

SOUTHERN CROSS SOLOISTS PRESENTS

**THE 18TH
BANGALOW
MUSIC
FESTIVAL
2019**



**BANGALOW
MUSIC
FESTIVAL**

**"THE BANGALOW MUSIC FESTIVAL IS A JEWEL
IN THE CLASSICAL-MUSICAL LIFE OF THE
NORTHERN RIVERS."**

AUSTRALIAN STAGE ONLINE

**"IT'S EASY TO HEAR WHY THE SOUTHERN CROSS
SOLOISTS ARE CONSIDERED ONE OF AUSTRALIA'S
LEADING CHAMBER ORCHESTRAS ... THE GROUP
BOTH ENLIGHTENS AND ENTERTAINS WITH GREAT
TECHNIQUE AND PASSION."**

STAGE WHISPERS

**"SOUTHERN CROSS SOLOISTS DELIVER
EXTRAORDINARILY COMPLEX AND INNOVATIVE
PERFORMANCES. THE TALENT WITHIN THE CORE
GROUP OF INSTRUMENTALISTS IS OUTSTANDING.
SOUTHERN CROSS SOLOISTS CONCERTS ALWAYS
REMAIN FRESH AND EXCITING ..."**

WEEKEND NOTES

FESTIVAL AT A GLANCE

THURSDAY 8 AUGUST

7:30PM

FESTIVAL PRELUDE

Celebrating Bangalow: *Emerging Stars of the Region*

FRIDAY 9 AUGUST

11:00AM

SCHOOLS CONCERT

Scott Mullen (Professor Gigglebottom), Bangalow Festival Artists

11:00AM

ZENTVELD'S COFFEE CONCERT

Zentveld's Coffee Plantation & Roastery

7:00PM

CONCERT 1 – FESTIVAL WELCOME

Southern Cross Soloists, Alex Raineri (piano)*, Karin Schaupp (guitar), NZ Chamber Soloists, Orava Quartet, Victoria Sayles (violin), James Wannan (viola), Douglas Rutherford (double bass), Adam Mikulicz (bassoon)

8:30PM

CONCERT 2 – ORAVA QUARTET AND FRIENDS

Orava Quartet, Ashley Smith (clarinet), Adam Mikulicz (bassoon), Xenia Puskarz Thomas (mezzo soprano), Christopher Dragon (interviewer), Tania Frazer (oboe), Alex Raineri (piano), Alex Miller (horn)

SATURDAY 10 AUGUST

10:00AM

CONCERT 3 – KARIN MEETS DRAGON

Karin Schaupp (guitar), Christopher Dragon (interviewer), Tania Frazer (cor anglais), Blair Harris (cello), Orava Quartet, Victoria Sayles (violin), Alan Smith (violin), Helena Wang (violin), James Wannan (viola), Douglas Rutherford (double bass), Lina Andonovska (castanets)

11:30AM

CONCERT 4 – WINDS OF THE SOUTHERN CROSS

Southern Cross Soloists, Adam Mikulicz (bassoon)

FESTIVAL AT A GLANCE CONTINUED

SATURDAY 10 AUGUST

3:00PM CONCERT 5 – NZ CHAMBER SOLOISTS

NZ Chamber Soloists: Amalia Hall (violin), James Tennant (cello), Katherine Austin (piano), Ashley Smith (clarinet), Alex Miller (french horn), James Wannan (viola)

7:30PM CONCERT 6 – SOUTHERN CROSS SOLOISTS

Alex Raineri (piano)*, Tania Frazer (oboe)~, Ashley Smith (clarinet)~, Lina Andonovska (flute)#, Blair Harris (cello)+, Alex Miller (horn)^, Southern Cross Soloists, Victoria Sayles (violin), James Wannan (viola), Douglas Rutherford (double bass), Orava Quartet, Bangalow Festival Artists.

SUNDAY 11 AUGUST

10:30AM CONCERT 7 – SINFONIA CONCERTANTE

Christopher Dragon (conductor), Tania Frazer (oboe)*, Ashley Smith (clarinet)*, Alex Miller (french horn)*, Adam Mikulicz (bassoon)*, Xenia Puskarz Thomas (mezzo soprano), Amalia Hall (violin)~, Thomas Chawner (viola)~, Southern Cross Soloists, Bangalow Festival Chamber Orchestra.

