BENDIGO INTERNATIONAL FESTIVAL OF EXPLORATORY MUSIC

2-4 SEPTEMBER 2016
Decadent Purity was commissioned by James Wannan in 2016. It opens with the world premiere of two new Australian double concerti. Sydney composer Jack Symonds conducts his Decadent Purity, a new work commissioned by Viola d’amoriste James Wannan. Parisian conductor Maxime Pascal returns for his third appearance at BIFEM to create the hyper-flamboyant Harp Guitar Double Concerto by BIFEM’s founder and director David Chisholm. Bendigo’s lauded ensemble Argonaut makes a quantum leap to a 29-piece chamber orchestra in this much anticipated fourth edition of BIFEM.

ARGONAUT ENSEMBLE
Aaron ARNDEN, Violin
Alister BAIRKER, Cello
Madi ORWASTA, Percussion
Natasha CONRAU, Violin
Rohan DASKA, Double Bass
Melissa DÖRCKE, Piccolo | Flute | Bass Flute
Sam DUNCOMBE, Clarinet | Bass Clarinet
Aviva ENDEAN, Clarinet | Contrabass Clarinet
Laila ENGLE, Piccolo | Flute | Alto Flute
Phoebe GREEN, Viola
Judith HAMANN, Cello
Jonathan HEILBRON, Double Bass
Self HERMANS, Trumpet
Brocks IMSON, Contrabassoon
Zachary JOHNSTON, Violin
Jasper LY, Oboe
Charles MACINNES, Trombone | Bass Trombone
Benjamin ORIE, Oboe
Roman PONOMAROV, Horn | Wagner Tuba
Leigh RAYMOND, Violin
Christian READ, Viola
Kim TAN, Bass Flute
Louisa TREWARTH, Trumpet
Ekki VELTHEM, Concertmaster
James WANNAN, Viola
Elizabeth WELSH, Violin
Paul ZABROWSKARNY, Cello

2016 BIFEM opens with the world premiere of two new Australian double concerti. Sydney composer Jack Symonds conducts his Decadent Purity, a new work commissioned by Viola d’amoriste James Wannan. Parisian conductor Maxime Pascal returns for his third appearance at BIFEM to create the hyper-flamboyant Harp Guitar Double Concerto by BIFEM’s founder and director David Chisholm. Bendigo’s lauded ensemble Argonaut makes a quantum leap to a 29-piece chamber orchestra in this much anticipated fourth edition of BIFEM.

DECADENT PURITY (2016) ● JACK SYMONDS
James WANNAN, Viola d’amore
Kaylie MELVILLE, Percussion
Jack SYMONDS, Conductor

HARP GUITAR DOUBLE CONCERTO (2016) ● DAVID CHISHOLM
Jessica POTINOS, Harp
Mauricio CARRASCO, Guitar
Maxima PASCAL, Conductor

Argonaut is supported by the Australian Government through Australia Council for the Arts, Victorian Government through Creative Victoria, the Sidney Myer Fund and the Robert Salzer Foundation.

Maxime Pascal’s appearance at BIFEM is supported by Joan and Barry Miskin with international travel support from Institut français.

Decadent Purity was commissioned by James Wannan.
Little can prepare audiences for the cut and thrust of Irish composer Jennifer Walshe’s XXX_LIVE_NUDE_GIRLS!!!, a wild world of sex, violence, found objects, live video and 17 barbie dolls. Since its 2003 Dresden premiere Walshe’s iconoclastic work has exploded around the world, clawing the word opera out of the trembling hands of the major companies and placing it squarely into the everyday. Argonaut will bring to life Chicago ensemble Argonaut Ensemble’s 2016 production in this important Australasian premiere performance.

Parian composers Lara Morciano and José Miguel Fernández come to Bendigo for this portrait concert of two recent electronic-saturated quintets. Their distinct compositional voices share a flair for visceral immersion and hyper-stimulation: textural density balanced with mercurial levity. As featured composers of 2016 BIFEM, this double portrait concert offers a rich introduction to two superbly imaginative artists working at the height of their powers. Joined by their compatriot and BIFEM alumnus, conductor Maxime Pascal, Diptych draws on the virtuosic power of Argonaut in its fourth and final presentation for 2016.

