



# Paul Lewis: Mozart+



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*Esmé Quartet, performing  
at Perth Concert Hall*

Photo: Tony McDonough

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# PAUL LEWIS: MOZART+

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Paul Lewis, piano

## PERTH

WINTHROP HALL

Sunday 4 October, 6.30pm

## BRISBANE

CONCERT HALL, QPAC

Tuesday 6 October, 7pm

*Steven Kinston Tribute Concert*

- ▶ Pre-concert talk: 6.15–6.45pm, Balcony Foyer
- ▶ Meet the Artist after the concert

## NEWCASTLE

NEWCASTLE CITY HALL

Wednesday 7 October, 7.30pm

- ▶ Pre-concert talk: 6.45–7.15pm, Mulubinba Room
- ▶ Meet the Artist after the concert

## CANBERRA

LLEWELLYN HALL,  
ANU SCHOOL OF MUSIC

Friday 9 October, 7pm

- ▶ Pre-concert talk: 6.15–6.45pm, Larry Sitsky Room

## SYDNEY

CITY RECITAL HALL

Monday 12 October, 7pm

*Dedicated to the memory of pianist  
Maureen Jones OMRI (1927–2026)*

- ▶ Pre-concert talk: 6.15–6.45pm, Level 1 Function Room
- ▶ CD signing after the concert

## MELBOURNE

ELISABETH MURDOCH HALL,  
MELBOURNE RECITAL CENTRE

Tuesday 13 October, 7pm

*Graeme Watson Tribute Concert*

- ▶ Pre-concert talk: 6.15–6.45pm, Eva & Marc Besen Suite

## ADELAIDE

ADELAIDE TOWN HALL

Thursday 15 October, 7.30pm

- ▶ Pre-concert talk: 6.45–7.15pm, Prince Alfred Room

Presented in association with UKARIA.

UKARIA presents an alternative program with Paul Lewis on 17 and 18 October 2026.

With special thanks to the Chamber Music Foundation for their support of this tour, and to our Concert Champions for their support of this tour within their state. We also gratefully acknowledge the Creative Development Collective for their generous support of new artistic projects, and the Amadeus Society for their support of the 2026 Concert Season.

This tour forms part of the Musica Viva Australia Creative Development Mentorship — an initiative, generously funded by the Ian Potter Foundation, aiming to strengthen and evolve Australia's chamber music sector through professional development opportunities for specialist production technicians. A special thanks to our piano technician mentor Dr Paul Tunzi AM, who collaborated with mentee Oliver Beeson behind the scenes in Perth as part of the mentorship.

Musica Viva Australia is passionate about sharing outstanding music and artists with communities across regional and remote NSW. Our Regional Featured Artists change each year and include dynamic young ensembles as well as established musicians at the peak of their careers.

We collaborate and partner with a wide range of presenters including regional conservatoria; music societies and clubs; festivals; and independent venues. We are grateful for funding which allows us to level the playing field for regional presenters, through supporting costs of touring and logistics.

## Masterclasses

[musicaviva.com.au/masterclasses](http://musicaviva.com.au/masterclasses)

Musica Viva Australia creates opportunities for Australian and internationally acclaimed artists to share their experience and expertise with talented early-career artists and young music students, creating an enriching learning experience.

The following masterclass is presented as part of this tour:

- Wednesday 14 October  
Monash University, Melbourne  
(*This masterclass is not a public event.*)

Musica Viva Australia's Emerging Artists program, including Masterclasses, Strike A Chord and FutureMakers programs, is supported by:

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Musica Viva Australia Masterclasses are also supported by Wesfarmers Arts in Western Australia, Monash University in Victoria, University of Queensland, and the Australian National University in Canberra.

<sup>^</sup>Founding members of the Strike A Chord Consortium.

Below: Masterclass with Laura Vaughan at Monash University.





I have many happy memories of my years at the Aldeburgh Festival in the early 2000s, of concerts and artists of incomparable power and profundity. One of my happiest memories is of Alfred Brendel (1931–2025), in the beautiful concert hall Benjamin Britten somehow magicked out of a decommissioned maltings in Snape, Suffolk, performing a Schubert sonata with such understated radiance that I was thrown completely off guard.