1:00PM CONCERT 8 – INTRIGUING JOURNEYS

Karin Schaupp (guitar), Orava Quartet, Phillip Sametz (interviewer)

3:00PM CONCERT 9 – SCHEHERAZADE

James Tennant (cello), Blair Harris (cello), Christopher Dragon (conductor), Alan Smith (solo violin)*, Victoria Sayles (violin), Helena Wang (violin), Adam Mikulicz (bassoon), James Wannan (viola), Douglas Rutherford (double bass), Richard Fomison (trumpet), Orava Quartet, Southern Cross Soloists, Lochlin Dormer (percussion)

FESTIVAL PRELUDE

Celebrating Bangalow: *Emerging Stars of the Region*

The winner of the **2019 Bangalow Art Prize** will be announced during this performance.

Undine Duo

Ross Edwards – Ecstatic Dances

Sunrise Quartet

Haydn – String Quartet No. 63 in B-flat major (“Sunrise”), Op. 76/4

Sunrise Quartet & Tania Frazer (oboe)

Morricone – Gabriel’s Oboe

Undine Duo, Sunrise Quartet & Caleb Salizzo

Anze Rozman – The Two Rivers

Francis Atkins

Rachmaninoff – Prelude in G minor, Op. 23, No. 5

Islay Trio

Beethoven – Piano Trio in E-flat major, Op.1 No.1

Islay Trio, Tania Frazer (oboe) & Ashley Smith (clarinet)

Bakrncev – Klezmer Dances

Jemima Drews, Islay Trio & Sunrise Quartet

Fauré arr. Nicholas Routley – Fantasie, Op. 79

Southern Cross Soloists & SXS Next Gen Artists

Piazzolla – Libertango

CONCERT ONE // FESTIVAL WELCOME

FRÉDÉRIC CHOPIN (1810-1849)

24 *Preludes*, Op. 28 (1838-1839)*

No. 13 in F# Major

No. 8 in F# minor

Frédéric Chopin was a Polish composer and virtuoso pianist of the Romantic era, who wrote primarily for solo piano. A child prodigy, he completed his musical education and composed his earlier works in Warsaw. He left Poland at the age of 20, and soon settled in Paris where he remained for the rest of his life. All of Chopin's compositions include the piano in some way. Most are for the piano solo, but he did also write two piano concertos, a few chamber pieces, and some songs set to Polish lyrics. His piano writing was technically demanding, expanding the limits of the instrument to match his own capabilities.

The 24 Preludes, Op. 28, are a set of short pieces for solo piano, one in each of the twenty-four keys, and were originally published in 1839. While the term 'prelude' would imply an introductory piece, Chopin's pieces stand alone and each convey a specific idea or emotion. Prelude No. 13 in F# major is marked *Lento*, featuring continuous quaver movement in the left hand and a chordal nocturne melody in the right. It is peaceful, exuding a deep, soulful joy. In contrast, Prelude No. 8 in F# minor is marked *Molto Agitato*. It features polyrhythms, contrasting demisemiquavers in one hand with semiquaver triplets in the other, and builds to a chromatic frenzy.

ASTOR PIAZZOLLA (1921-1992)

Histoire du Tango (1986)

II. Café 1930

Argentinian-born composer Astor Piazzolla is best known for revolutionising the traditional tango into a new style, *nuevo tango*, which incorporated elements from jazz and classical music. He was also a virtuoso bandoneonist, and regularly performed his own compositions. One of his most famous compositions is *Histoire du Tango*. His only work for flute and guitar, the piece is often performed by different combinations of instruments. *Histoire du Tango* attempts to capture the history and evolution of the tango in four movements. Each movement is set 30 years apart, beginning in 1900.

The second movement, "Café 1930", is very different to the fast-paced, lively movement that opens the suite. At this point in time the tango is no longer considered just for dancing, with people instead preferring simply to listen. It has become much more musical, more romantic. The rhythms are slower and less angular, with new melancholy harmonies to suit the smoky cafés it evolved in.

SERGEI RACHMANINOFF (1873-1943)

Trio élégiaque No. 1 in G minor (1892)

The *Trio élégiaque* in G minor is the first of two piano trios composed by Rachmaninoff. While written within a year of each other, the first trio was not actually published until 1947. The two trios are often confused with each other, as Rachmaninoff opted to give both pieces the same nickname. From this point on the similarities are few; unlike most piano trios, which have three or four movements, the *Trio élégiaque* No. 1 is a single movement work.