AMAS (2012)
JOSE MIGUEL FERNÁNDEZ
ESTREMO D‘OMBRA (2015)
LARA MORCiano

ARGONAUT ENSEMBLE
Aaron BARNDEN, Violin
Jessica BUZBEE, Trombone
Mauro CARRASCO, Guitar
Madi CHWASTA, Percussion
Rohan DASIA, Double Bass
Melissa DOECKE, Flute
José Miguel FERNÁNDEZ, Electronics
Phoebe GREEN, Viola
Jonathan HELBRON, Double Bass
Michael LICHNOVSKY, Saxophone
Lara MORCIANO, Electronics
Benjamin OPIE, Oboe
Maxime PASCAL, Conductor

Maxime Pascal’s appearance at BIFEM is supported by Joan and Barry Makan
José Miguel Fernández, Lara Morciano and Maxime Pascal come to BIFEM with international travel support from Institut Français

ARGONAUT ENSEMBLE
Jacob ABELA, Accordion
Jessica ASZOOZ, Soprano
Nancy BLACK, Director
Jessica BUZBEE, Trombone
Marco CHER-GIBARD, Electronics
Vanessa ELIIS, Puppeteer
Anita ENDEAN, Bass Clarinet
Corey HAGUE, Video
Charlotte JACKÉ, Cellio
Amy JONES, Video
Beth McMahan, Puppeteer
Jane SHELDON, Soprano
Now a fixed feature of the festival, Argonaut String Quartet returns in 2016 with a premiere-packed programme including a Box Office commission to Mexican-born, Madrid-based composer Sergio Luque. Sergio will be in Bendigo as a guest of the festival for the creation of his first string quartet. David Chisholm’s Bound South will be his second world premiere in 2016, commissioned by BIFEM’s foundation patrons Joan and Barry Miskin. BIFEM audiences will experience the iconic Bendigo Town Hall for the first time in our dynamic history in this audience-favourite formation of Argonaut.

ARGONAUT QUARTET (BENDIGO)
Judith HAMMAN, Cello
Graeme JENNINGS, Violin | Viola
Erkki VELTHEIM, Violin | Viola
Elizabeth WELSH, Violin | Viola

ARGONAUT QUARTET (BENDIGO)
Natasha CONRAU, Violin
Phoebe GREEN, Viola
Zachary JOHNSTON, Violin
Paul ZABROWARNY, Cello

TUTORS
José Miguel FERNÁNDEZ
Sergio LUQUE
Lara MORCIANO

STUDENT COMPOSERS
Daniel AGUIAR
Michael KRIAS
Toby MAICH
Earl MARROWS
Andrew MASUTTI
Michelle NGUYEN
Lachlan POWELL
Jaslyn ROBERSTON
Octavian SIMU
Catarina TURNBULL

BIFEM partners for the first time with Monash Academy of Performing Arts presenting two open workshops and a public recording session as part of 2016 BIFEM. Touched by these visiting composers, ten 3rd-year student composers from the Sir Zelman Cowen School of Music will workshop new works for string quartet with Argonaut Quartet. The two-day workshop and public recording gives these Monash composers unprecedented access to the BIFEM network of composers and musicians, and celebrates the remarkable pedagogical skills of the Argonaut roster.

OPEN WORKSHOP #1
SATURDAY 3 SEPTEMBER
9:30AM – 12:30PM
BANQUET ROOM
FREE

OPEN WORKSHOP #2
MONDAY 5 SEPTEMBER
11:00AM – 2:00PM
BANQUET ROOM
FREE

PUBLIC RECORDING
MONDAY 5 SEPTEMBER
3:00PM – 6:00PM
BANQUET ROOM
FREE

MONASH UNIVERSITY
CONSERVATORY OF MUSIC

ARGONAUT QUARTET
GLOSSOLALIA
SATURDAY 3 SEPTEMBER
BENDIGO TOWN HALL
$22
2016 BIFEM is delighted to have secured the Australian premiere of Enno Poppe’s Speicher, the first of three appearances at 2016 BIFEM by the legendary Australian diaspora ensemble ELISION. As part of the ensemble’s 30th year celebrations, ELISION will collaborate with next-generation talent from the Australian National Academy of Music exclusively in Bendigo, with conductor Carl Rosman. Pushing players and audiences to the extremities of colour and complexity, Speicher is a major achievement in large ensemble writing by one of Germany’s most prominent living composers.

