



Sydney
Morning
Masters

Joshua Batty & Somi Kim

WED 21 OCT, 11AM
THE PAT REILLY
CONCERT HALL,
CHATSWOOD



Musica Viva Australia



Musica Viva Australia

SYDNEY MORNING MASTERS 2027

Wed 17 March, 11am

The Other Mendelssohn

Hayes Collective

FLUTE - CELLO - PIANO

Wed 21 July, 11am

Joyful Haydn

Gryphon Baryton Trio

BARYTON - VIOLA - CELLO

Wed 3 November 2027, 11am

Beyond Words

Orava Quartet

STRINGS

Wed 26 May, 11am

The Feeling of Home

Karin Schaupp

GUITAR

Wed 1 September, 11am

Dream Images

Sonya Lifschitz

PIANO

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*We acknowledge the Traditional Custodians of the Eora Nation
and we pay our respects to Elders past and present – people who have sung
their songs, danced their dances and told their stories on these lands
for thousands of generations, and who continue to do so.*

PROGRAM

Franz SCHUBERT (1797–1828)

Introduction and Variations on
'Trockne Blumen', D.802 (1824)

22 min

Bela BARTÓK (1881–1945) arr. Paul ARMA (1905–1987)

Suite Paysanne Hongroise (1952)

13 min

Aristea MELLOS

Perfect Imperfections (2026)

6 min

Stephen HOUGH

Nocturne (2026)*

6 min

**Commissioned for AFCM and Musica Viva Australia,
supported by the Ken Tribe Fund for Australian Composers.*

Please join the artists for a Q&A session onstage
directly following the performance.

Please ensure that mobile phones are **turned off** before the performance.
Photography and video recording are not permitted during the performance.



Joshua Batty is an internationally acclaimed flautist, recognised for his artistry, depth of expression, and commitment to redefining the flute's place in today's music. A prolific commissioner of new works, he has collaborated with leading composers including Sir Stephen Hough, Aristea Mello, Harry Sdraulig, William Barton and Nigel Westlake. His debut album *Perfect Imperfections* will launch in 2027 before touring internationally.

Formerly Principal Flute of the Sydney Symphony Orchestra and Ireland's RTÉ Concert Orchestra, Joshua has performed, toured, and recorded with more than 30 leading orchestras worldwide, with some of the world's top conductors and soloists. His solo career has taken him to stages such as Buckingham Palace, the Sydney Opera House and the National Concert Hall Dublin, working with conductors including John Wilson, Johannes Fritzsche, and Simone Young.

Dedicated to education and advocacy, Joshua runs a national flute course across Australia focusing on resonance, holistic career development, and the business of

music. He was also appointed as a flute tutor at the Royal Northern College of Music at the age of 23. Alongside this, he curates charity concerts and has raised over \$50,000 for causes from bushfire relief to arts recovery. Recent seasons have seen him perform and teach across Europe, Asia, Australasia and the United States, with an exciting future of new recital, concerto, and masterclass projects soon to be announced.

Hailed for her 'breath-taking range of colour, tone and inflection' (The Times), South Korean-born New Zealand pianist **Somi Kim** is one of Aotearoa's most sought after musicians.

A winner of the Royal Over-Seas League Accompanist Prize and the Gerald Moore Award for Accompanists, Somi enjoys an impressive career as a chamber musician and soloist. She performs extensively as the official pianist of NZTrio, one of New Zealand's most indispensable ensembles, and her recent solo appearances include concertos with the Auckland Philharmonia and the Christchurch Symphony Orchestra.



Alongside her performing accolades, Somi has been an official pianist and vocal coach for the International Vocal Competition 's-Hertogenbosch since 2018 and has performed with the winner of the Gisborne International Music Competition every year since 2017. She is a valued member of the collaborative pianist team at the International Holland Music Sessions, working as a studio pianist for internationally acclaimed violin professors including György Pauk, Pierre Amoyal, Krzysztof Węgrzyn and Takashi Shimizu.