Marked *Lento lugubre*, it begins with a shimmering, droning figure in the strings before the piano enters with the main theme. Deeply slavic and deeply melancholic, the piano introduces the melody in full before allowing the strings to take it over. A second theme preserves the sombre character of the piece, while the activity of the development is contained by the steady tempo. The structure of the piece is straightforward, but Rachmaninoff toys with the listener. Splitting melodies into fragments and repeating them in various places, the thick, mournful texture bluffs at a recapitulation before finally heading towards a coda. To conclude the work, Rachmaninoff recalls the opening theme in the strings above a darkly throbbing piano accompaniment.

ROSS EDWARDS (1943-)

String Quartet No. 3 Summer Dances

- I. Introduction: Forest - attacca
- II. Fire Trail

Australian composer Ross Edwards has created works across a wide variety of genres including orchestral, chamber, choral, opera and film music. His distinctive sound reflects his interest in ecology and a belief in the need to reconnect music with elemental forces, as well as restore its association with ritual and dance. His String Quartet No. 3 was inspired, like many of his compositions, by the natural environment of Australia. He takes the sounds of the spring and summer bush, alive with birdsong and insect life, and uses it to influence both the rhythmic and melodic shapes of the music.

RICHARD STRAUSS (1864-1949) arr. Rotar

***Till Eulenspiegel's Merry Pranks*, Op. 28 (1894-1895)**

- I. *Der Held* (The Hero)
- II. *Des Helden Widersacher* (The Hero's Adversaries)
- III. *Des Helden Gefährtin* (The Hero's Companion)
- IV. *Des Helden Walstatt* (The Hero at Battle)
- V. *Des Helden Friedenswerke* (The Hero's Works of Peace)
- VI. *Des Helden Weltflucht und Vollendung* (The Hero's Retirement from this World and Consummation)

German composer Richard Strauss's long career spanned one of the most chaotic periods of political, social and cultural world history. Born into a musically conservative family, Strauss's compositional style retained a strong Romantic aesthetic even as the world moved into the age of television, jet engines, and atomic bombs. He is most well-known for his operas, Lieder, and orchestral tone poems, selections of which have become features of the standard repertoire.

Till Eulenspiegel's Merry Pranks is one of Strauss's most popular symphonic poems. It uses the popular tale of Till Eulenspiegel, an unrelenting prankster, as the basis. It is a cheeky, lighthearted work, making use of several repeated themes to convey the story. The character of Till is recognised throughout the single-movement work through two themes. The first, introduced by the horn, is a lilting melody that leaps forward before falling down in three long, loud notes. The second, a clarinet theme, is angular and crafty, hinting at Till Eulenspiegel's crafty nature as he plots his next prank. These themes recur several times as the piece follows Till Eulenspiegel through several adventures. He argues with peasants, rails at preachers, is rejected by the woman he tries to woo, and mocks the educated members of society. Ultimately, Till is brought before judges who, after reviewing his life and career, sentence him to death. But he cannot depart without one final, mocking gesture, and the piece concludes with his theme fully transformed.

CONCERT TWO // ORAVA QUARTET AND FRIENDS

GUSTAV MAHLER (1860-1911) arr. Rotar

Des Knaben Wunderhorn (1892-1898)

“Das irdische Leben” (*The Earthly Life*)

“Verlor’ne Müh” (*Labour Lost*)

“Wer hat dies Liedlein erdacht?” (*Who Thought up this Song?*)

Gustav Mahler was a composer during the late Romantic period, and was one of the leading conductors of his generation. His compositions bridged the gap between the 19th century Austro-German tradition, and the modernism of the early 20th century. Performance of his music was banned in much of Europe during the Nazi era, but was rediscovered by a new generation after 1945. The majority of Mahler’s catalogue comprises of songs and symphonies, often with a close interrelation between the two.

Mahler composed his musical settings of *Des Knaben Wunderhorn*, using German folk poems from a collection of the same name, between 1892 and 1901. He published a set of ten songs for soprano or baritone and orchestra as a cycle in 1905.