Schubert was Brendel's wheelhouse, and through him Brendel became a link back to pianists like Artur Schnabel, to Edwin Fischer (Brendel's teacher) and Wilhelm Kempff. These were great masters of the early 20th century who found a space for Schubert's great sonatas out of the long shadow Beethoven cast over 19th-century performers, composers and audiences.

Only ten years or so before that performance in Snape, Brendel returned Fischer's favour, mentoring the young English pianist Paul Lewis. And what a mentorship — an immersion into the world of Austrian music and traditions, its literature and habits. Paul thereafter started introducing Schubert's sonatas to his programs and recordings, culminating in complete cycles of the works in concert halls throughout the world.

His concept for the current tour is to link Mozart with composers who might not immediately appear to be natural bedfellows, but through whom Paul teases out overlaps and reflections, illustrating how much composers owe to Mozart's piano sonatas, the supposed black sheep of his keyboard repertory.

It's a lovely conceit, an invitation to audiences to follow these threads and in so doing revel in connections new and old.

— Paul Kildea

## Wolfgang Amadeus MOZART (1756–1791)

Piano Sonata No. 10 in C major, K. 330 (1783)

20 min

- I *Allegro moderato* (Moderately fast)
- II *Andante cantabile* (Moving along at an easy walking pace; in a singing style)
- III *Allegretto* (A little quickly)

## Francis POULENC (1899–1963)

Selections from *Improvisations, pour le piano*

(Improvisations for piano), FP 63 (1932–1934)

8 min

- VII *Improvisation en ut majeur* (in C major): *Modéré sans lenteur* (Moderately fast, not slow) (1933)
- VIII *Improvisation en la mineur* (in A minor): *Presto. Très sec et ironique* (Quick. Very dry and with irony) (1934)
- IX *Improvisation en ré majeur* (in D major): *Presto possible. Très sec et très net* (As quick as possible. Very dry and very crisp) (1934)
- X *Improvisation en fa majeur* (in F major) *Éloge des gammes* (In Praise of Scales): *Modéré, sans trainer* (Moderately fast, without dragging) (1934)

## Francis POULENC

*Improvisations, pour le piano*, FP 113 (1941)

3 min

- XI *Improvisation en sol mineur* (in G minor): *Assez animé* (Quite lively)
- XII *Improvisation en mi bémol majeur* (in E-flat major) *Hommage à Schubert: Mouvement de valse* (In waltz time)

## Claude DEBUSSY (1862–1918)

*L'isle joyeuse* (The Isle of Joy), L. 106 (1904)

7 min

————— I N T E R V A L —————

## Francis POULENC

### Selections from *Improvisations, pour le piano*, FP 63

9 min

- I *Improvisation en si mineur* (in B minor): *Presto ritmico* (Quick, rhythmic) (1932)
- II *Improvisation en la bémol majeur* (in A-flat major): *Assez animé* (Quite lively) (1932)
- III *Improvisation en si mineur* (in B minor): *Presto très sec* (Quick, very dry) (1932)
- IV *Improvisation en la bémol majeur* (in A-flat major): *Presto con fuoco* (Quick, fiery) (1932)
- V *Improvisation en la mineur* (in A minor): *Modéré mais sans lenteur* (At a moderate tempo but not at all slow) (1932)
- VI *Improvisation en si bémol majeur* (in B-flat major): *A toute vitesse* (At top speed) (1932)

## Francis POULENC

### *Improvisations, pour le piano*, FP 170 (1958)

4 min

- XIII *Improvisation en la mineur* (in A minor): *Allegretto comodo* (A little quickly, at a comfortable speed)
- XIV *Improvisation en ré bémol majeur* (in D-flat major): *Allegretto* (A little quickly)

## Francis POULENC

- XV *Improvisation en ut mineur* (in C minor) *Hommage à Edith Piaf: Très vite, surtout sans trainer* (Very fast, absolutely without dragging), FP 176 (1959)

3 min

## Wolfgang Amadeus MOZART

### Piano Sonata No. 14 in C minor, K. 457 (1785)

20 min

- I *Allegro* (Fast)
- II *Adagio* (Slow)
- III *Molto allegro* (Very fast)

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



# Paul Lewis

Paul Lewis is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded CBE for his services to music, and the sincerity and depth of his musical approach have won him fans around the world.

