



# French Twist

**Featuring Gareth Belling (Choreography) and  
Queensland Ballet Trainee and Professional Year Dancers:**

**Talia Fowler, Tamara Hanton, Marina Job, Gemma Pearce,  
David McDonald-Ashby, Jessica Milne and  
Queensland Ballet Trainee: Todd Sutherland**

**with guest musician Bryony MacGillivray (Flute)**

Darius Milhaud *Suite for violin, clarinet and piano* (1936)

Claude Debussy *Fêtes Galantes, Book I, for soprano and piano* (1891)

Maurice Ravel *violin and piano sonata* (1927)

Interval

Gabriel Fauré *Elegy for cello and piano* (1880)

Maurice Ravel *Chansons Madécasses for mezzo soprano, flute, piano and cello*  
(1926)

Francis Poulenc *Sonata for clarinet and piano* (1962)

Louis Cahuzac *Cantilène for clarinet and piano*

**Thomas Dixon Centre, West End**

**Saturday 24 November 2007 6pm**

**Sunday 25 November 2007 3pm**

[www.collusion.com.au](http://www.collusion.com.au)

**Proudly Supported by Toowong French Patisserie**



**Morley St. Toowong ph/fax 3371 8996**

## **BIOGRAPHIES**

**Collusion** musical arts ensemble is comprised of imaginative artists Emma Baker-Spink (soprano), Benjamin Greaves (violin), Therese Milanovic (piano), Shannon Tobin (cello) and Stephen Wylks (clarinet). As well as performing as an ensemble of five, the group have also invited guest artists of different artistic mediums including guest musicians, dance, spoken word, film, visual arts, circus arts, photography and theatre to contribute, in part, to their productions.

The group continues to captivate audiences and communities throughout Queensland with their contemporary classical and rarely performed pieces in exciting and innovative productions. Collusion has performed to sold-out shows at the Brisbane Powerhouse, the Judith Wright Centre of Contemporary Arts, the Bangalow Festival (NSW), the Queensland Conservatorium, Griffith University and The Thomas Dixon Centre. Collusion has performed regularly in collaboration with Queensland Ballet in their popular Vis-à-vis series since 2005.

In 2007, Collusion successfully launched their debut CD "In Depth" under the Move label. They have received excellent reviews for concerts in their 2007 series "Thread", along with an ABC live recording and broadcast. During this year, Collusion has performed within the Toowoomba, St. Mary's, and West End arts communities to great acclaim. They also toured Queensland as part of Musica Viva's Music in Schools program, were placed on Musica Viva's country wide directory, and extended their performances to Victoria, performing in the "Soul Food" Series at the Capital in Bendigo. Following the success of "Thread" in 2007, Collusion has planned their 2008 series "Tales in Time". They will also perform at the first International Conference in Messiaen studies at USQ in Toowoomba.

Individual members of Collusion are also professional freelance musicians and have performed internationally throughout Brussels, Spain, Italy and Switzerland as well as national performances in Sydney, Melbourne, Canberra and Brisbane. In addition to their busy performing schedule, members of Collusion are all dedicated educators, teaching privately and at schools around Brisbane, with students from preparatory to tertiary level.

Collusion inspired young composers to write for their unique combination through the co-sponsoring of the annual Queensland Conservatorium/Collusion Composition Prize in 2004, 2005 and 2006, providing students with the invaluable opportunity to hear their compositions workshopped and performed by a professional ensemble. Collusion members are also graduates from the Queensland Conservatorium, Griffith University.

### **Gareth Belling (Choreographer)**

Gareth began dance studies in Sydney before joining Queensland Ballet's Professional Year program in 2000. He entered the company in 2002 and his roles include the King of Hearts in François Klaus's *Alice in Wonderland*, and the Fisherman in *The Little Mermaid*. He has also danced in works by Natalie Weir, Timothy Brown, Paul Boyd and Young Soon Hue.

