www.metaxasandsins.com

MASTER TAPE CATALOGUE

Masterpieces on Master Tape: 64 Master Tapes, about 30 min. each

Limited release on 1 generation 2 track 15 ips IEC master tape dubs: Jazz, Classical, Vocals, other.

"I just received the samples this morning. Utterly brilliant. The finest capture of the natural acoustic I have ever heard". **- Howard Popeck, SIMPLY STAX, UK**

"Wonderful recording - you have captured the airy and spacious acoustic perfectly, there is lovely delicacy in the treble and the mids are liquid; in short, very very analogue." - **Mike Kontor, designer of NotePerfect Loudspeakers.**

"I do love Mercury Living Presence recordings and I thought that the sound was impossible to get again, now you did it!" **- Vincenzo Fratello, SAP, Nagra Italy.**

"In essence, it's audio 'vanity publishing': Metaxas has issued a disc of recordings from his own archives. But the results will simply astound you". **Ken Kessler, Hi Fi News & Record Review.**

A. Jazz:

1. **Anita Hustas Trio**, BMW EDGE, Melbourne 2005
2-3. **Andrea Keller - Jazz Ensemble**, BMW EDGE, 2005 Tapes 1&2
4-5. **Aaron Choulai Trio** at BENNETTS LANE, Melbourne 2005, Tapes 1&2
6-7. **Aaron Choulai Trio**, at BMW EDGE, 2005, Melbourne, Tapes 1&2
8-9. **Allan Browne – Jazz Trio**, at BMW EDGE, Melbourne, 2005, Tapes 1&2
10-11. **Adam Simmons – Jazz Quartet** at BMW EDGE, Melbourne, Tapes 1&2
12. **Adam Simmons & Tony Overwater** [Holland], BMW EDGE, Melbourne, Tape 1
13. **DiSario Hopkins Gander – Jazz Trio**, Paper Hat, at BMW EDGE, Melbourne Tape 1
14. **Aaron Searle – Jazz Quintet**, BMW EDGE, Melbourne, 2005, Tape 1
15-16. **Jenny Game Lopata Quintet**, BMW EDGE, Melbourne 2005, Tapes 1&2
17. **Leigh Barker Quintet**, BMW EDGE, Melbourne Tape 1 [2005]
18-19. **Darrin Archer Jazz Trio** [+ Female Vocalist Alison Wedding on 2 tracks] at BMW EDGE, Melbourne, 2006, Tape 1&2
20-21. **Diane Peters Ensemble** at 45 Downstairs, Melbourne 2005, Tape 1&2 (Jazz Harp)
22. **Peter Knight Quintet** [18min] & Leigh Barker Quintet [15min] live at The BMW Edge, Melbourne, Contemporary Jazz - 2005
23-24. **Jamie Oehlers (sax) & Sam Keevers (piano)** [+ Bonus tracks from Martin Breeze], BMW EDGE, Melbourne
25-26. **PASCAL SCHUMACHER** [Belgium], ORMOND HALL, Melbourne, 2004 Tapes 1& 2
27-28. **Fritz Hauser - Swiss Drum Legend** at BMW EDGE, Melbourne, Tapes 1&2
29-31. **Anne Norman Trio - Koto, Shakuhachi & Drums Ensemble**, Monash, Melbourne 2005 Tapes 1-3
32-33. **Mike Nock Trio - Jazz** at BMW EDGE, Melbourne, Oct. 2005, Tapes 1&2
34-35. **Mike Nock Trio - Jazz Legend**, MELBA HALL, Melbourne Sept 06 Tapes 1-2
36-37. **Jex Saarelaht Trio**, BMW EDGE, Melbourne Tapes 1&2

1. Anita Hustas Trio, BMW EDGE, Melbourne 2005

1 X 33min Master Tape

Anita Hustas specializes in improvising double bass performance and composition. Anita draws from music from many diverse cultures, and influences from many art forms. Her main ensembles are Anemone with Joe Talia and Anthony Schulz, and the Bywater-Hustas Duo with Phil Bywater. She performs and tours regularly with a wide variety of other ensembles including The Adam Simmons Toyband, Koffer, Peter Knight's 5+2, David Tolley, Dure Dara, Ren Walters and Collider. Anita's work has also been performed by Adrian Sherriff's Oynsemble, The Sandy Evans Project, Phil Bywater's Buried Treasure, and Adam Simmons Toy Band. Solo performances include La Mama Musica, The Boite Winter Music Festival, The Make It Up Club, Port Fairy Folk Festival and Woodford Festival. Anita is currently in her first year of Masters in Performance, Improvisation and Composition at the VCA. She lectures in Double Bass in both the Repertoire and Improvisation Streams and teaches at most of Melbourne's tertiary institutions. Anita was awarded an Art Omi fellowship for July/August 2005, assisted by the Australia Council for the Arts to take up a composer/performer artist residency in New York. In 2003 Anita received an Australia Council commission to compose "Music of the Trees" a graphic score for Oynsemble Melbourne, which premiered in January 2004. Anita has also just completed a new collection of graphic scores on "Water" for Anemone, premiered in November 2007. She has performed with most major Australian artists in the fields of Improvisation, Jazz and Classical music. Anita is an in demand session musician performing on countless film scores and many other projects too numerous to mention. She is currently curating the La Mama Musica concert series with Adrian Sherriff, Annabel Warmington and Bree Hartley.

You may see a Video of the actual performance at:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Anita_Hustas_BMW04_60min.wmv

2-3. Andrea Keller - Jazz Ensemble, BMW EDGE, 2005
Tapes 1&2

Andrea Keller on Piano - 2X 33 min Master Tapes

With strong influences from Keith Jarrett's 1980's work, MCA Freedman Fellowship winner pianist/composer Andrea Keller won her first ARIA [Australian equivalent of a GRAMMY] in 2002. This was followed with her CD, Thirteen Sketches where Keller also won both the 2003 ARIA Award and inaugural Bell Award for Best Jazz Album for her Bartok Project's Mikrokosmos CD (on ABC). The personnel of Eugene Ball (trumpet), Ian Whitehurst (tenor sax) and Joe Talia (drums) performed material from the quartet's 2005 ARIA nominated album 'Angels and Rascals' on the ABC.

"Ingenious compositions, Keller is a fine technician and fiery improviser who can also withdraw into a soft-focus world of dreams, impressions and confessions." - John Shand, The Sydney Morning Herald, February 23-24, 2002. "Keller joins the more creative writers for this instrumentation worldwide." - John Clare, MCA Music Forum, Oct-Nov, 2001.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Keller_BMW_2004_45min.wmv

4-5. Aaron Choulai Trio at BENNETTS LANE, Melbourne 2005, Tapes 1-2

Aaron Choulai on Piano - 2 X 33min Master Tape

Aaron Choulai was "discovered" by NY's Tim Ries (saxophone on Rolling Stones Tours)

Aaron was born in Papua New Guinea in 1982. His early years were spent playing in the village, fishing, eating mangos, coconuts and mud crabs. At an early age Aaron was exposed to a wide range of music from traditional Motuan mourning chants, to the songs sung around the table at Passover, to Beethoven, Brahms and Bach played to him by his grandfather. At the age of 12, Aaron was living in Melbourne, and discovered the blues. Within a year he was playing piano regularly in blues clubs around Melbourne with some of Melbourne's finest players: Paul Neuendorf, Andy Baylor and Ian Collard. Aaron also played regularly in the trio of legendary drummer, Allan Browne at Bennetts Lane Jazz Club featuring Aaron's original compositions. It was at Bennetts Lane in early 2003 that New York saxophonist Tim Ries, in Melbourne for the Rolling Stones tour, discovered Aaron playing. Tim was so impressed that they played together in Melbourne and Tim encouraged Aaron to come to New York to record with some of New York's finest jazz players, James Genus (bass), Clarence Penn (drums) and Scott Wendholdt (trumpet). Aaron travelled to New York, writing tunes for the occasion based on his impressions of that city.

A Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Choulai_Bennetts_52min.wmv

6-7. Aaron Choulai Trio, at BMW EDGE, 2005, Melbourne, Tapes 1 & 2

Aaron Choulai was "discovered" by NY's Tim Ries [saxophone on Rolling Stones Tours]

Aaron Choulai on Piano - 2 X 33min Master Tapes

Aaron Choulai was "discovered" by NY's Tim Ries [saxophone on Rolling Stones Tours]

Aaron was born in Papua New Guinea in 1982. His early years were spent playing in the village, fishing, eating mangos, coconuts and mud crabs. At an early age Aaron was exposed to a wide range of music from traditional Motuan mourning chants, to the songs sung around the table at Passover, to Beethoven, Brahms and Bach played to him by his grandfather. At the age of 12, Aaron was living in Melbourne, and discovered the blues. Within a year he was playing piano regularly in blues clubs around Melbourne with some of Melbourne's finest players: Paul Neuendorf, Andy Baylor and Ian Collard. Aaron also played regularly in the trio of legendary drummer, Allan Browne at Bennetts Lane Jazz Club featuring Aaron's original compositions. It was at Bennetts Lane in early 2003 that New York saxophonist Tim Ries, in Melbourne for the Rolling Stones tour, discovered Aaron playing. Tim was so impressed that they played together in Melbourne and Tim encouraged Aaron to come to New York to record with some of New York's finest jazz players, James Genus (bass), Clarence Penn (drums) and Scott Wendholdt (trumpet). Aaron travelled to New York, writing tunes for the occasion based on his impressions of that city.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Choulai_BMW04_62min.wmv