This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, London Symphony Orchestra, Philharmonia Orchestra, Bavarian Radio Symphony Orchestra, Tokyo's NHK Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Royal Concertgebouw Orchestra and Leipzig Gewandhaus Orchestra. His close relationship with Boston Symphony Orchestra led to his selection as the 2020 Koussevitzky Artist at Tanglewood.

Paul often focuses on specific composers in projects that allow him to take audiences deep inside the works. This evening's Mozart+ concert is one such project; between 2022 and 2025, he embarked on a Schubert Piano Sonata Series, presenting four programs of the completed sonatas at over 40 venues around the world.

With a natural affinity for Beethoven, Paul has performed the composer's complete piano concerto cycle all over the world and was the first pianist to present it in a single BBC Proms season, in 2010. He has subsequently performed it in Tanglewood in 2022, Boston in 2023 with Andris Nelsons and Boston Symphony Orchestra, and in 2025 with Eivind Aadland and Oslo Philharmonic. He took part in the BBC's three-part documentary *Being Beethoven*.

Beyond many award-winning Beethoven and Schubert recordings, his discography with Harmonia Mundi also demonstrates his characteristic depth of approach in Romantic repertoire such as Schumann, Mussorgsky, Brahms and Liszt. In March 2025 he gave the world premiere of Thomas Larcher's Piano Sonata in Oviedo, Italy, and he continues to perform it around the world.

In chamber music, Paul works closely with tenor Mark Padmore in Lieder recitals around the world — they have recorded three Schubert song cycles together — and he is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK. In May 2025 he was the first non-American pianist to chair the jury of the Van Cliburn International Piano Competition.

## Paul Lewis on Mozart+:

For many years I've wanted to spend some time focusing on Mozart's piano sonatas and have long felt sceptical of the broadly held view that these remarkable works are the poor siblings of his piano concertos — less original, inspired, and engaging than their symphonic counterparts. Mozart+ aims to challenge that idea by juxtaposing the many facets of this rich corner of the piano repertoire with works by other composers, presenting both contrasts with and, perhaps less obviously, connections to Mozart's piano writing.

This program explores an unlikely path from Mozart to Debussy and back again. At first glance, these two composers seem far removed from one another, but the 15 *Improvisations* of Francis Poulenc reveal unexpected connections. Poulenc's piano writing combines the clarity, balance and elegance of Mozart with a distinctly French sense of colour and atmosphere, making him a natural bridge between these musical worlds.

The journey begins with Mozart's Sonata in C major, K. 330, whose warmth and transparency gradually give way, through Poulenc's *Improvisations* Nos 7–12, to the colourfully ecstatic world of Debussy's *L'isle joyeuse*. After the interval, the remaining *Improvisations* lead back towards Mozart, ending with the dramatic and expressive Sonata in C minor, K. 457. Along the way, Poulenc's music offers a fresh perspective on both composers, highlighting qualities they share despite the century that separates them.

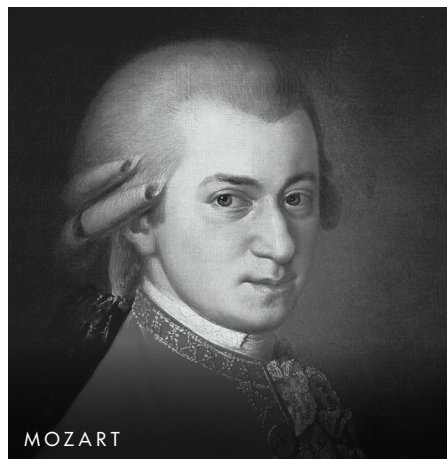
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## About the music

This evening's program highlights Poulenc's main sources of inspiration, framed by a couple of sonatas by Mozart (the composer he revered above all others) and also includes a piece by Debussy, his other great musical idol. Sandwiched between the sonatas, the *Improvisations* pay tribute to numerous other individuals who helped to shape his destiny, both on the musical and the personal level.