ELISION ENSEMBLE
Séverine BALLON, Violoncello
James CRABB, Accordion
Richard HAYNES, Clarinet
Graeme JENNINGS, Violin
Marshall MCGUIRE, Harp
Paula RAE, Flute | Piccolo | Bass flute
Péter VEALE, Oboe | Cor Anglais
Tristram WILLIAMS, Trumpet
with musicians from the Australian National Academy of Music

Carl ROSMAN, Conductor
ELISION's second 2016 BIFEM appearance sees the world premieres of major works from two composers with deep association to this ensemble. Liza Lim’s and Aaron Cassidy’s new works for ELISION showcase the impeccable skill and interplay of this ensemble, as well as the keen aesthetic collaboration that composers and musicians develop over time.

This concert introduces BIFEM audiences to the Australian début appearances of Sheng virtuoso Wu Wei, in Lim’s How Forests Think, and Trumpeter Peter Evans, in Cassidy’s The Wreck of Former Boundaries.

The Wreck of Former Boundaries was commissioned for the RMIT University Sonic Arts Collection. In 2015 How Forests Think was commissioned by ELISION and ICE with support from Creative Victoria. Support from a Playking Foundation Asia Performing Arts Travel Grant.

To celebrate Liza Lim’s 50th birthday and as part of their 30-year anniversary, ELISION teams up once again with students from the Australian National Academy of Music to present Machine for contacting the dead for 27 musicians. Inspired by Chinese archaeological treasures excavated from the 433 BCE tomb of the Marquis Yi of Zhang. Machine for contacting the dead is a seminal work by an Australian composer of unparalleled international reach and gravitas. Originally commissioned by the Ensemble Intercontemporain and premiered in Paris in 2000, the well- overdue Victorian début of this piece will be exclusive to 2016 BIFEM.

ELISION is supported by the Australian Government through the Australia Council for the Arts and the Goethe Institut.
Since its inaugural festival, BIFEM has focused its recital series on musicians who have built strong and impressive identities within the sector, but who in some ways fly just under the radar. Consistently delivering audiences a powerful set of experiences, the BIFEM recitals have become a coveted platform for great collaborators to shine as soloists. Leah Scholes’s work as a percussionist and composer have made her a vital part of the musical life of Australia for the past decade.

TOUCHER (1975)  
VINKO GLOBOKAR  
HOMEWORK (2008-11)  
FRANÇOIS SARHAN  
APHASIA (2010)  
MARK APPLEBAUM  
SELF ACCUSATION (2014)  
KATE NEAL  
SIMULCAST (2001-02)  
RICK BURKHARDT

Leah SCHOLEs, Percussion  
With  
Penelope BARTLAU, Director  
Louise DEVENISH, Percussion

Peter de Jager appeared in the very first Argonaut concert of the inaugural BIFEM, delivering audiences a flawless performance of Donatoni’s Rima. In 2014 he was part of the sextet of players who stunned audiences with an unforgettable interpretation of Grisey’s Vortex Temporum and in 2015 he was one of the three extraordinary pianists who slammed home Boulez’ sur Incises. Peter’s first solo recital at BIFEM, in an all Xenakis programme of alternating solo piano and solo harpsichord works, showcases the super musicality of this sensational performer.

EVRYALI (1975)  
KHOAÍ (1976)  
MISTS (1980)  
NAAMA (1984)  
HERMA (1960-61)

IANNIS XENAKIS  
IANNIS XENAKIS  
IANNIS XENAKIS  
IANNIS XENAKIS  
IANNIS XENAKIS

Peter DE JAGER, Piano | Harpsichord

Simulcast is supported by the Australian Government through Australia Council for the Arts, and the Victorian Government through Creative Victoria.