8-9. Allan Browne – Jazz Trio, at BMW EDGE, Melbourne, 2005, Tapes 1 & 2

Allan Browne on drums - 2 X 33min Master Tapes

Initially self taught, drummer Allan Browne has worked extensively with Peter Gaudion, Geoff Kitchen, Ken Shroeder, Vince Jones, Barney Mc All, Steve Grant and Paul Grabowsky's Trio and Quintet. Simultaneously he led the contemporary jazz group Onaje, which was selected to represent Australia at the prestigious Montreal Jazz Festival in 1992. Also in demand as an accompanist, Allan has worked with over 35 International Jazz icons including Milt Jackson, Jay Mc Shann, Herb Ellis, Phil Woods, Al Cohn, Plas Johnson, Jimmy Witherspoon, Art Hodes, Barney Kessel, Urbie Green, Buddy Tate, Joe Newman, Mal.Waldren, Johnny Griffin, Scott Hamilton, Wild Bill Davidson, Urbie Green, Ronnie Scott, Charlie Bird, Ralph Sutton, Sheilah Jordan, Red Holloway, Emily Remla and Richie Cole. In November 2000 he received the prestigious Don Banks Award for his contribution to Australian music. This grant of $60,000.00 by the Australia Council has only been awarded to one other jazz musician since its inception.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Al_Browne_52min.wmv

10-11. Adam Simmons – Jazz Quartet at BMW EDGE, Melbourne, Tapes 1 & 2

Adam Simmons on Saxophone - 2 X 33min Master Tape

"Simmons is a monster!" - Robert Spencer, Cadence Magazine (USA), Dec 2000
"Fabulous and intense double sax and drums trio [New Blood] from Australia featuring baritone sax wonder Adam Simmons from our favorite down under band [Bucketrider]" -Bruce Gallanter, Downtown Music Gallery, New York 9/6/01
"Simmons' sax has all the fire of youth, humour and inventiveness, and provides some great listening." - Leon Gettler, The Age 21/11/96
"Simmons is as readily combustible as rocket fuel" - John Shand, The Sydney Morning Herald 3/10/00
Freshly returned from 3 months in New York and Poland (after receiving the Special Award from MCA-Freedman Foundation in 2004), Simmons (multiple saxes, flutes, Shakuhachi and the Slavic Fujara) re-unites with all-original ASQ members Andrew Ogburn (piano) Simon Starr (bass) and Matt Earl (drums) for some feisty and delicate music.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Adam_Simmons_BMW04_51min.wmv

12. Adam Simmons & Tony Overwater [Holland], BMW EDGE, Melbourne Tape 1

1 X 33min Master Tape

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Simmons_Overwater_46min.wmv

13. DiSario Hopkins Gander – Jazz Trio, Paper Hat, at BMW EDGE, Melbourne Tape 1

DiSario-bass Hopkins-piano Gander-drums- 1 X 33min Master Tape

"By definition, free improvisation can be anything. Strange then, that many practitioners eschew the options of tonality, rhythm and coherent melody. Not Melbourne's Paper Hat. Pianist Colin Hopkins, bassist Frank DiSario and drummer Andrew Gander went into the studio last winter with no plans or preconceptions and spontaneously composed nine "conversations" of arresting lyricism and radiance.
They spend no time hunting for ideas, collectively zeroing in on the first statement of a piece and grabbing it by the throat - however delicately. A quarter of the time is spent by the opening Requiem, 17 minutes of such sadness as the bereaved know only too well, intensified by peculiar beauty that can hover over sadness like a halo, heightening perception. The cohesion is startling, and all three make their most potent recorded statements to date, the whole comparing favorably with the Keith Jarrett Trio's brief return to free improvisation a few years ago". - John Shand, The Sydney Morning Herald, 13/06/2006

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Disario_Hopkins_Gander_60min.wmv

14. Aaron Searle – Jazz Quintet, BMW EDGE, Melbourne, 2005, Tape 1

1 X 33min Master Tape

Saxophonist Aaron Searle has been a professional musician in Melbourne for the past decade. He performs regularly with well known Australian bands such as The Pearly Shells, The Grand Wazoo and Grupo Bahia, and has appeared with legends of the Australian musical theatre such as Rhonda Burchmore, Chloë Dallimore, Marina Prior, Marty Fields, and Peter Cousins. Aaron performs on all saxophones, flutes and clarinets and composes music has been described as possessing "beautiful poise and vitality". (The Age)

Aaron's debut CD Over Nine Waves was released in 2004 to critical acclaim. The Australian Financial Review says, "Searle plays superbly - most musicians would be happy simply to deploy such fine tenor sax as he plays, but he offers much more than that." (Shane Nichols)

Here is a Video of the actual performance: http://www.reel2reel.tv/movies/EXERO_JAZZ_Aaron_Searle_50min.wmv

15-16. Jenny Game Lopata Quintet, BMW EDGE, Melbourne 2005, Tapes 1&2

2 X 33min Master Tapes

With improvisation qualifications from the Victorian College of the Arts and armed with a composition masters from Monash University, Jenny Game-Lopata is a formidable talent in the Melbourne jazz scene, performing her own works, playing soprano and tenor saxophones was well as leading her own ensemble. Jenny formed the Jenny Game Quartet (as it was then known) in 1993 to perform her original contemporary jazz compositions. Since then, she has managed and lead the ensemble on tenor and soprano saxophones. "a very capable a versatile saxophonist ... she presented her own tunes and showed originality in thought and technique through a range from blues to funky bop." -Michael Foster, The Canberra Times. "Game's tenor sax has a breathy silkiness, her soprano a rich sensuality ..." Leon Gettler, The Age 'Green Guide'

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Jenny_Game_Lopata_54min.wmv

17. Leigh Barker Quintet, BMW EDGE, Melbourne Tape 1 [2005]

1 X 33min Master Tape

1 Final Night in New York (Leigh Barker)
2 The Blues in Two Parts (Leigh Barker)
3 Don't Ask Me What the Letters Mean (McGrath-Kerr)
4 I Might be Quite Some Time (McGrath-Kerr)
5 In Contu (Barker)
6 Before the Moon (Felstead)
7 Sprained Wrist (Barker)

The Leigh Barker Quintet:
Leigh Barker – Double Bass Al McGrath-Kerr – Drums Matt Boden – Piano
Eamon McNelis – Trumpet John Felstead – Saxophone

Leigh Barker: Bassist, composer and bandleader Leigh Barker was born and raised in Canberra, where he spent his formative years studying with American bassist Eric Ajaye at the Canberra School of Music. Before his move to Melbourne in 2003, Leigh quickly gained the attention of the more experienced musicians living in Canberra, playing on many occasions with CSM faculty members and internationally renowned musicians Mike Price, Dave Panichi, Colin Hoorweg, John Mackey and Miroslav Bukovsky. In November 2002 he appeared with German/ Australian guitarist Peter O'Mara, playing with an all-star band at Café Side-On in Sydney and Tilleys in Canberra. The move to Melbourne provided much professional experience, with Leigh proving to be a popular accompanist for the cream of the Australian contemporary Jazz scene, frequently appearing with Jamie Oehlers, Dale Barlow, Scott Tinkler, Julien Wilson, Mark and Nichaud Fitzgibbon, Alison Wedding, Heather Stewart and many others. In January 2004 Leigh travelled to the US for five weeks, where he pursued formal studies with bassists Ben Wolfe, Eric Revis and Reginald Veal, as well as spending valuable time with mentors Branford Marsalis and Doug Wamble. Last year Leigh collaborated with celebrated pianist Tom Vincent on the soundtrack for the hit ABC television program 'The Collectors', which airs on Friday nights. Vincent and Barker discovered an immediate rapport which culminated in a six-week tour early in 2006 with the Tom Vincent Trio, with pianist Vincent and Netherlands based drummer, Marc Meader.

"…strong tunes and accomplished improvisation kept the appreciative audience with them every step of the way." – Helen Saunders, Muse arts magazine.

"Y'all swinging! Australia in the house…that first tune is killin', my man." - Doug Wamble, guitarist with the Lincoln Centre Jazz Orchestra.

"…His group made their musical statement in language we could all understand, appreciate and enjoy… They knew about the blues and knew how to swing and swing hard they did when they had to." – Murray Lavelle, North West Jazz Action Society.

Here is a Video of the actual performance:

http://www.reel2reel.tv/movies/EXERO_JAZZ_LeighBarker_05pt1_27min.wmv

http://www.reel2reel.tv/movies/EXERO_JAZZ_LeighBarker_05pt2_31min.wmv

18-19. Darrin Archer Jazz Trio [+ Female Vocalist Alison Wedding on 2 tracks] at BMW EDGE, Melbourne, 2006, Tape 1&2

2 X 33min Master Tapes

Darrin Archer has gained a reputation as a formidable pianist and composer both in Melbourne and Sydney. Originally from Melbourne, he studied jazz piano with Mike Nock and Judy Bailey at the N.S.W. Conservatorium of Music. Since then he worked with many leading artists, as well as bands under his own name. Archer has recorded various albums under other leaders, and released his own debut album of originals. "Archer's instrumental tunes tend to have a strong melodic focus, with moods ranging from gentle lyricism to spikily energetic swing." Jessica Nicholas, The Age Darrin has recorded various albums under other leaders, including an album recorded in Copenhagen, Denmark, as part of S.A.J.A. (the Scandinavian Australian Jazz Alliance). He won the Jazz Action Society Composition competition in 1996, and was a finalist in the 2003 MusicOz songwriting competition (Jazz Category). Darrin has also written the music for short films such as “Karaoke” (by Luke Eve: he was the winner of Tropfest 2005), and Apprentice” (Dustin Fenely).

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Darrin_Archer_34min.wmv

20-21. Diane Peters Ensemble at 45 Downstairs, Melbourne 2005, Tape 1&2 (Jazz Harp)

2 X 33min Master Tapes

"original songs without words and jazz"
Before successfully basing herself in Italy over the past few years, harpist and vocalist Diane Peters was well-known to Melbourne audiences as leader of Archaeopteryx, and her string ensemble 66 Strings, as well as performing with other artists such as Christine Sullivan. In Italy she has recorded for Blue Note jazz artist Nicola Conte in 2006 and 2007, as well as leading her own ensembles. On this visit she is undertaking a small tour with Italy's Maria Vicentini (viola), a jazz graduate from Verona, who works with Ettore Martin. For this performance they will be joined by acoustic bassist Tamara Murphy in a Trio to perform "original songs without words and jazz". See harpandsong.com

"Atmospheric pieces characterized by lush textures and shifting time signatures" - Concert review, Jessica Nicholas, The Age

Diane has developed an original style of playing and composition, performing solo and in diverse combinations, in Melbourne, Australia, Italy and Internationally. Her CD of original music, Diane Peters ARCHAEOPTERYX, received exceptional reviews and comments followed by invitations abroad.