The polished charm and clarity of expression of Mozart's music were qualities Poulenc aspired to throughout his composing career: his 'concerto choréographique' *Aubade* (1929) was heavily influenced by the classical master's keyboard works, especially in its more lyrical passages. Debussy came a close second; Poulenc responded instinctively to the lyricism and clarity of his music (not so very different from the qualities he most valued in Mozart) as well as to the sheer voluptuousness of his harmonies. He once declared: 'I cannot do without his music. It is my oxygen.' Poulenc discovered Debussy as a precocious eight-year-old, and the impression his music made on him was so profound and long-lasting that after composing his operatic masterpiece *Dialogues des Carmélites* (1956), he dedicated the work to 'the memory of my mother, who revealed music to me; to Claude Debussy, who gave me the taste for writing it...'



**Mozart's** Piano Sonata in C major, K. 330 is one of his most lyrical and engaging, with a profusion of graceful themes that are only occasionally interrupted by more brilliant passages in the outer movements. While the work may have been written with one of his pupils in mind, it does not lack moments of profundity for that, such as the soulful minor episode at the heart of the otherwise serene slow movement. In the outer movements, Mozart's richness of melodic invention is such that both development sections begin with completely new material — in the case of the finale, a simple folk-like melody.

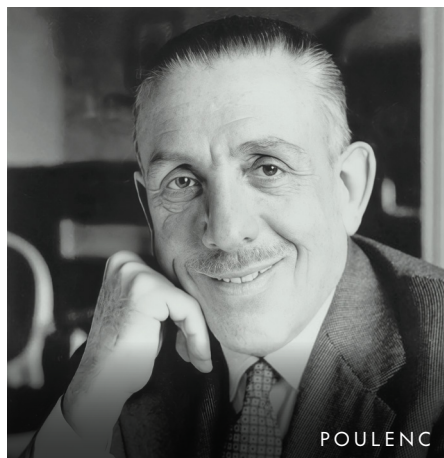
**Poulenc** first made his name as a composer of light-hearted music of wit and elegance, before a more serious side to his personality began to emerge in the 1930s. He seems not to have set out with a clear intention of producing an entire volume of *Improvisations*: after composing the first half-dozen in 1932, he gradually added to them over the next few decades and published them in piecemeal fashion. It wasn't until 1960 that all 15 were eventually issued together in a single volume.

Each *Improvisation* has a different dedicatee, and these dedications reveal the extent of Poulenc's indebtedness to fellow musicians and other members of his social circle, and acknowledge his gratitude for their friendship, advice and encouragement. For Poulenc, the creative process was almost a social activity: he would solicit the advice of those whose views he respected from an early stage in the gestation of a piece, and relied on colleagues such as the composer Georges Auric (a fellow member of Les Six and the dedicatee of No. 5) and the pianist Jacques Février (a frequent performing partner and the dedicatee of the jaunty No. 6) to tell him frankly what they thought of works in progress.

Another musician to be honoured in this way was the eminent pianist Marguerite Long (the dedicatee of No. 1 and teacher of both Février and Poulenc's niece Brigitte Manceaux). Manceaux herself played a key role in the composer's life, eventually becoming his closest friend and most trusted confidante; her

importance to him was acknowledged with the dedication of the skittish No. 3.

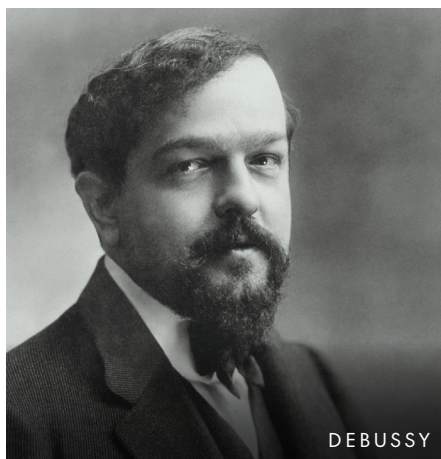
Others who regularly gave Poulenc encouragement and helped smooth his way were the Comtesse de Noailles (a member of an aristocratic family who were great patrons of the arts, and the dedicatee of the gracious No. 7), his publisher Jacques Lerolle (to whom No. 10 is dedicated) and the music critic Henri Hell (who published a biography of the composer and was rewarded for this with the dedication of No. 14).