“Das irdische Leben” tells the story of a mother trying to comfort her starving child. She attempts to comfort him three times, but by the end it is too late to save him. “Verlor’ne Müh” depicts a foolish girl making numerous attempts to woo a young man, only to be rejected more forcefully each time. “Wer hat dies Liedlein erdacht?” is a cheeky tune, with yodelling semiquavers derived from an Alpine setting.

OSVALDO GOLIJOV (1960-)

The Dreams and Prayers of Isaac the Blind (1994)

Osvaldo Golijov was born in Argentina, to a Jewish family who had emigrated from Romania. He grew up listening to chamber music, Jewish liturgical and klezmer music, and the tango of Astor Piazzolla. He studied piano and composition, and moved to Israel in 1983 to continue his studies.

His *The Dreams and Prayers of Isaac the Blind* was inspired by the writings and teachings of Rabbi Yitzhak Saggi Nehor. It was originally composed for klezmer clarinet and string quartet, but a version also exists for clarinet and string orchestra. The piece can be split into three sections, each articulating the history of Judaism and the languages spoken by the Jewish people throughout history.

The prelude and first movement reflect on Abraham, in ancient Aramaic. Golijov explores two prayers simultaneously, with the strings playing part of a central prayer from the High Holidays while the clarinet floats through motifs from ‘Our Father, Our King’. The second movement is based on a traditional dance tune, ‘The Old Klezmer Band’, and is in Yiddish, the rich, fragile language of a long exile. The third movement was written before the others, and is an instrumental version of K’vakarat, a work Golijov composed several years prior. Together with the postlude, this movement focuses on sacred Hebrew and the idea of redemption. It brings to conclusion the prayer left incomplete in the first movement.

CONCERT THREE // KARIN MEETS DRAGON

ATHANASIUS KIRCHER (1602-1680)

Tarantella Napoletana, Tono Hypodorico

Athanasius Kircher was a German Jesuit scholar and polymath who published approximately 40 major works, most notably in the fields of comparative religion, geology, and medicine. His enormous range of interests has led to his being compared to Leonardo da Vinci, and he has been honoured with the title “Master of a Hundred Arts”. *The Musurgia Universalis* (1650) details Kircher’s views on music; that the harmony of music reflected the proportions of the universe. He also created the Arca Musarithmica, a music composition device capable of producing millions of church hymns by combining randomly selected musical phrases.

Tarantella is a group of various folk dances characterised by a fast upbeat tempo. Usually in 6/8 time, sometimes 18/8 or 4/4, it is often accompanied by tambourines. It is among the most recognised forms of traditional southern Italian music, and the specific dance name varies from region to region.

JOSEPH HAYDN (1732-1809)

String Quartet No. 8 in E major, Op. 2, No. 2 (1763-1765)

I. Allegro

II. Menuetto & Trio

III. Adagio

IV. Menuetto & Trio

V. Finale. Presto

Austrian composer Joseph Haydn composed a grand total of 68 string quartets over the course of his life, earning himself the epithet “Father of the String Quartet”. They were most often published in sets, making them somewhat difficult to catalogue, but are typically simply referred to by their opus numbers. String Quartet No. 8, the second quartet in Haydn’s second opus, is possibly the first of his quartets to establish itself in the modern repertoire. As were all of Haydn’s early works for string quartet, the piece is written in the style of a divertimento with five movements, including two minuets framing a slow central movement. It is, however, among the first of Haydn’s quartets to venture into a key signature with more than three flats or sharps.

The first movement opens with solo first violin, with the rest of the quartet delivering the second half of the phrase. This begins a sprightly, carefree conversation between the first violin and its three partners. The first minuet starts in E major, before transitioning in an E minor trio section that contrasts long-held notes with staccato accompaniment. The Adagio that follows shifts to A major, and at times displays features more often found in a concerto. The first violin again takes a lead role in the piece, with double stops and difficult passages not usually expected in a chamber music work, including provision for a cadenza.

The second minuet is short and beguiling, arriving at a trio reminiscent of J.S. Bach. The first violin manoeuvres through rapid passages that continuously return to the same note, creating an austere pedal-point effect. The final movement is brilliant and energetic, with an added touch of comedy when the first violin produces a sound that might be likened to the braying of a donkey.