...In the 21st century Jazz is a mature art form; hence, its very seldom that something new, fresh and individual comes along... James Morrison.

...The harp may seem incongruous addition to a jazz ensemble but once this recording begins preconceptions cease to be an issue... The Australian 2001.
Inspired by the music of Alice Coltrane and encouraged by Australian Jazz legend Mark Simmonds, Peters wove her way into the field of jazz harp. Then studied at the VCA jazz course 95-97 meeting like minded musicians to play with. Diane has found that composition is also a useful mode of developing the place for harp in jazz considering the open stage for ideas. It has been musicians on other instruments, (colleagues and teachers) taking an interest in this alluring instrument with its possibilities and limitations, that have given Diane the possibility to experiment and forge a path. Along with producing her own music, Diane has worked with major artists (recordings and live performances) including Bob Sedergreen, Paul Grabowsky, Scezary Scubizewski, Christine Sullivan, Steven Cummings and Angie Hart and Nicola Conte.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Di_Peters_57min.wmv

22. Peter Knight Quintet [18min] & Leigh Barker Quintet [15min] live at The BMW Edge, Melbourne, Contemporary Jazz – 2005

1 X 33min Master Tapes

This is the recording of a LIVE 1 hour concert - there are no second takes. You can hear short samples of this and other concerts on ITUNES - use the keywords "LIVE AT BMW EDGE" or in this case "Peter Knight". You can view tracks from these concerts:

PETER KNIGHT - Blending exotic Asiatic [Vietnamese/Indian instruments] with Contemporary Jazz
http://www.reel2reel.tv/movies/EXERO_JAZZ_Peter_Knight_65min.wmv

LEIGH BARKER: http://www.reel2reel.tv/movies/EXERO_JAZZ_LeighBarker_05pt1_27min.wmv
http://www.reel2reel.tv/movies/EXERO_JAZZ_LeighBarker_05pt2_31min.wmv

23-24. Jamie Oehlers (sax) & Sam Keevers (piano) [+ Bonus tracks from Martin Breeze], BMW EDGE, Melbourne, 2006,Tapes 1&2

2 x 33 min. Master tapes

Imminent Departure [Oehlers]
Raindrops and Day and My Love [Keevers]
Goodbye Lullaby [Paul Williamson]
Home Thoughts [Oehlers]
Just Out Of Reach [Oehlers]
Lush Life [Billy Straythorn]
Improvisation

Australian saxophonist Jamie Oehlers was the winner of the 2003 World Saxophone Competition, held at the Montreux Jazz Festival in Switzerland; in 2007 was named Jazz Artist of the Year at the Australian Jazz Awards; was winner of the Bell Award for Best Australian Contemporary Jazz Release in both 2006 (Assemblers) and 2007 (You R Here: Session 2) and has been a final nominee for the Australian Recording Industry Awards for Best Jazz Release.

Jamie has performed at the London Jazz Festival, Montreux Jazz Festival, Edinburgh Festival, Ronnie Scott's Jazz Club, Galway Arts Festival, World Expo in Japan, Manila Jazz Festival, and in the United States, Europe, UK, Asia, India, New Zealand and throughout Australia with leading international jazz artists like Geri Allen, Robert Hurst, Eric Harland, Ronnie Scott, Cindy Blackman, Peter Leitch, John and Jeff Clayton, Curtis Lundy, Kate Ceberano, Eddie Marshal, Dale Barlow, Bobby Shew, Renee Geyer, Barney Mcall, Paul Grabowsky, Joe Chindamo, Scott Tinkler, Bernie McGann and James Morrison.

Jamie has studied at Berklee College of Music, in Boston and also under some of the worlds finest jazz musicians in New York, including Dave Liebman, George Coleman and George Garzone. Jamie is a saxophone tutor at the Victorian College of the Arts and Monash University in Victoria, and has held saxophone and improvisation workshops throughout Australia and New Zealand.

He has released 8 CDs under his leadership including the Aria nominated "Lost and Found" Oehlers/Grabowsky/Beck, "Strut" and "Grace", "You R Here Vol 1 & 2", "Velocity", "The Assemblers" and "Blowfish featuring Alison Wedding".

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Oehlers_Keevers_06_45min.wmv

25-26. PASCAL SCHUMACHER [Belgium], ORMOND HALL, Melbourne, 2004 Tapes 1& 2

Piano, Bass, Drums - 1 X 33min Master Tape

Pascal Schumacher starts his studies as a percussionist at the classical music department of the Conservatoire de Musique de la Ville de Luxembourg (L) and obtains the Prix Supérieur in 1999. From 1997 on he studies with jazz vibraphone player Guy Cabay, first at the jazz department of the Conservatoire de Luxembourg, where he obtains the Prix Supérieur with distinction in 2001, later at the jazz department of the Conservatoire Royal de Bruxelles (B), where he obtains a bachelor degree in June 2003. In 2005 he graduates then at Koninklijk Conservatorium of The Hague (NL) with Frits Landesbergen (master). He also receives a master's degree of musicology at the Université Marc Bloch de Strasbourg (F) in 2002. Pascal also followed master classes and workshops with Gary Burton, Mike Manieri, David Friedman, Stefon Harris, Franck Tortiller, Wolfgang Lackerschmid, Jean Geoffroy, Charles Loos, Scott Prebys… In 1995, he co-founds the ensemble Interchange with saxophonist Nadine Kauffmann. In 1998, he receives the „IKB Jugend-Förderpreis". In 1999, he is laureate of the Prix Norbert Stelmes des Jeunesses Musicales Luxembourg. In 2001, he is cofounder of the experimental percussion group Stroke X. From 2001 to 2003 he co-leads Greg Lamy - Pascal Schumacher Quartet. In 2004, Pascal Schumacher wins with his quartet the First Prize as well as the Public Prize at the famous Tremplin Jazz Avignon (F). In October 2005, Pascal receives the Belgium Jazz Trophy Django d'Or in the category "New Talent".

Here is a Video of the actual performance:

http://www.reel2reel.tv/movies/EXERO_JAZZ_PascalSchumacher_52min.wmv

27-28. Fritz Hauser - Swiss Drum Legend at BMW EDGE, Melbourne, Tapes 1&2

Fritz Hauser on Drums + Speak Percussion Ensemble - 2 X 33min Master Tape

"Hauser is simply one of the best drummers alive; when he's finished with one of his improvised concerts, you leave with a new understanding of his drum's anatomy, their exact range of sound"

- THE NEW YORK TIMES

Based in Basel, Switzerland, Fritz has toured the world, playing at festivals and presenting concerts in Europe, Canada, the USA, the Middle East, China, the Baltic States, Russia, Kirgistan, Japan and Australia. In-residence in all schools of the Victorian College of the Arts in late September, Fritz will be playing and improvising on concert with Speak; together in concert for Ménage they will present Double Exposition, Fritz's most important work. Fritz Hauser and Speak Percussion have a long personal association; their artistic partnership is borne out of close personal regard for each other. Join them for an evening of unforgettable percussion. Along with Double Exposition, they will also be playing the World Premiere performance of Sea of Tranquility, by Melbournian composer Stuart Greenbaum, works by Mark Pollard, Frank Zappa and Balanescu, arranged by B A Jones and Mark Pollard. This concert will be designed by acclaimed Swiss architect Boa Baumann. Experience a rare collaboration between some of the world's finest artists, musical and visual. Fritz Hauser "shouldn't on any account be missed" Richard Cook & Brian Morton (Penguin Book Guide to Jazz)

Speak have become Melbourne's best percussion ensemble. They are strong supporters of new music and have appeared in everything from experimental hybrid-arts projects to regular music festival concerts. Speak has collaborated with choreographers, installation artists and dancers and has commissioned many new percussion works by local and international composers. Their concerts are among the most exciting you will ever experience in Melbourne. As individual players the members of Speak Percussion are highly renowned artists and pedagogues. As an ensemble, they will set both your heart and your ears on fire.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_ALT_Fritz_Hauser_Speak_BMW04_52min.wmv

29-31. Anne Norman Trio - Koto, Shakuhachi & Drums Ensemble, Monash, Melbourne 2005 Tapes 1-3

[Jazz with Eastern Instruments]

3 X 33min Master Tapes

Track 1
Shakuhachi and Tabla:
"Where thin air rises"
Evans, Norman.

Track 2
Koto Tabla and Shakuhachi:
"Venus in Autumn"
Evans, Norman Izumi.

Track 3
Shakuhachi Solo:

Track 4
Tabla and Shakuhachi:
"Lulu's River"
Evans, Norman.

Track 5
Koto and Shakuhachi:

Track 6
Tabla Solo:
"Chasing Hidden Dreams"
Evans.

Track 7
Koto Solo:

Track 8
Koto and Shakuhachi:

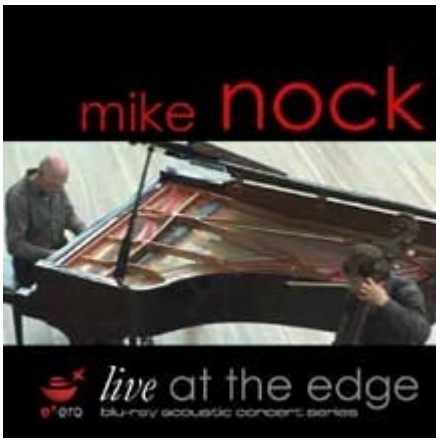
Originally trained on Western Boehm system flute, Anne took up the shakuhachi under Nakamura Shindo in 1986 while living in Japan. In 1990 she received a two year grant from the Japanese Government (Monbusho) enabling her to further her studies of shakuhachi performance at the Tokyo University of Fine Art and Music under Living National Treasure Yamaguchi Goro. Anne also studied a different repertoire under Tajima Tadashi.