Poulenc set great store by his many friendships, and it comes as no surprise to learn that the *Improvisations* were among his favourite piano pieces and that he regularly performed them himself. Two of the pieces form an exception to the rest of the set in that the composer didn't have a personal connection with the individual associated with them, but greatly admired their work. Both these numbers are subtitled 'Hommage à...'. The first, No. 12, pays tribute to Schubert with a 20th-century re-imagining of the early 19th-century waltz — Viennese *gemütlichkeit* filtered through Gallic insouciance. We don't know if Poulenc ever met Piaf, but we do know that he was deeply impressed by the chanteuse's artistry and the sheer sensuality of her voice. *Improvisation* No. 15 is a

masterful recreation of Piaf's bittersweet style, instantly conjuring up her trademark nostalgic yearning and passionate intensity.

*L'isle joyeuse* is one of **Debussy's** most sensual and ecstatic works, and would no doubt have appealed to Poulenc for this reason alone. The composer himself hinted that one source of inspiration may have been a painting by Watteau, *L'Embarquement pour Cythère* ('The Embarkation for Cythera', Cythera being the Greek island associated with Aphrodite, the goddess of love). Coincidentally, in 1951 Poulenc wrote a charming *valse-musette* for two pianos inspired by the same work of art, and made the connection quite explicit by giving his piece the same title as Watteau's painting. Unsurprisingly, Poulenc's treatment of the subject is much more tongue-in-cheek than Debussy's.



Tonight's program ends with **Mozart's** turbulent Piano Sonata in C minor — a very different beast from the sunny C major sonata with which it opened (and which was completed only a year earlier). The later work has a passion and power that looks forward to another great piano sonata in the same key — Beethoven's 'Pathétique'.

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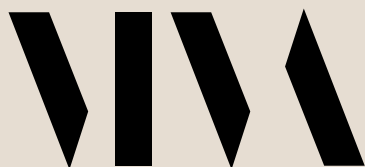
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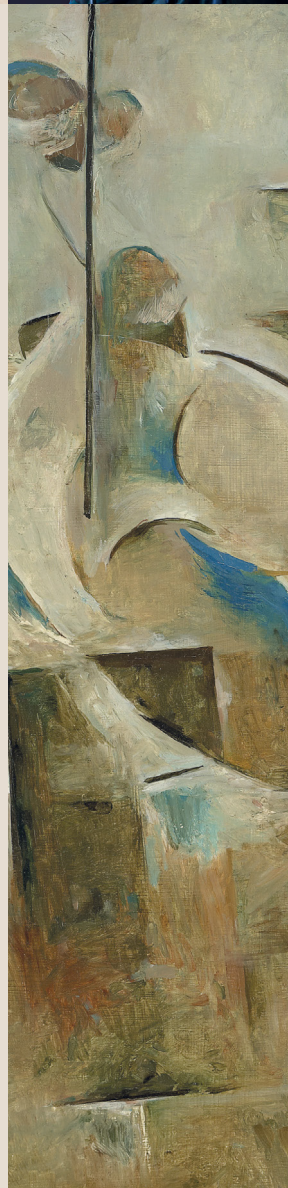
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# Lessons of a lifetime

The lessons of a great teacher or mentor are not quickly forgotten. Their words of encouragement, wisdom, persistence and, indeed, correction very often stay with us for a lifetime.

Last year, British pianist Paul Lewis returned to the house in London's Hampstead where he'd spent many hours playing for his teacher, Alfred Brendel. The elder pianist had recently died, and Paul was there to film an interview about him for the BBC.

In the studio was an old Bösendorfer on which Brendel recorded Beethoven's piano works in the 1960s. After the interview, Paul sat down at the piano and began to play.

'It was a very Alfred experience because I felt him everywhere in the room — his presence was very clear,' Paul says.

'It wasn't until a couple of weeks later that somebody told me that his ashes had been put under the piano — so he literally was in the room. He couldn't have been more present, really.'

Paul is speaking from Oslo where he lives with his Norwegian wife, Bjørg. He is best known for his interpretations of Beethoven and Schubert, and has been a frequent visitor to Australia, touring every few years since his first visit in 2003.

'It's one of the places that I get most excited about visiting,' he says. 'There's an openness about the place and the people that is very liberating.'