JOAQUÍN RODRIGO (1901-1999)

Aranjuez, ma pensée (1968)

Spanish composer and virtuoso pianist Joaquín Rodrigo was one of the most honoured of 20th century Spanish composers, with several of his compositions attaining worldwide fame. Blind from the age of three, Rodrigo began composing in 1923. His breakthrough came in 1940, with the *Concierto de Aranjuez* for guitar and orchestra. From that point on he was quickly recognised as one of Spain's great composers.

The *Concierto de Aranjuez* is by far Rodrigo's best-known work, and was inspired by the gardens at Palacio Real de Aranjuez, south of Madrid. Structured in three movements, it is the middle *Adagio* movement that is most acclaimed. It is also the basis of *Aranjuez, ma pensée*, arranged by Rodrigo for his wife Victoria Kamhi, who gave up her own career as a pianist to assist her husband. The second movement, and thus *Aranjuez, ma pensée*, begins with a soft, chordal accompaniment figure in the guitar before the melody is first introduced. This melancholy tune persists, bringing with it a feeling of quiet regret even as ornamentation is added and the intensity builds. It is both a love song and a song of painful yearning, not quite resolved by a final, calm arpeggio reaching towards the top of the guitar's register.

ROBERT DAVIDSON (1965-)

Landscape (2000)

Australian composer Robert Davidson is currently Senior Lecturer in Composition at the University of Queensland. He has had works commissioned and performed by all of Australia's professional orchestras, and many leading soloists and ensembles. *Landscape* was commissioned and premiered by Ensemble 24 and Karin Schaupp, in 2000. Originally scored for guitar and string quartet, there are various other versions of the work including for orchestra, guitar duo and guitar quartet. It is inspired by the area around the Glasshouse Mountains, in south-east Queensland. It is a landscape dominated by boldly-shaped mountains, possessing a sense of great age and certain violence - these mountains were once inside volcanoes. There is also great variety in the topography of *Landscape*, including large placid lakes, oceans, wide plains, rainforests, and scrubby bush. This diversity is reflected in the music with a wide range of contrasting textures.

MANUEL DE FALLA (1876-1946)

Suite Populaire Espagnole (1926)

I. El Paño Moruno

II. Nana

IV. Polo

Manuel de Falla is widely regarded as one of the most distinguished Spanish composers of the early 20th century. His small output revolves largely around music for the stage, with his most well-known works including the ballets *El amor brujo* (Love, the Magician) and *El Sombrero de tres picos* (The Three-Cornered Hat). His evocative piano concerto, *Nights in the Gardens of Spain*, is also highly regarded.

De Falla completed his *Siete canciones populares españolas* (Seven Spanish Folksongs) in 1914. He then worked with violinist Paul Kochanski to transcribe six of the songs for violin and piano. The styles of the songs are strikingly diverse, coming from different parts of Spain. "El Paño Moruno" tells the fairly trivial story of a shop, reducing the price of a cloth because it is stained. "Nana" is a lullaby, while "Polo" is a folk dance with a gypsy, flamenco flair.

CONCERT FOUR // WINDS OF THE SOUTHERN CROSS

SERGEI PROKOFIEV (1891-1953)

Flute Sonata, Op. 94 (1943)

- I. Moderato
- II. Scherzo. Allegretto Scherzando
- III. Andante
- IV. Allegro con brio

Russian Soviet composer Sergei Prokofiev is regarded as one of the major composers of the 20th century, creating masterpieces across numerous music genres. He composed during a turbulent time in Russia's history, successfully bridging the worlds of pre-revolutionary Russia and the Stalinist Soviet Union to enjoy a successful international career as both a composer and pianist.

He completed his Flute Sonata in 1943, and just a year later, at the prompting of famed violinist David Oistrakh, adapted it for violin and piano. While one version has never really replaced the other, one is more likely to hear the violin version than the flute version owing to greater numbers of concert violinists. The sonata is in four movements, with the first the lengthiest of all. It features two contrasting themes, one a long, flowing melody entrenched in French lyricism, and the other a jaunty dotted-rhythm march. The second movement, a playful *Scherzo*, refuses to obey the confines of a time signature and is followed by a wistful, gypsy *Trio*. The brief *Andante* movement brings a touch of serenity to the piece. The final movement, *Allegro con brio*, demonstrates Prokofiev's talents as a ballet composer. The dancelike movement is more lively and energetic than the previous movements, creating a sense of optimism with its playful themes.