Gareth made his choreographic debut in Collusion's *Evocations 2005*. His choreography for Queensland Ballet includes *'Hello?', Three Miniatures* and *Run*, which was performed on QB's 2006 Western Queensland Tour. His relationship with Collusion has also led to the creation of *Sheer Nylon Dances*, *Mourning Song* and his most recent work *Urban Myths* for QB's Vis-à-vis' series.

*Return Economy Class*, Gareth's collaboration with composer Joseph Twist and Collusion premiered in *Evocations 2006 – A Matter of Movement*. A work for dancer, violinist and soprano, this was Gareth's first ballet to a commissioned score.

French Twist marks Gareth's sixth collaboration with Collusion Musical Arts Ensemble, and he looks forward to continuing the relationship in the future.

## **PROGRAM NOTES**

### **Darius Milhaud (1892-1974) Sonata for violin, clarinet and piano**

Milhaud's *Suite for Violin, Clarinet, and Piano* op 157b is an extract from the stage music for the play *Le voyageur sans bagage* (the traveller without baggage). Having been a member of *Groupe des Six*, it was typical of Milhaud's pedigree to have embarked on such collaboration, and to have created such light hearted, simple and transparent sound as heard in the Suite.

The *Ouverture* is light, with whimsical syncopation. It is followed by a simple *Divertissement* consisting of restrained conversation between the three instruments, each instrument adding contrast and direction to the conversation in turn. The third movement *Jeu* (game), an enchanted tune displays folk like quality. *Introduction et Finale* (fourth movement), satires frowned upon late romantic indulgence. Suddenly Milhaud returns us to the light whimsy of the *Ouverture*.

Notes by Ben Greaves

### **Claude Debussy (1862-1980) Fêtes Galantes – Première Livre**

Debussy set Paul-Marie Verlaine's *Fêtes Galantes* to music in 1891, very early on in his career, and well before he was a well established composer. Translated literally, *Fêtes Galantes* means *Elegant Celebrations* – in reference to holidays, festivals or feasts. The work focuses on the French obsession with *Commedia dell'arte* during the Renaissance Period. Almost a stage work in miniature, the three movements, though seemingly unrelated, illustrate three completely separate moods. In *Fantoches*, we have several characters from this theatrical tradition, rapidly pass before our eyes at a lightning speed! This set of three songs were typical of Debussy's developmental sound, with an almost cabaret feel to them – but of course with Debussy's unique harmonic genius.

Notes by Emma Baker-Spink

**Maurice Ravel (1875-1937)**  
**Sonata for violin and piano**

PARIS, mid-1920's. The Eiffel Tower began transmitting music on the radio, changing the way people listened to music. Motion pictures with sound tracks changed the nature of entertainment forever. Surrealism and Art Deco reshaped interiors and urban landscapes. Cars took over from horse and carriage. Jazz was all the rage..... It was in this world, that Ravel wrote his second violin sonata.

The first violin sonata, was composed in 1897 and very much displays the influence of composition teacher Gabriel Fauré. In this his second one, composed 30 years later, one can hear Ravel's development of a personal style that assimilates the countless musical influences he was exposed to in early 20<sup>th</sup> century Paris. One of the main influences is Jazz.

Travelling to New York, Ravel was surprised to find that his use of Jazz in "classical music" was a novelty. Gershwin was an exception to this, and the two composers had mutual admiration. Gershwin actually asked Ravel for composition lessons, but the latter refused, "You would only lose the spontaneous quality of your melody and end by writing bad Ravel." He went on to tell Gershwin, "It is I who should be asking you for lessons to find out how to make so much money by writing music."

The first movement begins with a glossy, moderately paced theme quickly contrasted by a hectic -sounding, urban motive. This second theme becomes more significant in the last movement. Throughout the piece, intervals of dissonant quality are used so often they lose their conflicting character, instead becoming jazzy-sounding. Ravel balances his contrasting modern-language themes in the classical sonata-allegro form.