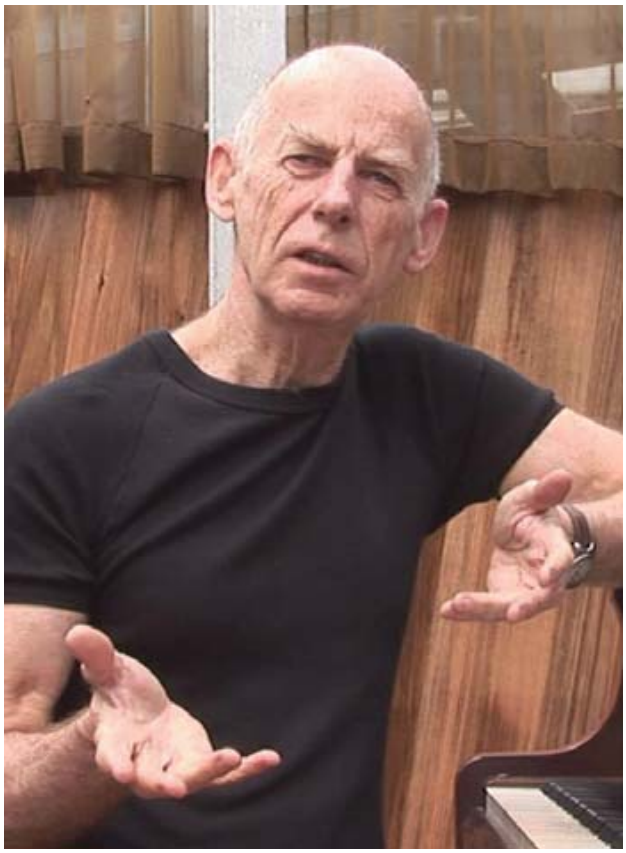
"the shakuhachi of Anne Norman showed how moving and vocal this instrument can be in an emotionally mobile context." Clive O'Connell, The Age, Melbourne 9 April 2005

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_ALT_AnneNorman_AE_78min.wmv

32-33. Mike Nock Trio - Jazz at BMW EDGE, Melbourne, Oct. 2005, Tapes 1&2

Piano, Bass, Drums- 2 X 33min Master Tape





TAPE 1
1. SONG FOR THE CHILDREN
2. IN RESPONSE
3. EPEGENESIS
4. SERENITY
5. TRANSITIONS

TAPE 2
1. ETHNICITY
(false start then ..)
2. THE BEAUTIFUL STRANGER
3. EL TESTAMEN DE AMELIA
4. BLUE MONASTERY

All music composed by Mike Nock, published by Fourth Way Music ASCAP New Zealand born pianist/composer Mike Nock is one of the acknowledged masters of jazz in Australasia. His reputation rests partly on his imposing international experience which includes ... twenty-five years working in the USA with many of the world's top jazz musicians such as: Coleman Hawkins, Yusef Lateef, Dionne Warwick, Michael Brecker, etc... a large catalogue of critically acclaimed, internationally released recordings his role as leader of the 1970's seminal jazz-rock group The Fourth Way a substantial body of original compositions in print and on recordings "Nock's ringing iconoclasm pervades all his music, taps a deep well of melody that transcends jazz and informs and ignites his every encounter." - Fred Bouchard, Down Beat (USA) "Mike Nock is an international treasure" –Jazz Times (USA) Recipient of three US National Endowment Fellowships for composition (1972, 1975 & 1978) in 1999 he was awarded a two year Australian Arts Council Fellowship. From 1996 to 2001 he was music director of Naxos/Jazz records, over-seeing the production of more than 70 critically acclaimed jazz CDs, from all corners of the world.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_nock_OCT_05_58min.wmv

34-35. Mike Nock Trio - Jazz Legend, MELBA HALL, Melbourne Sept 06 Tapes 1-2

2 x 33 min Master tape Piano, Bass, Drums

New Zealand born pianist/composer Mike Nock is one of the acknowledged masters of jazz in Australasia. His reputation rests partly on his imposing international experi nce which includes ... twenty-five years working in the USA with many of the world's top jazz musicians such as: Coleman Hawkins, Yusef Lateef, Dionne Warwick, Michael Brecker, etc... a large catalogue of critically acclaimed, internationally released recordings his role as leader of the 1970's seminal jazz-rock group The Fourth Way a substantial body of original compositions in print and on recordings "Nock's ringing iconoclasm pervades all his music, taps a deep well of melody that transcends jazz and informs and ignites his every encounter." - Fred Bouchard, Down Beat (USA) "Mike Nock is an international treasure" – Jazz Times (USA)

Recipient of three US National Endowment Fellowships for composition (1972, 1975 & 1978) in 1999 he was awarded a two year Australian Arts Council Fellowship.From 1996 to 2001 he was music director of Naxos/Jazz records, over-seeing the production of more than 70 critically acclaimed jazz CDs, from all corners of the world.

"Pianist/composer Mike Nock has remained at the forefront of Australasian Jazz, continuing to attract critical acclaim and delight audiences worldwide. His extensive background in a variety of genres with many of the world's top musicians (from Johnny O'Keefe to Dionne Warwick, Lionel Hampton, Michael Brecker) give his live performances a rarely heard breadth and depth. Returning to Australia in 1985 after 25 years in the USA, Mike is now recognized as one of the greats of Australian Jazz. He has returned to his original trio format several times in his lengthy career to record some outstanding examples of the genre. The current Mike Nock Trio embraces the past as it looks to the future, building on Mike's tradition of introducing some of the country's most exciting young jazz talents to a wider audience. Both bassist/composer Mike Majkowski and drummer James Waples are now enjoying great popularity on the local jazz scene Piano maestro and winner of this year's ARIA jazz award, Mike Nock led his trio in a dazzling performance at the Wangaratta Festival of Jazz " **John McBeath, The Australian, November 2007.**

"Pianist Mike Nock plunged head-first into the white hot waters of free improvisation with mischievous bassist Mike Majkowski and drummer James Waples, maintaining that freedom, beauty and playfulness on the composed material " **John Shand, Sydney Morning Herald.**

"Having heard Nock's music for many years ,and being aware of his genius as a composer, arranger and player, I found it amazing to hear him perform live for the first time. He proved he could build from a platform , adding layers and textures , working with minimalism, classical, jazz and noiresque soundscapes to show that many colours can be conjured from the keys of a piano " **Simon Sweetman, The Dominion Post (Wellington NZ), November 2007.**

Mike Nock (piano) Mike Majkowski (bass) James Waples (drums)

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_MikeNock_Melba_1_52min.wmv

36-37. Jex Saarelaht Trio, BMW EDGE, Melbourne Tapes 1&2

2 X 33min Master Tape

1 Red Lorry, Yellow Lorry (Jex Saarelaht)
2 Threeways (Jex Saarelaht)
3 Closing (Jex Saarelaht)
4 Then Again (Jex Saarelaht)
5 Ivory Cutlery (Jex Saarelaht)
6 Fug (Niko Schäuble)
7 Poorly (Jex Saarelaht)
8 TBP (the bad philip) (Jex Saarelaht)
Double Bass - Phil Rex Drums - Nick Schauble

They ride, white knuckled, into testing, dramatic terrain, and do so with a pungency you can taste…this is one of the finest working bands in the land. Their art is dense, black and majestic. But so is it thrillingly lyrical.' Craig N. Pierce, The Drum Media, 16 Feb, '99, review of Fridays, Late ' The seamless way they combine, whichever member is taking the lead, reflects the benefits of the regular work so many local bands find elusive. Saarelaht's piano playing is brilliant…' Adrian Jackson, The Age '…some world class jazz piano providing a solid basis for the band…' The Guardian, London, re Kate Ceberano and her Sextet In 1986 Jex formed his own six-piece band, the Jextet, which played a year long residency at the Baden Powell Hotel, supported Dizzy Gillespie at Melbourne's Dallas Brookes Hall, and recorded a forty minute feature for ABC Television's Rock Arena, the first, and possibly only jazz band to do so.
One of three regulars, Jex played solo piano on an average of two nights a week for over four years at Mietta's, Melbourne. At Mietta's instigation he also presented a number of concerts dubbed "Jex and Friends", (an idea later taken up by the Age Melbourne International Jazz Festival), and his trio was selected to be the support act for legendary jazz vocalist Betty Carter's performance there in June '95. Residing in London, June '87 to July '88, Jex played a year long solo piano residency, as well as presenting his trio with Steve Rose, bass, and Winston Clifford, drums, at the original Jazz Café, Newington Green. Spending the last three months of 1995 in New York, Jex took formal lessons with Joanne Brackeen and Don Friedman, among others, and lessons by way of example from Geri Allen, Kenny Barron, John Hicks, Cedar Walton, Marilyn Crispell, Bobby Hutcherson, Dr. John, the Meters, the Skatalites.
In addition to many and various festivals and venues all around Australia, Jex has performed at: Ronnie Scotts, London, The Marquee Club, London, The North Sea Jazz Festival, The Edinburgh Festival, The Jazz Café, London, Southbank, London, The Aarhus International Jazz Festival, Denmark, Quasimodo Jazz Club, Berlin, The Four Seasons, Crete, The Birmingham International Jazz Festival, Midem, the international music trade fair held in Cannes and other venues in England, Germany, Holland, Paris, New York, Los Angeles, Noumea, Papua New Guinea and New Zealand.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Jex_Saarelaht_61min.wmv

B. The Vocalists:

38-39. Alison Wedding, BMW EDGE, Melbourne, Tape 1&2 [2005]

40-41. Alison Wedding, BMW EDGE, Melbourne, Tape 1&2 [2006]