Marathon is supported by the Australian Government through Australia Council for the Arts, and the Victorian Government through Creative Victoria.
Shrouded in darkness, a piano soloist brings a 40-piece orchestra to life by triggering lights and musical patterns that completely reframe the traditional orchestral concert experience. The unparalleled talents of Swiss brothers André and Michel Décosterd come to Bendigo for the Australian début appearance of their company Cod Act, collaborating with Bendigo Symphony Orchestra and Argonaut alumnus Peter Dumsday, who electrified audiences with his performance of Philippe Manoury’s Pluton at 2014 BIFEM. Photon was commissioned and premiered by Montreal Symphony in 2013 and is an extraordinary audio and visual concert experience, exclusive to BIFEM in its Australian premiere performance. A must-see experience to draw 2016 BIFEM to a powerful, bold close.

PHOTO:TON (2013) 📷
ANDRÉ AND MICHEL DÉCOSTERD

Peter DUMSDAY, Piano
Cod Act, Musical and Technical Design and Direction
Bendigo Symphony Orchestra
In early 2014 long-time friends and collaborators Marco Cher-Gibard and Ben Speth created laptop and electric guitar duo SISTER, with the aim of creating exceptional immersive, transcendental soundscape experiences. Last year SISTER launched Feedback + Filterlife, a limited edition vinyl album at a party in Brunswick – you missed that – so don’t miss them now at BIFEM: the perfect mood to round out opening night.

Ascension in Noise is a community access project supported by the Bendigo Bank.

Myriam Gourfink and Kasper T. Toeplitz appear at BIFEM with international travel support from Institut Français.
2016 BIFEM heralds the return of the Sound Gallery, with Dudley House once again the dedicated home of the most dynamic and exciting recent acoustic music from around the world.

The rare chance to listen to high-fidelity surround recordings in this dedicated listening room proved a clear hit in 2015. This year’s programme, the second to be curated by BIFEM Associate Artist Mauricio Carrasco, promises to intrigue, challenge, excite and stimulate festival audiences in this dynamic looped three-hour programme.

This free event is the perfect space to experience an exceptional range of works from an extensive group of amazing composers, many making their Australian début at BIFEM.

BIFEM is thrilled to announce an exciting partnership with Christopher Boots, the Melbourne based industrial designer, driven by a love of nature and light, with a commitment to nothing short of excellence. As well as acting as an ambassador for our new £250 Donor’s Club, Christopher Boots will present a light installation in the 2016 Sound Gallery which will add depth, lustre and beauty to the listening experience.

Mauricio CARRASCO, CURATOR

2016 BIFEM heralds the return of the Sound Gallery, with Dudley House once again the dedicated home of the most dynamic and exciting recent acoustic music from around the world.

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Performance Lecture #1

11:00AM  
Saturday 3 September  
Bendigo Bank Theatre  
Free

Embedding Tangles (2013)  
Lara Morciano

Melissa DOECKE, Flute  
with  
José Miguel Fernández, Electronics

Performance Lecture #2

10:30AM  
Sunday 4 September  
Bendigo Bank Theatre  
Free

Dispersion des Trajectoires (2014)  
José Miguel Fernández

Luke CARBON, Baritone Saxophone  
with  
José Miguel Fernández, Electronics

Now a permanent and popular fixture of the festival, this year’s Performance Lectures present solo works with live electronics by two of 2016 BIFEM’s featured Parisian composers, Lara Morciano and José Miguel Fernández. For the first time in the performance lecture series, both composers and performers will offer insight into the musical methods, technical preparations, compositional ambitions and the opportunities and challenges of working with live electronics. Performed by Argonaut flutist Melissa Doecke and ANAM saxophonist Luke Carbon, with José Miguel Fernández on electronics.

