

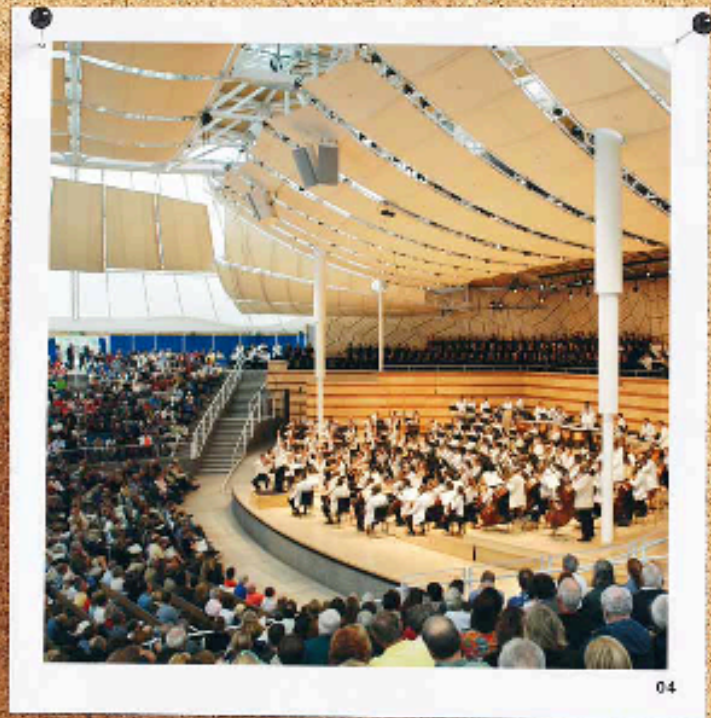
## 04 ASPEN MUSIC FESTIVAL ASPEN, COLORADO, USA

"It's more for tourists than serious students because it's so much bigger. My first memory of chamber music was when I was about 15, at Aspen. There was a concert in a tent that held thousands. Lilian Kallir played the Mendelssohn Piano Trio, which is so difficult. I sat there thinking, 'How the hell do you play like that with other people?' It was the first time I'd experienced something so cohesive and so sublime." Held every year for several weeks between June and August.

[www.aspenmusicfestival.com](http://www.aspenmusicfestival.com)

## 05 LEEDS INTERNATIONAL PIANOFORTE COMPETITION, LEEDS, UK

"You'll hear incredible music and the support from the audience is huge. [Competitions] bring together people from all over the world. Some people call them a horserace, they're much more than that." Triennial, the next is in August 2009. Past winners include Radu Lupu and Murray Perahia. [www.leedspiano.com](http://www.leedspiano.com)



to create the same level of intimacy, says Selby, whose only break from full-time music came when she enrolled in a law degree. "It lasted less than a year. I loved music too much."

In chamber music "the audience is close enough to see the musicians' facial expressions and the musicians can talk to the audience if they have a mind to. I've also had experiences where the audience talks back, which has been exciting. Chamber music is meant to be like a good meal. You sit down with friends, listen to the music, talk to people, share some jokes, learn something – and you either like it or you don't."


For the musicians it can be a sublime experience. "When you're 'on', not only are you breathing together, but also feeding off each other. You're playing with someone who does something spontaneously and you respond, which takes the performance to another level."

Selby was part of the highly regarded Macquarie Trio, resident ensemble at Macquarie University for 13 years until it disbanded in 2006 after new management withdrew sponsorship. In an unusual occurrence, the collapse of the ensemble made headlines.

"It was really terrible losing something that was so precious to me." At the time, she says, it was hard to find anything positive in the break-up, "but now I see only the good that's

come out of it – working with Niki and Emma-Jane and other people, re-creating Selby & Friends."

Playing with different musicians keeps the performances fresh, she says. But with chamber music, "even if you've played a piece a million times, it's always different, as the people you're playing with are human and can't help playing differently every time." Selby trained as a soloist and practises alone. Her chamber music performances are also a social event: "If not for chamber music, I'd never get to play with anyone else and relate to them in a one-on-one way."

Selby believes it's that close encounter that ensures a healthy future for chamber music. Since the Beaux Arts Trio proved 50 years ago that you could make a living out of it, "there's been a revival of chamber music all over the world. Every second a new ensemble is being formed and audiences are prepared to give it a go. As much as people love going to huge extravaganzas, they also like touching other people in a much smaller way. You come away feeling like you've been there, that you weren't just one of a crowd." 

**Trioz will play works by Beethoven, Rachmaninov and Elena Kats-Chernin in Sydney, Adelaide, Canberra, Melbourne and Bowral, April 5-9. [www.selbyandfriends.com.au](http://www.selbyandfriends.com.au)**