42. BELINDA MOODY ENSEMBLE featuring Female Vocals- Alison Wedding & Gian Slater at BMW EDGE, Melbourne,Tape 2 [2006]

43. ZULYA KAMALOVA "SOLO" at BMW EDGE, Melbourne, Tape 1, 2005, 1 Master Tape

38-39. Alison Wedding, BMW EDGE, Melbourne, Tape 1&2 [2005]

2 X 30min Master Tapes

Recipient of the Gibson-May award in the 2006 London International Jazz Competition, expatriate American vocalist Alison Wedding has built an impressive reputation among both musicians and the public in the years she has been based here, with many weekends residencies at Bennetts Lane. Originally from Ohio, Alison's album 'The Secret' won the 'Best Jazz Vocal Album' at the 2004 Bell Awards. One of her career highlights was singing with the One O'clock Lab Band with the late Gerry Mulligan. After receiving her bachelor's degree, she spent a summer at Epcot in Florida, singing in the show Swingin' Summer Nights, where she had the opportunity to sing with an amazing line up of singers such as Dianne Reeves, Diane Schuur, and the late Joe Williams. Alison then decided to move to the west coast to develop her career. While in Los Angeles, Alison performed professionally, both live and in the studio. She toured as a back-up singer with Kevyn Lettau, and recorded with artists such as Andy Summers (formerly of The Police) on his CD Peggy's Blue Sklight. Since her national tour, Alison was invited to sing with Tim Ries (saxophone player with The Rolling Stones) at the 2004 Melbourne International Jazz Festival.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_VOCALS_Ali_Wedding_2005_49min.wmv

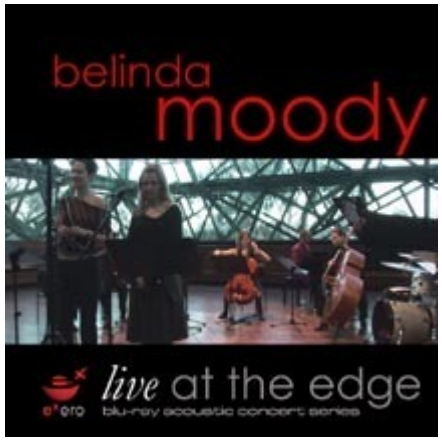
40-41. Alison Wedding, BMW EDGE, Melbourne, Tape 1&2 [2006]

2 X 26min Master Tapes

Recipient of the Gibson-May award in the 2006 London International Jazz Competition, expatriate American vocalist Alison Wedding has built an impressive reputation among both musicians and the public in the years she has been based here, with many weekends residencies at Bennetts Lane. Originally from Ohio, Alison's album 'The Secret' won the 'Best Jazz Vocal Album' at the 2004 Bell Awards. One of her career highlights was singing with the One O'clock Lab Band with the late Gerry Mulligan. After receiving her bachelor's degree, she spent a summer at Epcot in Florida, singing in the show Swingin' Summer Nights, where she had the opportunity to sing with an amazing line up of singers such as Dianne Reeves, Diane Schuur, and the late Joe Williams. Alison then decided to move to the west coast to develop her career. While in Los Angeles, Alison performed professionally, both live and in the studio. She toured as a back-up singer with Kevyn Lettau, and recorded with artists such as Andy Summers (formerly of The Police) on his CD Peggy's Blue Sklight. Since her national tour, Alison was invited to sing with Tim Ries (saxophone player with The Rolling Stones) at the 2004 Melbourne International Jazz Festival.

42. BELINDA MOODY ENSEMBLE featuring Female Vocals- Alison Wedding & Gian Slater at BMW EDGE, Melbourne, Tape 2, 2006

1 X 33min Master Tape



Belinda Moody is a Victorian College of the Arts graduate and passionate jazz bassist and composer who has gained much international experience living at home and abroad over the past 20 years. Those home bases have included Melbourne, Amsterdam, Singapore and since 2003, Tokyo.

This has afforded her the opportunity to perform with many extraordinary musicians including: Alan Lee, Jex Saarelaht, Luluk Purwanto and Rene Van Helsdingen, Han Bennik, Tobias Delius, Jeremy Monteiro, Terumasa Hino, James Moody, Ernie Watts, Carmen Bradford and Christine Sullivan. It featured some of Melbourne's finest talent in Ronny Ferella, Peter Jones, Julien Wilson, Nadje Noordhuis and Michelle Nicolle. Last settled in Japan,(2003) Belinda made new connections with some of the finest musicians in the country while still maintaining an international agenda. Regular trips to Thailand to perform with the Jeremy Monteiro Trio and special guests continue as do recordings with the trio. "Epic Whispers" is a new project led by Belinda Moody, joining the sympathetic vibration of strings, wood and voices, the harmony of ideas and emotions, the charm of telling tales. A rhythm section, string quartet and voices weave their way through a set of arrangements and compositions by Belinda Moody and Steve Smith.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Vocals_Belinda_Moody_43min.wmv

43. ZULYA KAMALOVA “SOLO” at BMW EDGE, Melbourne, Tape 1, 2005

1 X 26min Master Tape

Multi award-winning ZULYA KAMALOVA is the leading proponent of Tatar music in Australia as well as one of the most versatile and accomplished vocalists on the world music scene today. A native of Volga-Kama region of Central Russia, ZULYA began performing Russian and Tatar songs at the age of 9.

Later she studied music and languages at university level. Inspired by the diversity of cultures, she made a dramatic decision to settle in Australia in 1991 and began to not only share her traditional music with Australians, but to explore the musical and linguistic riches of the multitude of cultures living in Australia. As a result, ZULYA has developed a totally original approach as an affirmation of her unique identity – an affirmation that takes her Tatar and Russian background to totally new places and in completely new ways.

Zulya has independently produced four albums to date, including the ARIA-nominated elusive (2002) and, together with her band The Children of the Underground, 2004's magical The Waltz of Emptiness (and Other Songs on Russian Themes). Although she is well-known in Australia, Zulya's performances of her gorgeous blend of traditional and original music have recently been enchanting audiences from Serbia to Siberia, Luxembourg to Moscow, Tatarstan to Helsinki and almost everywhere in between.

C. Classical:

44. Benaud Trio perform DVORAK, Piano trio, Melbourne Tape 1

45-47. Jouissance - Baroque Early Music Ensemble, Melbourne, Trinity Chapel, 2007, Tapes 1, 2, 3.

48-49. Grainger String Quartet, Hayden, Janacek, Dvorak - Collins, St. Baptist Church, Melbourne 2004 - Tapes 1&2

50. Balmain Sinfonia, Sydney's Macquarius Hall 2004 – Tape 1

44. Benaud Trio perform DVORAK, Piano trio, Melbourne Tape 1

1 X 33min Master Tape

Amir Farid - Piano, Lachlan Bramble - Violin, Ewen Bramble

'These boys love cricket but they come on and they're absolutely transformed, the music just takes over…I defy anybody to come into this hall this morning and hear those boys playing that Shostakovich and not become excited and moved and addicted to chamber music for the rest of their lives.'

William Lyne (Artistic director of Wigmore Hall, 1966-2002) –ABC Classic FM 02/07/05

'The Benaud Trio…stood out with their keen sense of musical understanding. They brought plenty of character to Beethoven's Piano Trio Op.1 No.2, with finely nuanced phrasing and good balance. The same sense of ensemble carried through their performance of the Shostakovich piano trio, especially in the fourth movement where they built wave upon wave of sound, before ending with an exquisite broken pizzicato chord. A risky gesture, but perfectly executed.' **Martin Ball – The Australian 05/07/05.**

The Benaud Trio rose to national prominence after winning the prestigious Piano Trio prize at the 2005 Australian Chamber Music Competition. The Benaud's have been playing together in various duo and trio combinations over the last three years. The Trio members share many common interests including a love for chamber music, Chinese food and an eagerness to break out the cricket bat at any opportunity. Between them, the members of the Benaud Trio have accumulated an impressive number of chamber music awards and have studied with numerous prominent musicians and ensembles including: the Takacs Quartet, the Henschel Quartet, the Petersen Quartet, Mark Mogilevski, Marco van Pagee and William Hennessy. Performances by the Benaud Trio have been broadcast nationwide on ABC Classic FM and Radio National and in Melbourne on 3MBS FM. The group has also been the subject of mini-documentaries produced for ABC television's 'The Final Countdown' and Channel Ten's 'Totally Wild'. Here is a Windows Media Video of the actual performance:

http://www.reel2reel.tv/movies/EXERO_CLASS_Benaud_Dvorak_39min.wmv

45-47. Jouissance - Baroque Early Music Ensemble, Melbourne, Trinity Chapel, 2007, Tapes 1, 2, 3

3 X 30min Master Tape

1. 'Spiritus sanctus' Hildegard of Bingen 12thC,- 'Karitas habundat' - 'Ote to Stavro' / " o Quando im Cruce' Beneventan Chant 7thC.

2 ' Akathistos Fragments' 6thC excerpt from larger work.

3 'Dolorum Solatium' Peter Abelard 12thC.

Jouissance was formed in 1993 to explore a dialogue between Medieval and Byzantine chant, and contemporary culture. The musicians share a fascination with the mysticism, sensuality and rapture found in the works of Hildegard of Bingen, Peter Abelard and the Byzantine Rite.

"Near Divine. Jouissance is an ensemble which embodies a feeling... of primal ecstasy." Sydney Morning Herald, 14/3/02

'.....the night's instrumental beauties came in the unpredictable passages: the breathy elliptical Japanese flute work of Norman, Tsiavos' wide-ranging bass support, and the assortment of gongs, metal sheets and cymbals that Neville applied to the texture: subtle ornamentation of the ensemble's solid and daring structure.' Clive O'Connell" The Age June 2003

"The Australians charm with their originality. ...the music disappears between the two worlds of reality and unreality. The musicians were able to perfectly convey the archaic ether, their ectasy became a part of the audience." - Toomas Kuter, Parnu Postimees, Estonia 13/8/99. Translated by Taavi Piibemann.