The second movement, *Blues*, comes right out of a smoky underground night club. The provocative slides are actually notated note-for-note in the part, yet still sound improvisatory. Ravel captures the exotic allure of the genre that was then very new.

In the third movement, *perpetuum mobile* (always moving), the main figure is derived from the "urban" subject of the first movement. The motive first appears slowly, accelerates, takes over completely, and transforms a mere city of horse and carriage into a metropolis of fast Renaults precariously combined with Veuve Clicquot.

Notes by Ben Greaves

**Choreographer's notes**

The 'French Twist' hairstyle is an icon in the aesthetic of ballet. It was *the* hairstyle for George Balanchine's New York City Ballet, and gives a sleek, sweeping elegance on stage. These two ballets act as companion pieces. They are in essence Variations on a Theme of the French Twist Hairstyle. Combining my work with *Collusion* and my history of training at Queensland Ballet's Professional Year has rewarded me with the inspiration to create these works.

Set to the carefree tone of Milhaud's *Suite for Violin, Clarinet and Piano* my ballet 'Variations' is a light piece; an homage to Neo-Classicism. The ballet takes its form and aesthetic from Balanchine and is inspired by his mastery. As with all my ballets the music is foremost in the creative process – all my phrasing and steps revolve around the music – and so I have put the musicians quite literally centre stage with the dancers twisting the movement around them.

'Twist' takes the inspiration of the hairstyle on another path, with a more contemporary vocabulary and choreographic development. This work for five dancers is in essence an abstract 'How To' diagram. It takes a 'step by step' look at how to create a French Twist – and how quickly a dancer's hair can fall out of the style when on stage. The ballet is set to the *Allegretto* and *Perpetuum Mobile* of Ravel's *Sonata for Violin and Piano*, allowing the second movement, *Blues*, to stand alone.

Notes by Gareth Belling

### **Maurice Ravel (1875-1937)**

#### **Chansons Madécasses**

Ravel wrote these three 'Madagascan Songs' between 1925 and 1926, to a commission from Elizabeth Sprague Coolidge, at a particular time when he was immersed in the texts of Evariste-Désiré Desforges. The exotic and somewhat dissonant sounds of the songs can almost be a shock to those of us who are more familiar with Ravel's later works! At times, the quite sparse writing (soprano and cello only) makes a massive contrast to other sections of the music when the full ensemble is playing. This depicts the tensions from the text beautifully, especially in movement II – the theme of which is "Do not trust the white man."

The first performance of this work was in Rome on May 8, 1926.

Notes by Emma Baker-Spink

### **Gabriel Fauré (1849-1924)**

#### **Elegy op. 24 for Cello and Piano (1883)**

Fauré dedicated this work to cellist Jules Loëb who premiered this piece on December 15, 1883. The Elegy was extremely well received and Fauré orchestrated the accompaniment in 1897. One of Fauré's most popular works opens with a despairing, but yet beautiful funeral lament, upon a characteristic chordal romantic harmonic progression. The piano begins the contrasting section in which the melody has been described as the despair of love. This leads to a flamboyant cello cadenza in the middle of the piece to return us to the opening lament and the cello melodic line which displays emotions in life within music. Upon the success of this work, the publisher was said to have pressed Fauré for similar popular pieces, of which he then produced *Papillon* for cello and piano (1884), *Romance* for cello and piano (1894) and the *Fantasie* for flute and piano (1898).

Notes by Shannon Tobin

**Francis Poulenc (1893-1963): Sonata for Clarinet and Piano (1962)**  
***Allegro tristamente - Romanza - Allegro con fuoco***

Poulenc, a French composer and pianist, and member of 'Les Six' (a group of anti-impressionist composers influenced by Satie) composed this sonata for clarinet and piano shortly before his death. Like his oboe sonata, the work was written as a lament to a friend who had recently died. Dedicated to the memory of Arthur Honegger, it was written for the clarinetist Benny Goodman who first performed it in 1963 with Leonard Bernstein at the Carnegie Hall, after Poulenc's death.

