers were so energetic and looked like they were enjoying what they were doing. Loved the mix of songs. Loved that the community could join in, you taught us a lot and were very friendly.

Rose, 2026 Regional Tour

“

One of the many reasons to see live music, of any kind, is to marvel at the artistry and skill of the performers. A definite highlight of the Camerata Revolution Remixed performance was to watch the interactions between the artists, and to see how the musicians bring the composers' works to life.

Catherine, 2026 Revolution Remixed

“

The entire performance was brilliant! Kate Miller-Heidke's vocal range is amazing. The readings were fabulous, and the music was wonderful - one of the most enjoyable evenings I have ever had.

Milton, 2025 Your Eternal Memories



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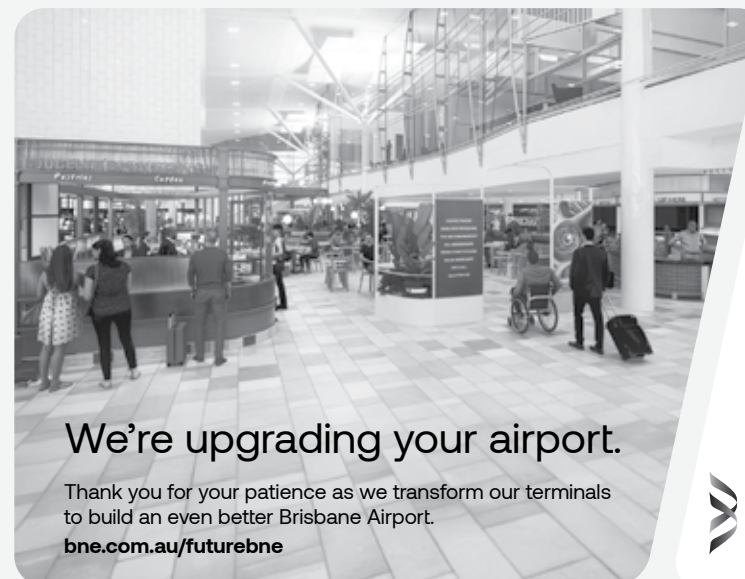
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