Here is a Video of the actual performances:
http://www.reel2reel.tv/movies/EXERO_CLASS_Jouisance_Abelard_30min.wmv
http://www.reel2reel.tv/movies/EXERO_CLASS_Jouisance_2_30min.wmv
http://www.reel2reel.tv/movies/EXERO_CLASS_Jouissance_Triptych_18min.wmv

48-49. GRAINGER STRING QUARTET, Hayden, Janacek, Dvorak – Collins St. Baptist Church, Melbourne 2004 - Tapes 1&2

2 X 33min Master Tapes

GRAINGER QUARTET performs:

1. Hayden
String Quartet in C, Opus 54/2 Hob III:57

2. Janacek
String Quartet No.2 Intimate Letters

3. Dvorak
String Quartet No.2 in E flat, Opus 97
with Caroline Henbest

Musicians:
Natsuko Yoshimoto - Violin

James Cuddeford - Violin

Niall Brown - Cello

Jeremy Williams – Viola

Natsuko studied violin from the age of 11 at the YehudiA Menuhin School under Lord Menuhin and Wen Zhou Li. She received scholarships at the Curtis Institute of Music in Philadelphia and the Royal Northern College of Music in Manchester and won the Gold Medal on the 1994 Shell/London Symphony Orchestra.

Brisbane-born James attended the Yehudi Menuhin School in England in his early teens, later studying at the Royal Northern College of Music in Manchester. His principal teachers were Lord Menuhin, Wen Zhou Li and Gyorgy Kurtág. James has won numerous awards for both performance and composition including First Prize in the Charles
Hennen International Chamber Music Competition in Holland.

Jeremy graduated from the Guildhall School of Music and Drama with distinction, where he studied with David Takeno before becoming the youngest violinist accepted by the London Symphony Orchestra. He has performed

under conductors such as Abbado, Svetlanov, Previn and Celibidache and performed regularly with the Academy of St Martin in the Fields and London Sinfonietta.

“playing of unstinting enthusiasm and energy” The Australian, 7 November 2006 “with credentials firmly established, the Grainger Quartet performed with assured style and let rip with the exuberant String Quartet in D Major, opus 44, No. 1 by Mendelssohn” Sydney Morning Herald, 7 November 2006

Churches are renowned for their exquisite acoustics and musical traditions. Collins St Baptist Church is no different in hosting some of Australia’s finest musicians – the Grainger Quartet – in their Melbourne concert season. Characteristic of Grainger Quartet’s distinctive style, the 2004 concert is a landmark of classic performance, enhanced by the marvelous acoustic of the Church.

“We believe that representation of Australian composers and composition is vital to the lifeblood of our musical heritage,” said James Cuddeford.

Here is a Windows Media Video of GRAINGER Quartet (see link at bottom of the internet page):
http://www.exero.com/2011/2010CONCERTS/2010CONCERTS.htm

50. Balmain Sinfonia, Sydney's Macquarius Hall 2004 – Tape 1

GRIEG PIANO CONCERTO

1 X 33min Master Tape

Balmain Sinfonia is Orchestra-in-Residence at Macquarie University, a Sydney-based non-professional symphony orchestra, aiming to bring high quality orchestral music to the community.

Here is a Video excerpt of the actual performance:

http://www.reel2reel.tv/stella/__stavrouGRIEG_2_STELLA_Tape-1.wmv

D. Other Genres:

51-52. Rae Howell Ensemble, BMW EDGE, Melbourne, Tapes 1-2 [Sept 2005]

53. Rae Howell Ensemble, BMW EDGE, Melbourne Tape 3 [New Age, Oct 2005]

54. Heater Steward Ensemble, Melbourne, BMW EDGE Tape 2 [2006]

55. Royal Melbourne Philharmonic Orchestra & Choir, Melbourne Town Hall – Tape 1

56-57. Royal Melbourne Philharmonic Orchestra & Choir, St Patrick's Cathedral, Melbourne – Tapes 1-2

58-59. George Vassilev, Guitar (Tapes 1 and 2)

60. Canada's Les Voix Humaines, at Chapel on Chapel, Melbourne, Tape 1

61-64. Petya Bagovska, Double Bass (Tapes 1-4)

51-52. Rae Howell Ensemble, BMW EDGE, Melbourne, Tapes 1-2 [Sept 2005]

“Atmos”

2 X 33min Master Tape

1. Decipher the Crooked Ways (vibes, harp, clarinet & lap-steel guitar. approx.30min)

2. Never Stops to Wait (vibes, bass clainet & lap-steel guitar. approx. 9min - we did two versions of this one, as there was quite a few noises in the first take!)

3. Catch Me if You Can (vibes, harp, clarinet, double bass & percussion. approx 7min)

4. Faraway Castle (solo piano. approx.8min)

5. Piano

6. Underneath (solo vibes)

Artistic Director and leader of the Sunwrae Ensemble, Rae Howell, is a Melbourne-based composer and performer on piano and vibraphone. She works regularly as a multi-instrumentalist (also on trumpet and mellophone) and performs as a guest artist crossing various genres in live performance, recording and international touring. In

addition to the Sunwrae Ensemble, Howell composes and performs live for an Australian Puppet Theatre Company Peepshow Inc, an Improvised Dance Ensemble State of Flux, and numerous project-based film and mixed-media ventures. Howell was a finalist in the 2006 APRA Professional Development Awards and is a represented composer of Cantilena Music in London, UK. Howell's collaborations extend internationally to diverse audiences of music and sound; she has been a Musician in Residence at The Banff Centre in Alberta Canada, and The Atlantic Center for the Arts in Florida USA. She has worked with jazz musician/composer and Blue Note Records Artist Sam Rivers (USA), Royal Society of Arts Fellow and composer/percussionist Eugene Skeef (Sth Africa/UK) and currently works by correspondence in an ongoing electronic recording project with engineer Jon Cohrs (USA), in 'Rabbits without Spleens'.

"The Sunwrae Ensemble are fronted by the talents of musician, composer and vibraphonist extraordinaire Rae Howell. Their set was mesmerizing." Tim Clarke, Luna Kafé concert review, 2005

"Sunwrae…weaves a calming magic" Clive O'Connell, The Age 2006

"Rae Howell's compositions on Sunwrae's album "Never Stops to Wait" are hypnotic, minimal, otherworldly and very inspirational." Dane Tucquet, Melbourne Musician, 2005

"The Sunwrae Ensemble have true power and a brilliant finish…" Karl Schwonik, Calgary, Canada 2006

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_ALT_Rae_Sep05_AE_61min.wmv

53. Rae Howell Ensemble, BMW EDGE, Melbourne Tape 3 [New Age, Oct 2005]

1 X 33min Master Tape

1. Faraway Castle- piano & string quartet
2. Mind You Do - piano & string quartet
3. Underneath - vibraphone, string quartet, double bass, harp, 2 x percussion.
4. Camel - vibes, double bass & percussion
5. The Sweeper - solo piano
6. Soluble Sun - solo piano

Artistic Director and leader of the Sunwrae Ensemble, Rae Howell, is a Melbourne-based composer and performer on piano and vibraphone. She works regularly as a multi-instrumentalist (also on trumpet and mellophone) and performs as a guest artist crossing various genres in live performance, recording and international touring. In addition to the Sunwrae Ensemble, Howell composes and performs live for an Australian Puppet Theatre Company Peepshow Inc, an Improvised Dance Ensemble State of Flux, and numerous project-based film and mixed-media ventures. Howell was a finalist in the 2006 APRA Professional Development Awards and is a represented composer of Cantilena Music in London, UK. Howell's collaborations extend internationally to diverse audiences of music and sound; she has been a Musician in Residence at The Banff Centre in Alberta Canada, and The Atlantic Center for the Arts in Florida USA. She has worked with jazz musician/composer and Blue Note Records Artist Sam Rivers (USA), Royal Society of Arts Fellow and composer/percussionist Eugene Skeef (Sth Africa/UK) and currently works by correspondance in an ongoing electronic recording project with engineer Jon Cohrs (USA), in 'Rabbits without Spleens'.

"The Sunwrae Ensemble are fronted by the talents of musician, composer and vibraphonist extraordinaire Rae Howell. Their set was mesmerizing." Tim Clarke, Luna Kafé concert review, 2005

"Sunwrae…weaves a calming magic" Clive O'Connell, The Age 2006

"Rae Howell's compositions on Sunwrae's album "Never Stops to Wait" are hypnotic, minimal, otherworldly and very inspirational." Dane Tucquet, Melbourne Musician, 2005

"The Sunwrae Ensemble have true power and a brilliant finish…" Karl Schwonik, Calgary, Canada 2006

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_ALT_Rae_Howell_Oct05_AE_50min.wmv

54. HEATHER STEWART ENSEMBLE, Melbourne, BMW EDGE Tape 2 [2006]

1 X 33min Master Tape

Heather grew up in the Riverina and learnt violin, piano and sang from an early age. She graduated with Honours from The University of Melbourne Conservatorium of Music in 2001. Also in 2001, Heather lead Good Vibes Quintet for six months, performed with Zoot Suit then left Australia to travel, study and perform in the UK and Europe. Heather set up and performed a gig at the 2002 Edinburgh Festival, she undertook master-classes with Sheila Jordon and Cameron Brown, Barry Harris, the Guild Hall Summer School, studied voice with Nicholas Powell, sang in professional performances with Opera Del Mar and took part in Jam sessions all over London. Since returning Heather has been involved in many music projects including Victorian and NSW Jazz/Blues festivals, improvised music in the Sunrae Ensemble, Turkish Folk Music and in 2004 completed a Post-Graduate Diploma in vocal performance at VCA studying with Michelle Nicole and Andrea Keller.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/EXERO_JAZZ_Vocals_HeatherStewart_47min.wmv

55. Royal Melbourne Philharmonic Orchestra & Choir, Melbourne Town Hall – Tape 1

Gordon Kerry's Requiem and part of Faure Requiem conducted by Andrew Wailes

1 x 33 min Master Tape

This is a recording of the REHEARSAL as the sound quality of the Melbourne Town Hall is PERFECT for large orchestra without an audience. The audience rob's the recording of it's "bloom" and "air".