Music Writers’ Workshop

Last year’s highly successful writers’ mentor program led to publications in leading Australian media outlets. In 2016, BIFEM once again commits to building a more informed critical culture around new music in Australia. Five emerging critics will receive expert mentoring across the festival and will be published daily as part of the RealTime-sponsored new music blog Partial Durations, bringing multiple readings of the activities of the festival as close to real time as possible. Selected reviews will subsequently appear in RealTime.

Mentors

Virginia BAXTER, Managing Editor, RealTime  
Keith GALLASCH, Managing Editor, RealTime  
Matthew LORENZON, Editor, Partial Durations

For applications and information on the Music Writers’ Workshop go to  
www.partialdurations.com/bifem-writers-workshop/

Music Writers’ Workshop is supported by Carriageworks Leigh Jaina in collaboration with RealTime and Partial Durations.

Composer Colloquium:

What’s Your Fetish?

11:30 AM – 1.00PM  
Sunday 4 September  
Banquet Room  
Free Event

This year’s composer colloquium will centre on codes, taboos and permission-giving in the compositional process. Convened by 2016 BIFEM featured composer Liza Lim, with festival guests Aaron Cassidy, André and Michel Décastel, José Miguel Fernández, Sergio Luque, Lara Morciano, Jack Symonds and BIFEM director David Chisholm, the colloquium is an open forum for all to add their voice to the conversation.

Colloquium Convenor  
Liza Lim

Music Writers’ Workshop

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As Hamburg-based Australian Harpist Jessica Fotinos was coming to BIFEM as soloist in the Seeing Double concert, we asked her if she wouldn’t mind taking on the most contested event in the whole festival — the under-five-year-olds Cushion Concert. BIFEM’s most honest and brutal audience of pre-schoolers make their virtuosi work hard, but Jessica and her harp will doubtless prove spellbinding in this mini-recital for our mini-BIFEM crowd. Accompanying adults will also be captivated by the beauty and energy of this performance.

LA DESIRADE (1929)
CARLOS SALZEDO
FLOU (1980)
GOFFREDO PETRASSI
L’ADDIO A TRACHIS (1980)
BY SALVATORE SCIARRINO
CROWD (2005)
HARRISON BIRTWISTLE
MOSQUITTO MASSACRE FROM ‘BUGS’ (2003) PAUL PATTERSON

Jessica Fotinos, Harp
**FESTIVAL GRID**

<table>
<thead>
<tr>
<th>Start</th>
<th>Event Name</th>
<th>Venue</th>
<th>Finish</th>
<th>Cost</th>
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<tbody>
<tr>
<td>11:00am</td>
<td>JESSICA FOTINOS, Cushion Concert</td>
<td>BENDIGO BANK THEATRE</td>
<td>11:00am</td>
<td>$5</td>
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<tr>
<td>8:00pm</td>
<td>SOUND GALLERY</td>
<td>DUDLEY HOUSE</td>
<td>9:00pm</td>
<td>FREE</td>
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<tr>
<td>7:30pm</td>
<td>ARGONAUT ENSEMBLE, Sleepily Double</td>
<td>ULLUMBARA THEATRE</td>
<td>8:30pm</td>
<td>$22</td>
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<tr>
<td>9:00pm</td>
<td>ELISION</td>
<td>CAPITAL THEATRE</td>
<td>10:15pm</td>
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<tr>
<td>10:45pm</td>
<td>SISTER WIND</td>
<td>OLD FIRE STATION, DANCE STUDIO</td>
<td>11:30pm</td>
<td>$22</td>
</tr>
<tr>
<td>11:00am</td>
<td>BIFEM FESTIVAL CLUB</td>
<td>ROCKS ON ROSALIND</td>
<td>1:00pm</td>
<td>FREE</td>
</tr>
</tbody>
</table>