On his current tour, Paul is rolling out the first of four recital programs called Mozart+ that he has built around Mozart's piano sonatas. Instead of presenting the 18 sonatas as a cycle, he has chosen eight as the pillars of a pianistic survey that will also take in

Beethoven, Schubert, Chopin, Mendelssohn, Copland and — in this tour's program — Debussy and Poulenc.

He's interested in the way that composers from different eras, traditions and styles can be related back to Mozart.

'Mozart is always transparent, his textures are very clear and see-through,' Paul says. 'There's no pianistic stuff going on that you can hide behind. Every note has its colour, its place, its character, its meaning and expression. All of these things are in every single note that he writes.'

Paul says he hears a similar lightness of touch in Poulenc's *Improvisations pour le piano*.

'The way he layers voices I think has a clear connection to Mozart — it's not this French, impressionistic way of producing colour. There is discretion in the way he writes — you have to be very clear with your voicing and colours in the way you are with Mozart. But it also has that French flavour, which connects with Debussy from the other side.'

An evening of music by Mozart, Poulenc and Debussy 'may not seem obvious on paper', Paul says, but he encourages the listener to lean in closer. He describes an arch from Mozart's C major sonata, K.330, to the C minor sonata, K.457, linked by Poulenc's *Improvisations* and Debussy's *L'isle joyeuse*.

'You have the very lyrical C major sonata at the start, and the hugely dramatic C minor sonata at the end,' he says. 'I like the idea of Mozart having been affected by the journey, and you have this drama, this tension in the music that you didn't have at the opening of the program.'



Growing up in Liverpool, in the UK, Paul did not come from a musical family but his talent was identified when he was young. His first instrument was the cello, and the local library fed his imagination as he borrowed LP records of classical music. He's described the 'rush' he felt at hearing unfamiliar pieces of music for the first time.

He attended Chetham's School of Music in Manchester (another alumnus is Stephen Hough) and later the Guildhall School of Music and Drama. Brendel became a mentor — and his most important teacher — in the 1990s.

Music education at all levels — from children being exposed to live music at a young age, through to the professional development of young artists — remains important to him.

'It's such an enriching part of your life,' he says. 'The earlier that kids are introduced to music, you light that flame within them. It doesn't matter if they go in other directions in life — at some point it's quite likely that they'll come back to it.'

'So from that point of view, it's important to expose kids to music as early as possible. But in a wider sense, we know the effect on the brain that music has — playing an instrument gets you firing on all cylinders. It's very healthy for the brain, it has a knock-on effect with other subjects at school. Kids perform better, it has an effect on their self-esteem.'

In recognising the wide-ranging benefits of music education on children's learning and development, Paul extends his thanks to Musica Viva Australia's donor community which provides generous financial support for education programs.

'Their support and generosity make it all possible,' he says. 'I hope that the power of music, the enriching of one's life, is something that encourages them to keep supporting the incredible work that Musica Viva Australia does — not only in presenting concerts, but the whole education program.'

Last January, Paul appeared in an all-star tribute concert on what would have been Alfred Brendel's 95th birthday. Other guests included pianists Pierre-Laurent Aimard, Imogen Cooper and Sir András Schiff, the Takács Quartet, actor Harriet Walter, and Brendel's cellist son, Adrian Brendel. Paul played Beethoven's third piano concerto, with Simon Rattle conducting. Critics couldn't help but note the influence of the teacher on his protégé. As *The Observer* put it, Lewis's 'mix of freedom, sensitivity and discipline honoured the Brendel tradition'.

Was there a particular lesson that Paul learned from the many years he spent with Brendel?

'I played to him a lot in the 1990s and I remember specific things he said, but the most important thing was the way he broadened my perspective,' Paul says. 'He opened doors to different ways of thinking and understanding music.'

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How many people can you fit in a Tarago van?

It depends. When you also have multiple instruments and a harpsichord on board, four people is a squeeze. But that's how Sounds Baroque, an ensemble made up of harpsichordist Paul Dyer, flutist Hans-Dieter Michatz, singer Jennifer Bates and viola da gamba-ist Jenny Eriksson, took their 40-minute show to countless schools as part of the early days of Musica Viva Australia In Schools.