Today, the 120-voice Royal Melbourne Philharmonic Choir continues to present critically acclaimed performances to audiences in Melbourne. It is committed to the encouragement and fostering of young musicians, and is recognized by many as Melbourne's premier symphonic choir. The RMP's choristers are strictly auditioned, and are voluntary musicians who share a common love of choral music, and who give their time freely in the pursuit of musical excellence.

... The Royal Melbourne Philharmonic ... under the leadership of Andrew Wailes, outlined the passion of this work with aplomb. The dedicated preparation was obvious on all levels: first-class diction, intonation and vocal power were all abundant.

The Age

The RMP was founded in 1853, by a group of civic leaders and music lovers who wished to bring musical culture of a high standard to the early colony of Victoria. Since that time it has presented performances at many historic occasions and important events in the history of Melbourne. These include the Melbourne International Exhibition of 1880, the Great Centennial Exhibition of 1888, the opening of the First Australian Parliament in 1901, the opening of the Melbourne Town Hall, the 1956 Olympic Games and most recently, the Centenary of Federation celebrations in 2001.

Throughout its long existence, the RMP has consistently presented performances of major choral and orchestral works to great acclaim, often as Australian or Melbourne premieres. Amongst the many works performed for the first time in Australia by the RMP Choir and Orchestra, are Mozart's *Requiem*, Handel's *Israel in Egypt*, Bach's *St. Matthew Passion*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Dvorak's *Stabat Mater*, Elgar's *The Kingdom* and *The Spirit of England* and Walton's *Belshazzar's Feast*. In recent times this tradition of innovative programming has continued, with the RMP presenting world premiere performances of works such as *From the Beginning* by Stuart Greenbaum, *Sky Saga* and *Southern Gloria* by Nicholas Buc, *Fronting Eternity* by Gordon Kerry and *Mourning and the Light Within* by John Peterson.

Strong on emotion and delivery ... the Royal Melbourne Philharmonic Choir, prepared by Andrew Wailes, was rock solid. In fact, its performance was by far the best presentation I have heard from a Melbourne-based choir this year.

The Age

Handel's great oratorio *Messiah* has particular significance for the RMP. It first launched the choir in 1853, and has been performed at least once every year since. This unbroken sequence of performances is considered to be a world record.

Throughout its distinguished history, the RMP has boasted many outstanding conductors. These include such figures as Sir Malcolm Sargent, Georg Szell, Sir Thomas Beecham, Sir Granville Bantock, Sir Charles Groves, Sir Eugene Goossens, and Chief Conductors including Alberto Zelman and Sir Bernard Heinze.

All credit, therefore, to the Royal Melbourne Philharmonic Choir and Orchestra... who, under RMP Music Director Andrew Wailes' inspired direction, gave the two-part masterwork a thrilling performance.

The Sunday Herald Sun

In 2003 RMP choristers were flown to Perth, where they participated in the highly acclaimed performance of Schoenberg's *Gurrelieder* for the Perth International Arts Festival. 2004 concerts included *Dona Nobis Pacem* by Vaughan Williams, Elgar's *For the Fallen*, the world premiere of *Sky Saga* by Nicholas Buc, Mendelssohn's *Elijah*, and Tchaikovsky's *Liturgy of St John Chrysostom*. The RMP again performed *Gurrelieder*, as part of the 2004 Melbourne International Arts Festival, with the MSO and Markus Stenz, and recorded music for *The Gordon Assumption*, a contemporary sound installation by David Chesworth and Sonia Leber, also for the Melbourne International Arts Festival.

2005 concerts included Rachmaninov's *The Bells*, Bartok's *The Miraculous Mandarin*, the Victorian premiere of Peter Sculthorpe's *Requiem*, the world premiere of Gordon Kerry's *Fronting Eternity*, Fauré's *Requiem*, *The Last Night of the Proms* and *Messiah*.

2005 concerts included Rachmaninov's *The Bells*, Bartok's *The Miraculous Mandarin*, the Victorian premiere of Peter Sculthorpe's *Requiem*, the world premiere of Gordon Kerry's *Fronting Eternity*, Fauré's *Requiem*, *The Last Night of the Proms* and *Messiah*. The same year, 130 members of the choir also travelled to Sydney and performed the Verdi *Requiem* in the Sydney Opera House with the Stanford Symphony Orchestra (USA). The choir appeared on the 2005 *Spirit of Christmas CD*, and has made numerous appearances at corporate events around Melbourne as well as numerous other concerts.

2006 highlights included Dvorak's *Stabat Mater*, a Venetian polychoral concert, Stravinsky's *Symphony of Psalms*, Orff's *Carmina Burana*, *Irish Songs of Praise*, and the world premiere of John Peterson's *Mourning and the Light Within*. 2007 concerts included Haydn's *The Creation*, Bernstein's *Chichester Psalms* and *Missa Brevis*, Tarik O'Regan's *Dorchester Canticles*, *Irish Songs of Pride*, Beethoven's *Choral Fantasia* and *Mass in C*, Handel's *Messiah* and *Carols in the Cathedral*.

Concerts for 2008 concert included Fauré's *Requiem*, performed with the visiting London Bach Choir, Schubert's *Mass in A minor* and the Bruckner *Te Deum*, performed with the the Melbourne University Choral Society and the Academic Orchestra of Stuttgart University. Later performances in the year include in June an all Bach concert (*Magnificat* BWV243, *Easter Oratorio* BWV 248 and the solo cantata *Ich Hab Genug* BWV82) then in August a remarkable program of multi-ethnic music centred on Fanshawe's *African Sanctus*. The October concert featured Kodaly's *Buvari Te Deum* and Verdi's *Four Sacred Pieces*. The year's activities conclude more conventionally with *Messiah* and two carol concerts in St Paul's cathedral.

Concerts for 2009 season include a Program celebrating the 350th anniversary of the birth of Purcell - featuring a concert performance of *Dido and Aeneas* , the annual RMP Aria competitions for young soloists specialising in Oratorio singing, An Evening with Mr Handel featuring recits and arias from opera and items from Oratorio, the Melbourne Premiere of Karl Jenkins' *The Armed Man - A Mass for Peace*, when the RMP will be joined by the Melbourne University Choral Society and the Australian Catholic University Choir, the annual performance of *Messiah* and in Christmas week two concerts of Carols in the Cathedral.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/RMP_Kerry-1.wmv

Here is an MP3 of the actual tape:
http://www.reel2reel.tv/stella/Kerry.mp3

urne Philharmonic Orchestra & Choir, St Patrick's Cathedral, Melbourne – Tapes 1-2

Music for ORGAN, Orchestra, Choir, Soprano, Baritone including ANDREW LLOYD WEBER'S REQUIEM conducted by Andrew Wailes

A REFERENCE RECORDING.

This is a recording of the ctual performance, the sound quality of the St Patrick's Cathedral is PERFECT for large orchestra/choir.

2 X 33min Master Tapes

Two of Melbourne's most prestigious arts companies, the Melbourne Symphony Orchestra and the Melbourne Chorale intergrated in 2008. Melbourne Symphony Orchestra Chairman Elizabeth Proust said "The relationship between the MSO and the Chorale has grown artistically and operationally over decades. This integration represents a natural evolution of that creative partnership, ensuring audiences continue to enjoy the highest quality choral and orchestral performances."

"Through the integration of the Chorus, greater flexibility and opportunities exist for innovative programming, commissioning of new works and strengthening the Chorus's leadership role in developing the art-form on a national and international level", said Huw Humphreys, MSO Director of Artistic Planning. The integration of orchestra and chorus has its precedence in renowned organisations such as the Chicago Symphony, Cleveland Symphony and the West Australian Symphony orchestras. "In 2008 the MSO Chorus features in six different programs, performing some of the major highlights of next year's season. These include Verdi's Requiem, Wagner's The Flying Dutchman, Enescu's Vox Maris and the Australian premiere of Shostakovich's Thirteenth Symphony Babi Yar under the baton of the MSO's Chief Conductor and Artistic Director Oleg Caetani", said Huw Humphreys.

Today, the 120-voice Royal Melbourne Philharmonic Choir continues to present critically acclaimed performances to audiences in Melbourne. It is committed to the encouragement and fostering of young musicians, and is recognised by many as Melbourne's premier symphonic choir. The RMP's choristers are strictly auditioned, and are voluntary musicians who share a common love of choral music, and who give their time freely in the pursuit of musical excellence.

... The Royal Melbourne Philharmonic ... under the leadership of Andrew Wailes, outlined the passion of this work with aplomb. The dedicated preparation was obvious on all levels: first-class diction, intonation and vocal power were all abundant.

The Age

The RMP was founded in 1853, by a group of civic leaders and music lovers who wished to bring musical culture of a high standard to the early colony of Victoria. Since that time it has presented performances at many historic occasions and important events in the history of Melbourne. These include the Melbourne International Exhibition of 1880, the Great Centennial Exhibition of 1888, the opening of the First Australian Parliament in 1901, the opening of the Melbourne Town Hall, the 1956 Olympic Games and most recently, the Centenary of Federation celebrations in 2001.

Throughout its long existence, the RMP has consistently presented performances of major choral and orchestral works to great acclaim, often as Australian or Melbourne premieres. Amongst the many works performed for the

first time in Australia by the RMP Choir and Orchestra, are Mozart's *Requiem*, Handel's *Israel in Egypt*, Bach's *St. Matthew Passion*, Vivaldi's *Gloria*, Mendelssohn's *Elijah*, Dvorak's *Stabat Mater*, Elgar's *The Kingdom* and *The Spirit of England* and Walton's *Belshazzar's Feast*. In recent times this tradition of innovative programming has continued, with the RMP presenting world premiere performances of works such as *From the Beginning* by Stuart Greenbaum, *Sky Saga* and *Southern Gloria* by Nicholas Buc, *Fronting Eternity* by Gordon Kerry and *Mourning and the Light Within* by John Peterson.