Poulenc wrote a lot of chamber music including sonatas for flute and other mixed ensembles, some ballets and piano music. Starting with his Flute Sonata of 1956, Poulenc had planned to write a cycle of sonatas for each woodwind instrument and piano. After this Clarinet Sonata, probably the most popular sonata in the clarinet repertoire, he completed his Oboe Sonata, which turned out to be the last substantial work he would finish before his death. A bassoon sonata was never written. All three sonatas of the cycle share particular structural and motivic features. The *Allegro tristamente* opens energetically, with a sense of fun tinged with melancholy, setting the tone for the rest of the work. The middle section of the first movement is more sombre and requires clarity of tone and finger work. The central movement, *Romanza*, is a slow yet dramatic exploration of the full range of the instrument, my favourite part of the sonata to play, and for me the most beautiful. The mood is suggested by the marking 'Très doux et mélancolique' (Very sweet and melancholy), which befits a lament. After the solo introduction, there is a long exposition of the main tune, which returns in a number of different keys, requiring the clarinetist to play very softly. Another feature is the 'call and response' between the clarinet and piano which makes up the bulk of the middle section. The mournful mood is dispelled with the fiery and virtuosic finale, *Allegro con fuoco*, in a form resembling a rondo. The piano sets up a motor rhythm, above which the clarinet sings in its highest register. A theme from the opening movement appears in the lyrical middle section, and it concludes with a breathless coda.

Notes by Steve Wylkes

**Louis Cahuzac (1880-1960): Cantillene.**

Louis Cahuzac was one of very few clarinetists who made a career as soloist in the early part of the century. He was a student of Cyrille Rose, whose volumes of study books are still used today. He was an exceptional artist, with a glorious sound and smooth technique, and one of the main players in the strong French clarinet tradition. Current French players often talk about him as one of the founders of this tradition. He remained active his whole life, making the first recording of the Nielsen Concerto which at the time and still now is one of the most difficult pieces in the repertoire, and recording the Hindemith Concerto under the composer's baton at the age of 78! His works are always charming and enjoyable to perform, and while some other clarinet players regard this piece as a bit 'cheesy,' for lack of a better word, I find it beautiful and quite sincere, a good encore. The Cantillene is a musical picture of Cahuzac's beloved southern France and its mountains.

Notes by Steve Wylke

## Translation Fêtes Galantes Book 1 – Paul Verlaine

### **En Sourdine**

*Calmes dans le demi-jour  
Que les branches hautes font,  
Pénétrons bien notre amour  
De ce silence profond.  
Fondons nos âmes, nos coeurs  
Et nos sens extasiés,  
Parmi les vagues langueurs  
Des pins et des arbutusiers.  
Ferme tes yeux à demi,  
Croise tes bras sur ton sein,  
Et de ton coeur endormi  
Chasse à jamais tout dessein.  
Laissons-nous persuader  
Au souffle berceur et doux  
Qui vient à tes pieds rider  
Les ondes de gazon roux.  
Et quand, solennel, le soir  
Des chênes noirs tombera,  
Voix de notre désespoir,  
Le rossignol chantera.*

### **Clair de lune**

*Votre âme est un paysage choisi  
Que vont charmant masques et bergamasques  
Jouant du luth et dansant et quasi  
Tristes sous leurs déguisements fantasques.  
Tout en chantant sur le mode mineur  
L'amour vainqueur et la vie opportune,  
Ils n'ont pas l'air de croire à leur bonheur  
Et leur chanson se mêle au clair de lune,  
Au calme clair de lune triste et beau,  
Qui fait rêver les oiseaux dans les arbres  
Et sangloter d'extase les jets d'eau,  
Les grand jets d'eau sveltes parmi les marbres.*