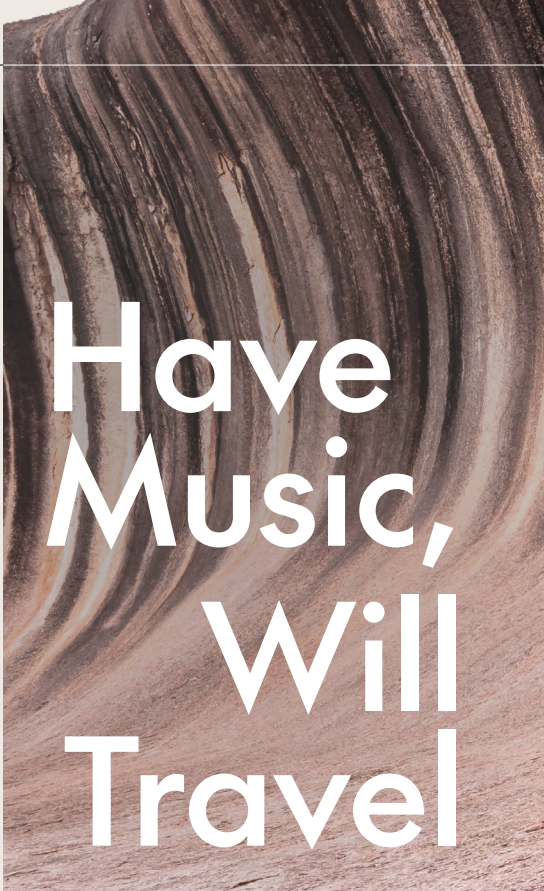
'It was very squashy. Almost illegal,' says Jenny, laughing. 'We couldn't get out of the back because the harpsichord was always in front of the door.'

Jenny Eriksson is one of Australia's leading viola da gamba players and founder of two acclaimed ensembles, The Marais Project and Elysian Fields, Australia's only electric viola da gamba group. She is also a long-standing artist with Musica Viva Australia In Schools and has travelled thousands of miles for the program — not all in the Tarago, thankfully.

'The first show was very much a historical show,' Jenny explains. 'We talked about the instruments and the music, demonstrating French Baroque style and German Baroque style. The singer would put on some hats while she sang from *Dido and Aeneas*. Then we realised that kids really relate to stories, so I had the idea of doing a Baroque opera.'

So it was that, over two decades, Jenny's ensemble developed cut down versions of four Baroque operas: *Dido and Aeneas* and *King Arthur* by Purcell, *Prospero's Island* by Matthew Locke, and *Hercules*, with music by Lully, based on his opera *Alceste*. The ensemble became a mini-opera company, mastering many skills from whipping up costumes and writing dialogue to sword-fighting.

'We put together *King Arthur* with very minimal props — two sets, two singers, a costume each. I did all the sewing, other people in the group arranged the music and



# Have Music, Will Travel

wrote the scripts, and friends helped with sets. It was a great hit. And by the time we did our last opera, *Hercules*, we got someone in to help us direct it and you could see the difference!'

For her final MVAIS show Jenny was determined to do an Australian production, and the opportunity arose to commission Australian composer Sally Greenaway, who came up with *Da Vinci's Apprentice*.

'The instruments we played — oboe, cornetto and viola da gamba — were all developing at the same time that Da Vinci lived. And you had science, maths, music in the show — everything teachers love to have in the curriculum. Plus Da Vinci's [fictional] apprentice was a girl, but she dressed as a boy because in Da Vinci's time girls weren't allowed to be apprentices. That's a great story to tell. The students were fascinated.'



© Shaun Ng

Jenny's work with MVAIS has taken her all over the country, playing in school halls and community halls, pubs and even prisons. She recounts performing *Hercules* in a juvenile detention centre in Wagga Wagga where, at the start of the show, the musicians looked out on a sea of teenage boys, talking, laughing and looking anywhere but the stage. By the end, the audience was hooked, drawn into a story which, they were delighted to discover, was about imprisonment and freedom.

Jenny sees the benefits of bringing live music to schools at every performance.