Strong on emotion and delivery ... the Royal Melbourne Philharmonic Choir, prepared by Andrew Wailes, was rock solid. In fact, its performance was by far the best presentation I have heard from a Melbourne-based choir this year.

The Age

Handel's great oratorio *Messiah* has particular significance for the RMP. It first launched the choir in 1853, and has been performed at least once every year since. This unbroken sequence of performances is considered to be a world record.
Throughout its distinguished history, the RMP has boasted many outstanding conductors. These include such figures as Sir Malcolm Sargent, Georg Szell, Sir Thomas Beecham, Sir Granville Bantock, Sir Charles Groves, Sir Eugene Goossens, and Chief Conductors including Alberto Zelman and Sir Bernard Heinze.

All credit, therefore, to the Royal Melbourne Philharmonic Choir and Orchestra... who, under RMP Music Director Andrew Wailes' inspired direction, gave the two-part masterwork a thrilling performance.

The Sunday Herald Sun

The same year, 130 members of the choir also travelled to Sydney and performed the Verdi *Requiem* in the Sydney Opera House with the Stanford Symphony Orchestra (USA). The choir appeared on the 2005 *Spirit of Christmas CD*, and has made numerous appearances at corporate events around Melbourne as well as numerous other concerts.

2006 highlights included Dvorak's *Stabat Mater*, a Venetian polychoral concert, Stravinsky's *Symphony of Psalms*, Orff's *Carmina Burana*, *Irish Songs of Praise*, and the world premiere of John Peterson's *Mourning and the Light Within*. 2007 concerts included Haydn's *The Creation*, Bernstein's *Chichester Psalms* and *Missa Brevis*, Tarik O'Regan's *Dorchester Canticles*, *Irish Songs of Pride*, Beethoven's *Choral Fantasia* and *Mass in C*, Handel's *Messiah* and *Carols in the Cathedral*.
Concerts for 2008 concert included Fauré's *Requiem*, performed with the visiting London Bach Choir, Schubert's *Mass in A minor* and the Bruckner *Te Deum*, performed with the the Melbourne University Choral Society and the Academic Orchestra of Stuttgart University. Later performances in the year include in June an all Bach concert (*Magnificat* BWV243, *Easter Oratorio* BWV 248 and the solo cantata *Ich Hab Genug* BWV82) then in August a remarkable program of multi-ethnic music centred on Fanshawe's *African Sanctus*. The October concert featured Kodaly's *Buvari Te Deum* and Verdi's *Four Sacred Pieces*. The year's activities conclude more conventionally with *Messiah* and two carol concerts in St Paul's cathedral.
Concerts for 2009 season include a Program celebrating the 350th anniversary of the birth of Purcell - featuring a concert performance of *Dido and Aeneas* , the annual RMP Aria competitions for young soloists specialising in Oratorio singing, An Evening with Mr Handel featuring recits and arias from opera and items from Oratorio, the Melbourne Premiere of Karl Jenkins' *The Armed Man - A Mass for Peace*, when the RMP will be joined by the Melbourne University Choral Society and the Australian Catholic University Choir, the annual performance of *Messiah* and in Christmas week two concerts of Carols in the Cathedral.

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/MelbChorale-1.wmv
Here are MP3's of the actual tapes:
http://www.reel2reel.tv/stella/requiem.mp3
http://www.reel2reel.tv/stella/requiem1.mp3

ssilev, Guitar – Tapes 1-2 (2 x 32 min)

Performing works by Leo Brouwer, Dusan Bogdanovic, Hans Werner Henze, Joaquin Rodrigo and Carlo Domeniconi

A guitarist with unique artistry, musical approach and mastery on his instrument, Gerge started his guitar studies with Lijuben Haralambiev in Varna, Bulgaria. In 1987 he continued his development at the Kiev Conservatory in Ukraine with N. Mikhailenko. Later he graduated "concert degree" classes from the Geneva Conservatory in Switzerland with Maria Livia Sao-Marcos, then with Ingolf Olsen at the Royal Danish Academy of Music in Copenhagen.

G. Vassilev has been awarded first prizes in several prestigious international competitions, such as:
1988 - First prize at the International Guitar Competition "Silesian Guitar Autumn", Tychy, Poland
1991 - First prize at the International Guitar Competition "Città di Alessandria", Alessandria, Italy
1992 - First prize at the International Competition for Musical Performers "Maria Canals de Barcelona", Barcelona,
1992/1994 - Second prize and the prize of the audience (1992) at the International Guitar Competition "Francisco Tàrrega", Benicasim, Spain

1995 - Second prize at the International Guitar Competition "Jacinto e Inocencio Guerrero" in Madrid, Spain
1995 - First prize at the International Competition for Musical Performers (CIEM), Geneva, Switzerland

George Vassilev has performed in prestigious music venues worldwide, including the St-Peterburg's Hermitage, Opera House, Sydney, Royal Festival Hall, London, Victoria Hall, Geneva, New Opera House, Copenhagen, The Arts Centre, Melbourne, Waterfront Hall, Belfast among others. As a soloist, G. Vassilev has been invited to collaborate with concerts managers such as The Springboard Concert Trust, LACCS and IMG Artists in U.K., "Georg Horthagel's Konzertdirektion" in Germany and has performed with orchestras, such as the National Symphony Orchestra of Italy, the Orchestre de la Suisse Romande, the St. Petersburg Hermitage Chamber Orchestra, the Sofia State Symphony Orchestra, the Royal Danish Orchestra, the Australian Chamber Orchestra and others. He is often performing as distinguished chamber musician as well, with concerts throughout Europe, Brazil, the United States and Australia with many world-renowned musicians, such as Michel Tirabosco, James Crabb, Richard Toghetti, Christophe Fellay, Ejnar Kanding, Brigitte Fournier, André Ducret, Stéphane Chapuis, Emmanuel Pahud and others.

George Vassilev lead the guitar class for superior and post graduate studies at the Conservatory of Lausanne, Campus of Sion (HEMU), Switzerland.

For more information: http://www.georgevassilev.com/

60. Canada's Les Voix Humaines at Chapel on Chapel, Melbourne, Tape 1

1 X 30 min Master Tape

Their musical complicity has been compared to the skill of two trapeze artists or the telepathic communion of a pair of jazz saxophonists! Susie Napper and Margaret Little, the two gambists of Les Voix Humaines, have been thrilling audiences worldwide with dashing performances of early and contemporary music for viols since 1985. They are renowned for their spectacular arrangements of a wide variety of music for two viols and have become a world reference for the music of Sainte-Colombe. After being awarded a Diapason d'Or for their fourth volume of Sainte-Colombe's Concerts a deux violes esgales, they just received the Opus Award 2007 for PERFORMER OF THE YEAR from the Conseil québécois de la musique.

Les Voix humaines has invited prestigious artists to join them in concert and recordings, such as Wieland and Barthold Kuijken, Charles Daniels, Suzie LeBlanc, Rinat Shaham, Matthew White, Eric Milnes, Skip Sempe and Stephen Stubbs. The duo is regularly joined by some of Montreal's finest young gambists to form the Voix Humaines Consort of viols specializing in the vast 17th-century repertoire for viol consort. They recently recorded Henry Purcell's complete Fantasias for viols.

Les Voix humaines has recorded over 30 discs which have received critical acclaim and prestigious awards (DIAPASON D'OR, Choc du Monde de la Musique, Repertoire-Classica 10, Goldperg 5, Classics Today 10/10, Prix Opus, etc). They include the complete Poeticall Musicke of Tobias Hume, The 4 Seasons of Christopher Simpson, the complete Le Nymphe di Rheno of Johannes Schenck, several discs with soprano Suzie LeBlanc and countertenor Daniel Taylor, a Telemann disc with renowned Belgian flutist Barthold Kuijken and a Marais disc with world famous gambist Wieland Kuijken. Their recording of the complete Concerts a deux violes esgales by Sainte-Colombe (4 double CDs) is a world premiere. Les Voix humaines record for the ATMA label.

The duo has toured in North America, Mexico, Europe, Australia, New Zealand and Israel, performing is prestigious festivals such as Early Music Vancouver, the Festival Internacional Cervantino, the Brighton International Music Festival, the Festival Oude Musiek, Holland, the Boston Early Music Festival, the Summer Festivities of Early Music in Prague and the Israel Festival.

Instruments :
Susie Napper – Barak Norman, London, 1703
Margaret Little – Bernard Prunier and Judith Kraft, Paris, 1982, after Colichon

Here is a Video of the actual performance:
http://www.reel2reel.tv/movies/LaVoixHumainesCANADA-1.wmv

ovska, Double Bass, « Gallery »;

63-64. Petya Bagovska, Double Bass, « One Woman One Bass »,

4 X 33 min Master Tapes : Works by P. Tchaikovski, J. Botetesini, E. Tabakov, G. Rossini, Dvorak, V. Monti, J.S. Bach, J. M. Sperger, M. Mussorgsky, F. Rabbath, A. Rutiunian, J. Massnet, S. Venkov, etc.

Petia Bagovska has started with piano and later studied double bass with T. Toshev in Sofia, Bulgaria and F. Petracchi in Italy. She has been awarded in international competitions and has participated as a solo and chamber performer in the World bass Festivals. She has performed and taught master classes in Germany, UK, Poland, Finland, Portugal, Czech Republic, Bulgaria, Greece, France, Italy, and ISB conventions in USA.

From 2004 to 2006 she has worked in USA with Chicago Pop's orchestra and did solo recitals in Texas, Indiana, Oklahoma and Michigan. She has released two solo albums: "Gallery**"** and "One bass one woman" with solo and bass quartet pieces - some of them arranged by her. Bagovska has published "Studies for double bass**",** articles, researches and the book "Double bass-Traditions and Future"/2011/. She is professor in the National Academy of Music-Sofia and has been awarded as a Musician of the year 2010 in Bulgaria.

London Magazine "Double bassist"- Spring 2000 has published an article about her "La voix Bulgarie-Petia Bagovska". For more information: www.bagovska.com/bass