### **Fantoches**

*Scaramouche et Pulcinella  
Qu'un mauvais dessein rassembla  
Gesticulent, noirs sur la lune.  
Cependant l'excellent docteur  
Bolonais cueille avec lenteur  
Des simples parmi l'herbe brune.  
Lors sa fille, piquant minois,  
Sous la charmille, en tapinois,  
Se glisse, demi-nue, en quête  
De son beau pirate espagnol, Dont un  
langoureux rossignol  
Clame la détresse à tue-tête*

### **Muted**

Serene in the twilight  
Created by the high branches,  
Let our love be imbued  
With this profound silence.  
Let us blend our souls, our hearts,  
And our enraptured senses,  
Amidst the faint languor  
Of the pines and arbutus.  
Half-close your eyes,  
Cross your arms on your breast,  
And from your weary hear  
Drive away forever all plans.  
Let us surrender  
To the soft and rocking breath  
Which comes to your feet and ripples  
The waves of the russet lawn.  
And when, solemnly, the night  
Shall descend from the black oaks,  
The voice of our despair,  
The nightingale, shall sing.

### **Moonlight**

Your soul is a chosen landscape  
Where charming masqueraders and dancers are  
promenading,  
Playing the lute and dancing, and almost  
Sad beneath their whimsical disguises,  
While singing in the minor key  
Of triumphant love, and the pleasant life.  
They seem not to believe in their happiness,  
And their song blends with the moonlight,  
The quiet moonlight, sad and lovely,  
Which sets the birds in the trees dreaming,  
And makes the fountains sob with ecstasy,  
The tall slim fountains among the marble statues.

### **Marionettes**

Scaramouche and Pulcinella,  
Whom wicked intentions have brought together,  
Are dark figures gesticulating in the moonlight,  
While the excellent Doctor from Bologna  
Is leisurely gathering healing herbs  
In the dark grass  
While his pertly pretty daughter,  
Beneath the bowers, stealthily  
Glides, scantily dressed,  
In quest of her handsome Spanish pirate,  
Whose distress an amorous nightingale  
Proclaims at the top of its voice.

## Chansons *Madécasses*

I

Nahandove, ô belle Nahandove! L'oiseau nocturne  
a commencé ses  
cris, la pleine lune brille sur ma tête, et la rosée  
naissante  
humecte mes cheveux. Voici l'heure: qui peut  
t'arrêter, Nahandove,  
ô belle Nahandove!  
Le lit de feuilles est préparé; je l'ai parsemé de  
fleurs et d'herbes odoriférantes; il est digne de tes  
charmes.  
Nahandove, ô belle Nahandove!

Elle vient. J'ai reconnu la respiration précipitée que  
donne  
une marche rapide; j'entends le froissement de la  
pagne qui l'enveloppe; c'est  
elle, c'est Nahandove, la belle Nahandove!

Reprends haleine, ma jeune amie; repose-toi sur  
mes genoux. Que ton regard  
est enchanteur! Que le mouvement de ton sein est  
vif et délicieux sous  
la main qui le presse! Tu souris, Nahandove, ô belle  
Nahandove!

Tes baisers pénètrent jusqu'à l'âme; tes caresses  
brûlent tous mes sens; arrête, ou je vais mourir.  
Meurt-on de  
volupté, Nahandove, ô belle Nahandove?

Le plaisir passe comme un éclair. Ta douce haleine  
s'affaiblit, tes  
yeux humides se referment, ta tête se penche  
mollement, et tes  
transports s'éteignent dans la langueur. Jamais tu  
ne fus si belle,  
Nahandove, ô belle Nahandove! [...]

Tu pars, et je vais languir dans les regrets et les  
désirs. Je  
languirai jusqu'au soir. Tu reviendras ce soir,  
Nahandove, ô belle Nahandove!

II

Aoua! Aoua! Méfiez-vous des Blancs,  
habitants du rivage.  
Du temps de nos pères,  
des Blancs descendirent dans cette île.  
On leur dit: Voilà des terres,  
que vos femmes les cultivent;  
soyez justes, soyez bons,  
et devenez nos frères.