**SATURDAY SEPTEMBER 3**

| 9:30am | Monash Composers' Workshop | BANQUET ROOM | 12:30pm | FREE |
| 10:00am | SOUND GALLERY | DUDLEY HOUSE | 11:00am | FREE |
| 10:00am | LEAH SCHOLLE, Performance | TRADIES HALL | 11:30pm | FREE |
| 11:00am | TOEPFLITZ | GOUFINK | 1:00pm | FREE |
| 1.00pm | ATLANTIC ENSEMBLE | TRADIES HALL | 12:00pm | FREE |
| 2.30pm | LEAH SCHOLLE, Performance | TRADIES HALL | 3:00pm | FREE |
| 3:00pm | TOEPFLITZ | GOUFINK | 4:30pm | FREE |

**SUNDAY SEPTEMBER 4**

| 10:00am | UNDERGROUND | DUDLEY HOUSE | 12:00pm | FREE |
| 10:30am | ARGONAUT ENSEMBLE, Practice | TRADIES HALL | 1:00pm | FREE |
| 12:00pm | TOEPFLITZ | GOUFINK | 1:00pm | FREE |
| 3:00pm | ARGONAUT ENSEMBLE | TRADIES HALL | 3:00pm | FREE |
| 5:00pm | ELSION | CAPITAL THEATRE | 5:00pm | $22 |
| 5:00pm | CostArt | BENDIGO SYMPHONY ORCHESTRA | 6:00pm | FREE |

**MONDAY SEPTEMBER 5**

| 10:00am | Monash Composers' Workshop | BANQUET ROOM | 12:00pm | FREE |
| 10:00am | ARGONAUT ENSEMBLE, Recording | ROCKS ON ROSALIND | 1:00pm | FREE |
| 10:00am | SOUND GALLERY | DUDLEY HOUSE | 10:00am | FREE |

**TICKETS**

- **passes**
  - passes on sale from 14 july, 2016
- **BIFEM gold pass**
  - $240
- **friday pass**
  - $60
- **saturday pass**
  - $120
- **sunday pass**
  - $60

**single tickets**

Single tickets on sale from 4 August 2016

Tickets can be purchased online at <www.bifem.com.au>.

**CAPET VENUES & EVENTS**

- **CAPITAL VENUES**
  - Theatre
  - Park Rd

- **VENUES**
  - Capitol Bank Theatre
  - Banquet Room

- **Charlton House**
  - Old Fire Station
  - Dance Studio
  - Engine Room

- **La Roche House**
  - Old Fire Station

- **Capital Theatre**
  - Bendigo Town Hall

- **Rocky Hill**

- **Hargreaves St**

**WHO'S WHO IN 2016 BIFEM?**

**Composers**

- Daniel Aguilar, Australia
- Kasper T. Toepflitzy, Poland
- Salvatore Sciarrino, Italy
- François Sarhan, France
- Sam Salim, UK
- Ana María Ronderos, Colombia
- Goffredo Petrassi, Italy
- Kate Neal, Australia
- Michael Krag, Australia
- Mauricio Carasco, Chile
- José Miguel Fernández, Chile
- David Chisholm, Australia
- Aaron Cassidy, Australia
- Peter Evans, Australia
- Ricardo Gobern, Columbia
- Caterina Turbull, Australia
- Bryan Holmes, Chile
- Mauricio Fonseca, Costa Rica
- Lara Morciano, Italy
- Jessica Aszodi, USA
- John Griffiths, Australia
- Seamus Haugh, Australia
- Thane K. Toepflitzy, Poland
- Katherine McGuigan, Canada
- Michelle Nguyen, Australia
- Salome Fry, Chile
- Caterina Turbilly, Australia
- Michelle Bailey, Australia
- Michael Taylor, Australia
- Benjamin Gobe, Australia
- Joanne Laskosz, Colombia

**Musician**

- Jennifer Waldie, Ireland
- James Xenakis, Greece
- Daniel Zelazo, Poland
- Kyle Melville, Percussion
- Luis Monreal, Electronics
- Timothy Gudman, Alto Saxophone
- Benjamin Gobe, Oboe
- Mauro Pace, Clarinet
- Christian Read, Violin
- Louis Di Fiore, Violin
- Ulysses Blood, Violin
- Chris Rea, Trumpet
- Peter Gygax, Trumpet
- David Chisholm, Electric Lap-Steel Guitar
- Zachary Johnston, Violin
- Séverine Ballon, Cello
- Jessica Aszodi, Soprano
- Jacob Abele, Accordion