'The musicians work really hard to engage every single child in that room. At the end of the concert we give a couple of students the opportunity to play our instruments — the harpsichord and the viola da gamba. To see their faces light up as they touch the instrument for the first time — quite often they're piano players and they play a Bach minuet, and you see the absolute delight in their eyes. The same with the gamba.

'Maybe it's just for that moment, but that's okay. Every child should have that experience.'

This is part of a series of Untold Stories, about the people behind the music at Musica Viva Australia.

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# Dr Steven Kinston (1908–1996)



A dental practitioner and a fine pianist, Dr Steven Kinston was one of a number of European immigrants whose contribution to Australia's artistic life in the 1950s and 1960s helped transform the soul and face of the nation.

When he and his younger brother, Paul, arrived in Brisbane in 1938 as Jewish refugees, they found a place where the arts were struggling to gain a foothold in a relatively new nation. Over the next decade, Dr Kinston contributed substantially to the development of Brisbane's artistic life, founding the Brisbane branch of Musica Viva Australia.

Born in 1908 in the small town of Kolomea, Romania, Steven Kinston grew up in Czernowicz (Cernăuți), where anti-Semitism and discrimination marred his childhood. Although possessing high intelligence and musical ability, he was barred entrance to any local university. He travelled to Italy, where anti-Jewish feeling was less pronounced,

and was welcomed into both the University of Florence and, simultaneously, that city's Luigi Cherubini Conservatorium of Music. In 1933 he graduated with an unprecedented two degrees: one in medicine, with a speciality in dentistry, and another from the Conservatorium, where he also won a national piano competition.

At this time it became obvious to Dr Kinston that his family needed to find a new life and a new country if they were to survive Mussolini's alliance with Hitler. He was granted refugee status by Australia, and before emigrating, returned to Romania to say farewell to his parents. The Romanian government immediately conscripted Dr Kinston into the army and prevented his leaving the country. Only a series of undercover arrangements allowed him and his brother to cross the border to freedom.

After his arrival in Brisbane he auditioned for the ABC and was accepted on its roster of soloists. He also established a successful dental practice.

When business and personal commitments necessitated the family's move to Sydney many years later, Dr Kinston remained a passionate supporter of Musica Viva Australia and of the arts in general. His achievements were made possible through the support and encouragement of his wife, Lena. Throughout their 53 years together, he was intensely devoted to her and to their two children.

His lifetime commitment to his adopted country was epitomised by one of his favourite sayings: 'The soul of a country is expressed in its art.'

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*The concert in Brisbane on 6 October is presented in memory of Dr Steven Kinston.*

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# Dr Graeme D Watson (1936–2004)

Graeme Douglas Watson was born in England on 25 January 1936, the only child of Australian parents, Douglas and Jean Watson. He grew up in Adelaide, where he attended Scotch College and demonstrated outstanding ability, becoming dux of his school in humanities subjects, and topping the State in French at both Leaving and Leaving Honours levels.

From 1953 to 1956 Graeme was a student at the University of Adelaide, graduating with first-class honours in French and German, and winning a PhD scholarship to the University of Paris. At the Sorbonne from 1957 to 1960, supervised by Pierre Moreau, he worked on the novels of Romain Rolland, and his defence of his thesis earned him a *mention très honorable*.

Upon graduation, Graeme joined the French Department of Britain's University of Birmingham and was soon promoted to lecturer. Then in 1964 he returned to Australia, to take up a lectureship in the Department of French at the University of Melbourne. There he became a senior lecturer in 1967, and there spent the rest of his academic career, until ill health curtailed it in 1989, ending it some years later.

A brilliant scholar and gifted linguist, with Italian as well as French and German, Graeme Watson served for some years on the editorial board of the *Australian Journal of French Studies*. His own publications, though not many, conveyed acute insights. Graeme also had a wry sense of humour and a sharp wit; but the opportunities for others to relish these were rare, for throughout his life he was always extremely shy and self-effacing, and in his latter years became almost a recluse.

Graeme Watson's attachment to France and its culture embraced the works of French composers. His love of music had begun early, with piano study that made him an able pianist, and regular attendance at Musica Viva Australia concerts in Adelaide. His quiet support of Musica Viva Australia continued during his years in Melbourne and, at his death on 8 November 2004, his will bestowed upon Musica Viva Australia a munificent bequest for its lasting benefit.

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