Les Blancs promirent, et cependant  
ils faisaient des retranchements.  
Un fort menaçant s'éleva;  
le tonnerre fut renfermé  
dans des bouches d'airain;  
leurs prêtres voulurent nous donner  
un Dieu que nous ne connaissons pas,  
ils parlèrent enfin  
d'obéissance et d'esclavage.

I

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!

II

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.

Plutôt la mort.  
Le carnage fut long et terrible  
mais malgré la foudre qu'ils vomissaient,  
et qui écrasait des armées entières,  
ils furent tous exterminés.  
Aoua! Aoua! Méfiez-vous des Blancs!

Nous avons vu de nouveaux tyrans,  
plus forts et plus nombreux,

planter leur pavillon sur le rivage:  
le ciel a combattu pour nous;  
il a fait tomber sur eux les pluies,  
les tempêtes et les vents empoisonnés.  
Ils ne sont plus, et nous vivons,  
et nous vivons libres.

Aoua! Méfiez-vous des Blancs,  
habitants du rivage.

III

Il est doux de se coucher, durant la chaleur, sous  
un arbre touffu, et  
d'attendre que le vent du soir amène la fraîcheur.

Femmes, approchez. Tandis que je me repose ici  
sous un arbre touffu, occupez  
mon oreille par vos accents prolongés. Répétez la  
chanson  
de la jeune fille, lorsque ses doigts tressent la  
natte ou lorsqu'assise  
auprès du riz, elle chasse les oiseaux avides.

Le chant plaît à mon âme. La danse est pour moi  
presque  
aussi douce qu'un baiser. Que vos pas soient  
lents; qu'ils imitent les  
attitudes du plaisir et l'abandon de la volupté.

Le vent du soir se lève; la lune commence à  
briller au travers  
des arbres de la montagne.

Allez, et préparez le repas.

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!

III

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 ricefield 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.

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**Thank-you: Toowong French Patisserie, Renault Norris Motor Group, Queensland Ballet, Alex Milanovic and Associates, Gareth Belling, Talia Fowler, Tamara Hanton, Marina Job, Gemma Pearce, David McDonald-Ashby, Jessica Milne, Todd Sutherland and Bryony MacGillivray**

### **UPCOMING EVENTS**

Collusion Violinist Benjmain Greaves and Brisbane based pianist Colin Noble will broadcast on ABC Classic FM.

Featuring Australian Stuart Greenbaum's Violin and Piano Sonata, together with music by Mozart and Previn.

ABC Classic FM: Saturday 24 November 2007, 3pm

Collusion Violinist Benjamin Greaves and Pianist Therese Milanovic will perform Brahms's D minor Sonata and other works by Bloch and Messiaen.

St Mary's Church, Main St, Kangaroo Point. Sunday, 9 December 5pm.

Purchase tickets at the door.

Chants de Noel Sunday 16 December, 4pm Christmas Concert  
Emma Baker-Spink (Collusion sop), Matthew Broadbent (baritone), Bryony MacGilvray (Collusion regular guest flute), Therese Milanovic (Collusion piano), Shannon Tobin (Collusion Cello), Christopher Wrench (organ/piano)

perform SEAMAN (Gabriel's Greeting), MARTIN (Trois Chants de Noel), & works by LAURIDSEN, PÄRT, POULENC, RUTTER, TAVENER, TCHAIKOVSKY & WOLF.

Followed by drinks on the lawn & Carol Service

St Mary's Church, Main St, Kangaroo Point.

Purchase tickets at the door.

Camerata of St John's, St John's Cathedral, Brisbane City

Friday 14 December, 10pm, Mystical Cathedral

Saturday 15 December, 10pm, Mystical Cathedral

Collusion members Benjamin Greaves and Shannon Tobin perform with Camerata of St John's, an uncondacted String Orchestra.

Purchase tickets at the door.