**Thanks**

- **Nicholas Bailey**
- **Christopher Boots**
- **Daniel Brace**
- **Dany Buckley**
- **Natalie Clue**
- **Karen Crook**
- **Janny Dawson**
- **Catherine Doggett**
- **Lorretta Gibson**
- **John Griffiths**
- **Christabel Harvey**
- **Neal Harvey**
- **Seamus Haugh**
- **Stephen Henderson**
- **Mart Hoy**
- **Robert Johanson**
- **Stuart Koon**
- **Newi Laketa**
- **James Lambour**

**Production**

- **Liza Lim**
- **David Lloyd**
- **Rebecca Mahlerstedt**
- **Paul Macon**
- **Kieren Naish**
- **Kathryn O’Keefe**
- **Rohan Phillips**
- **Nicole Pretty**
- **Thomas Reiner**
- **Clive Scott**
- **Megan Sloley**
- **Lori Sweeney**
- **Melissa Delray**
- **Cathy Ward**
- **Tom Wolff**

**Venuess**

- **Dudley House**
- **Old Fire Station**
- **Capital Bank Theatre**
- **Bendigo Town Hall**
- **Dance Studio & Engine Room**
- **Rocks On Rosalind**
- **Bendigo Bank Theatre**
- **Gough House**
- **Tradies Hall**
- **Capital Theatre**
- **Bendigo Town Hall**
- **Theatre**
- **Pall Mall**
- **The Capital Box Office, 50 View Street, Bendigo**

**Books**

- Passes and tickets have venue capacity limitations and many BIFEM events sell out, so book early!

Free events are ticketed and patrons are not guaranteed entry beyond venue capacity. Attendees will not be admitted if there is a suitable break in the performance.

*passes do not include access to Cushion Concert*
BIFEM
Bendigo International Festival of Exploratory Music strutted onto the international music scene in September 2013, winning critical praise from around the world and delivering festival and broadcast audiences a visceral experience. BIFEM is a platform for virtuosity in musicianship and innovation in composition, with an emphasis on premiere or rarely performed long-form works. BIFEM’s resident ensemble Argonaut is drawn from a flexible roster of virtuosi from across Australia and from visiting international guests, playing together exclusively in Bendigo. BIFEM is Bendigo’s only international festival.

WHY BENDIGO, VIC, 3550?
Bendigo is culturally alive and its audiences are savvy. This great Central Victorian city is widely recognised for its visual and performing arts culture. It is now becoming known as a deeply musical city, with BIFEM as its international spearhead.

CLUB TOGETHER
Since the inaugural festival in 2013 many people have sought a tangible way to express their enthusiasm and support for this iconic event and join a network of like-minded people. The 35|50 Club brings together 85 benefactors passionate about Bendigo and its musical future. We invite membership to the 35|50 Club for 35 people each donating $1,000 annually and 50 people each donating $500 annually.

35|50 CLUB BENEFITS
All 85 members of the 35|50 Club are recognised as benefactors of Bendigo’s only international festival. You’ll enjoy exclusive access to musicians, performances and opportunities to connect.

35|$1,000
• Credit as commissioning group of a new work each festival
• Access to a festival-exclusive event
• Priority access to artists
• Acknowledgement on the BIFEM website and festival program
• Priority access to BIFEM performances
• Pre-sale notifications
• Exclusive pre-launch event
• Periodic updates on BIFEM, its musicians and international activities

50|$500
• Access to a festival-exclusive event
• Priority access to artists
• Acknowledgement on the BIFEM website and festival program
• Priority access to BIFEM performances
• Pre-sale notifications
• Exclusive pre-launch event
• Periodic updates on musicians and international activities

Places in the 35|50 Club are strictly limited to 85. All donations are tax deductible.
To secure your position as a 35|50 Club member, contact Loretta Gibson on 0418 451 364 or info@bifem.com.au