

Bridget Bolliger

Australian-Swiss flautist Bridget Bolliger was born in Sydney, where she distinguished herself early, studying under Jenny Andrews, Jane Rutter and Vernon Hill and performing the Ibert *Flute Concerto* with the Sydney Symphony Orchestra at the age of 15. She graduated from the Sydney Conservatorium High School and was awarded the ASCM with Merit by New South Wales Conservatorium of Music.

At 18 Ms Bolliger travelled to Switzerland to study with Peter-Lukas Graf at the Basel Music Academy. She attended masterclasses with Alain Marion, Jean-Pierre Rampal and William Bennett, and played Principal Flute with the Gustav Mahler Youth Orchestra, the Schleswig Holstein Festival Orchestra and the European Community Youth Chamber Orchestra.

After graduating with the prestigious Soloist's Diploma, Ms Bolliger was appointed Principal Flute with the St Gallen Symphony Orchestra. She also appeared as Guest Principal Flute with the Basel Symphony Orchestra, Zürich Opera Orchestra and Zürich Chamber Orchestra.

Ms Bolliger spent three years in Brazil as Principal Flute of the Sinfonica de São Paulo, before returning to Australia where she has played with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, The Queensland Orchestra, Australian Chamber Orchestra and the Australian Opera and Ballet Orchestra.

Bridget Bolliger has appeared as concerto soloist with the St Gallen Symphony Orchestra, Basel Symphony Orchestra, Basel Radio Orchestra, Collegium Musicum Basel, Gruppo Concertistico della Svizza Italiana, Orquesta Sinfónica Simón Bolívar al Teatro Massimo (Palermo), Orquesta Sinfonica do Norte (Porto, Portugal) and the Sinfonica de São Paulo.

Ms Bolliger is founder of the New Sydney Wind Quintet, and is also founder and Artistic Director of the annual Sydney Chamber Music Festival.

Bridget Bolliger is a Powell Artist, playing on a handmade, 14-carat gold Verne Q. Powell flute.

Andrew West

Andrew West has developed partnerships with many of Britain's leading singers and instrumentalists. Regular recital partners include Emma Bell (a CD of lieder by Strauss, Marx and Bruno Walter), Emily Beynon (music by Les Six for Hyperion), Florian Boesch, Lesley Garrett, James Gilchrist, Emma Johnson, Robert Murray, Mark Padmore, Christopher Purves, Hilary Summers and Roderick Williams.

He is one of the artistic directors of the Nuremberg International Chamber Music Festival. The 2014 festival explores the lyric and political links between the music of Henze and Beethoven.

Andrew West's partnership with flautist Emily Beynon led to their Hyperion recording of the complete works for flute and piano by the French composers Les Six, and they have also given trio recitals with cellist Paul Watkins at the Purcell Room and the BBC Chamber Music Proms. Ms Beynon and Mr West have appeared at the Edinburgh International Festival, Wigmore Hall, Amsterdam Concertgebouw and throughout Europe.

As a duo pianist he has appeared at the City of London and Cheltenham Festivals with pianist Cedric Tiberghien. He was also closely involved with the Michael Clark Dance Company's Stravinsky Project, performing the two-piano version of *The Rite of Spring* with Philip Moore in its original Barbican production, and then on tour in Paris, Seoul and Lincoln Center, New York.

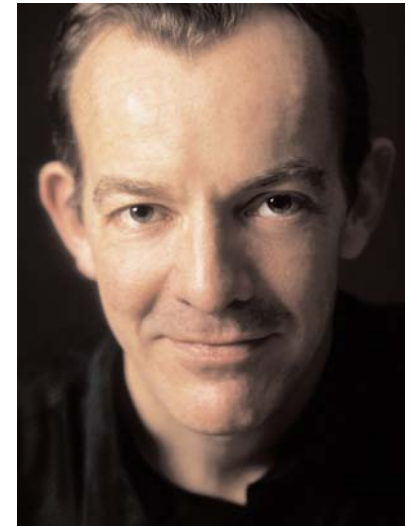
He was Pianist-in-Residence at Lancaster University from 1993-99 and is now a professor of Piano Accompaniment at the RAM, and vocal coach at the Guildhall School of Music & Drama.

The Flute Music of Miriam Hyde

**1pm
Friday 11 April
The Holst Room
Morley College**



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Andrew West

The Flute Music of Miriam Hyde

Nocturne

Five Solos for flute and piano

Beside the Stream

Wedding Morn

The Little Juggler

Marsh Birds

Evening under the hill

Dryad's Dance

Sea Shell Fantasy

Autumn in Princes Garden

Fireside Images

On the Hillside

Sonata

Allegro giocoso

Andante pastorale

Allegro con spirito

Dancing Shadows

*The music will be interspered with examples of Miriam Hyde's poetry,
read by Paul Sarcich*

*This recital is being given in preparation for recording
these works on Cala Records. For more information visit
calarecords.com*

Miriam Hyde AO, OBE (1913-2005), was one of the foremost Australian composers and pianists of the twentieth century. Born in Adelaide, she graduated from the Elder Conservatorium of Music with a Bachelor of Music in 1931. She attended the Royal College of Music in London from 1932-35, where her teachers included Gordon Jacob and Arthur Benjamin. While at the RCM she won three prizes for composition and wrote two piano concertos, which she performed with the London Philharmonic Orchestra, the London Symphony Orchestra and the BBC Symphony Orchestra.

Returning to Australia in 1936, Miriam Hyde commenced a successful career as pianist, composer, teacher, examiner, lecturer and writer of over 100 articles and analyses for music journals. She was a recitalist in Australian capital cities and regional centres, and performed with such eminent conductors as Sir Malcolm Sargent, Constant Lambert, Georg Schneevoigt, Dr Edgar Bainton, Sir Bernard Heinze and Geoffrey Simon. She recorded her two piano concertos in 1975 with the West Australian Symphony Orchestra under Geoffrey Simon (ABC Classics Discovery: ABC 481 0349), and last played the second concerto at the age of 89, from memory.

Her compositional style was lyrical, post romantic-impressionist, and always 'from the heart'. Her smaller works were often inspired by nature (hence most of the titles in this album) or personal experience. In her lifetime she was known chiefly for her piano pieces, and it was not until in her eighties that much of her chamber music was recorded and published, along with her monumental *Piano Sonata in G minor* (a product of the WWII years when her husband became a prisoner-of-war), several concert studies and other advanced works. This process has been continued since her death by two specialist publishers of Australian music—The Keys Press and Wirripang Pty Ltd—including her 40 art songs. For orchestra she wrote the tone-poem *Village Fair*, four overtures, incidental music for the South Australian Centenary Heritage Pageant (1936) and several shorter works. She also produced educational materials for students and teachers.

She enjoyed writing for woodwind, and in addition to the 13 flute compositions on this disc her output included a fine clarinet sonata, pieces for clarinet, oboe or saxophone, and trios and quintets.

Always happy with a pen in hand, she was an inveterate letter-writer and wrote about 500 poems, 15 of which she used in her own songs. Her major literary work was her autobiography *Complete Accord* (Sydney: Currency Press, 1991).

For her multi-faceted and indefatigable services to music she was recognised with honours and awards by such institutions as the University of Adelaide, Macquarie University, Australian Music Centre, Australian Society of Musicology and Composition, Australian Music Examinations Board, Australasian Performing Right Association and the Music Teachers' Associations of New South Wales and South Australia.

She married Marcus Edwards in 1939 and had two children, Christine and Robert. Her family was her deepest joy.