Somi's passion for song and opera is reflected by her work as a vocal coach for the New Zealand Opera School and she gives regular recitals with esteemed singers for the Auckland Opera Studio.

Somi is a graduate of the University of Auckland (NZ) and the Royal Academy of Music (UK) where she obtained a Master of Music in solo piano and an Advanced Diploma in Performance and Master of Arts in collaborative piano with Distinction. She was recently awarded the Associate of the Royal Academy of Music (ARAM) to recognise her contribution to music.

ABOUT THE MUSIC

Franz Schubert's *Introduction and Variations* for flute and piano (1824) is a set of variations on a song from his *Die schöne Müllerin* cycle. After hearing a performance Ferdinand Pagner, a flautist and friend of Schubert, commissioned the variations on the cycle's 18th song, 'Trockne Blumen' ('Dry flowers'). Though the text of the chosen song may seem sombre, this brilliant tour de force demands equal technical virtuosity from the flutist and the pianist and ends with a triumphant march.

© AMANDA COOK

Bela Bartók was an avid collector of folk tunes. He would travel, phonograph in hand, recording and notating Hungarian, Slovak, Romanian and Bulgarian folk music and often translating them into the Western musical architecture in which he was trained.

The *Suite Paysanne Hongroise* is an arrangement of Bartók's *Fifteen Hungarian Peasant Songs*. In 1952 Budapest-born pianist and composer Paul Arma arranged the *Fifteen pieces*, originally written for solo piano, to create a work for piano and flute. It has remained a staple of the flute repertoire ever since. Its movements are short, a minute or less each, and grouped into two sections: *Four Old Tunes* and nine *Old Dance Tunes*, with a connecting Scherzo between. Contrasting gentle, bucolic tunes with technically-demanding dances, the music's modal flavours transport the listener to the pastures from which Bartók discovered them.

© LUKE IREDALE

Aristea Mellos writes:

Perfect Imperfections was initially conceived as a tone poem for flute and piano. The flautist Joshua Batty asked if it would be possible to compose a work that honoured his grandfather's memory and celebrated his passion for poetry. In reading 'Perfect Imperfections', a poem Joshua's grandfather wrote, one line struck me:

*'They think "perfection"
one's desire should be*

*Believing woman needs
perfection's shell.'*

The quest for perfection as a classical musician is never ending, and when composing, I am always seeking to improve my work, to make my music as 'perfect' as possible. Joshua's grandfather's poem explores perfection in the female form, and this made me think about my own physical imperfections and the intolerance, particularly in an age saturated by social media influencers, for any bodily imperfection.

Using the medieval song form of a 'fin amore', my composition grapples with these issues. The central melodic idea is repeated several times, and upon each repetition, modifications to the melody seek to render the theme more beautiful or perfect. The quest for perfection becomes a trap that prevents direct communication, and it is only by breaking the regularity of the central melodic line that the work reaches its true expressive potential. As the music shatters, so too does the illusion of perfection. Instead, perfection is replaced with acceptance and peace. Joshua's grandfather's poem ends:

*'You do not need that
shallow false veneer*

*Your imperfections
make you perfect dear.'*

A. MELLOS, MARCH 2026



Aristea Mellos © Leticia Almeida

Stephen Hough writes:

Many composers have taken their own songs as fragments to be developed in an instrumental setting. To lift the melody out of the framework of its words and allow it to fly free.

In *Cherish This Night* I have used a song (*One Night*) from my cycle *Songs of Love and Loss*. In that instance I wrote the words too, a kind of meditative paraphrase of one of W. H. Auden's most famous poems about the tenderness which might be found in a casual romantic encounter, whether jeopardised by war, social oppression or infidelity.

My six-minute *Nocturne* unashamedly takes this theme on a ride, using an overtly romantic musical language, skirting with sentimentality, pushing the limits of indulgence, reckless of taste or censure.



Stephen Hough © Jiyong Chen



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