FRANCIS POULENC (1899-1963)

Trio for oboe, bassoon and piano, FP 43 (1926)

- I. Lent – Presto
- II. Andante con moto
- III. Rondo. Très vif

Born into a wealthy family of pharmaceutical manufacturers, Francis Poulenc was expected to take over the family company. His mother taught him piano when he was five years old, but Poulenc received no formal musical education until the age of 16. After the deaths of his parents music became his main focus, with his piano teacher at the time also encouraging him to compose. Poulenc explored a variety of compositional genres, including solo piano works, chamber music, choral pieces, operas, ballets, orchestral music, and *mélodies*, the French equivalent of the German lied.

Poulenc had a great fondness for chamber music with winds, exploiting the differences in timbre, colour and characterisation available to him. His *Trio for oboe, bassoon and piano* is one of his most well known chamber works, and perhaps his first real success in the field. Set out in the traditional three movement form, there is an elegant symmetry to the work as a whole. The first movement begins with a slow, solemn introduction, contrasting completely with the *presto* that follows. As Poulenc himself acknowledged, the movement emulates a Haydn *Allegro*, albeit with a sly sense of humour lurking below the surface. The second movement is Mozartian in character, fully demonstrating Poulenc's incredible melodic gifts and ability to wring every ounce of emotional colour out of music. The *Rondo* is brisk and whimsical, a modern version of a French baroque *gigue* modified by Poulenc's own sensibilities. Mixing the lightness of the bassoon and the "ironic voice" of the oboe, it brings the work to a rousing yet comical conclusion.

ROSS EDWARDS (1943-)

The Laughing Moon (2012)

Laughing dance
Ulpirra
Moon song
Ecstatic dance.

When I was fortunate enough to receive a commission from Susan Gregory to compose a work for wind quintet, I decided that the repertoire for this combination could use some music that was 'light but not trite'. Accordingly, I aimed at being listener friendly while at the same time seeking to engage at a deeper level.

Naturally I took the opportunity to show off the brilliant virtuosity of The New Sydney Wind Quintet - based at the Sydney Conservatorium - for whom the work was composed. Some of the music draws on material from other works of mine and this has been substantially remodelled for its new context while retaining its original ethos.

Laughing Dance is based on an earlier work whose title, *Djanaba*, comes from the people who originally inhabited the Sydney Basin. It means laughter, which I felt was in keeping with the light-hearted spirit of the music

Program notes by Ross Edwards

PAQUITO D'RIVERA (1948-)

Wapango

Born in Havana, Cuba, Paquito D'Rivera is a saxophonist, clarinetist and composer, who plays and composes jazz and classical music. *Wapango* is an Afro-Mexican dance, based on the Mexican folk dance and musical style *huapango*. The style originated in north-east Mexico, and can be performed by ensembles of all sizes.

CONCERT FIVE // NZ CHAMBER SOLOISTS

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in D major, Op. 70 No. 1 "Ghost" (1808)

I. Allegro vivace e con brio
II. Largo assai e espressivo
III. Presto

A crucial figure in the transitional period between the Classical and Romantic era, German composer Ludwig van Beethoven remains to this day one of the greatest composers of all time. Born in Bonn, he displayed his musical talents from an early age and achieved great success as both a composer and virtuoso pianist. While many of his best-known works are large scale symphonic works and operas, he also composed many works for piano, including concertos and sonatas. The two piano trios included in Opus 70 were both composed while Beethoven was staying at the house of Countess Marie von Erdödy, and were dedicated to her in gratitude for her hospitality. They began a period during which Beethoven produced a great deal of wonderful chamber music.

The first Trio of the pair, in D major, is one of Beethoven's best known works in the genre. It was dubbed the "Ghost" Trio because of the strangely scored and eerie slow movement, possibly derived from some sketches for the witches' scene in an operatic setting of Shakespeare's *Macbeth* that never fully eventuated. There are no traces of ghosts in the other two movements. The first movement bursts open with a bold scalic motion, broken up by wide, rising leaps, before giving way to a beseeching lyrical melody passed amongst the instruments. The finale reignites the optimism and energy of the opening *Allegro*, bringing the entire work to a joyful, boisterous close

JOHN PSATHAS (1966-)

Corybas (2011)

Corybas is the first of two companion works written by New Zealand composer John Psathas, for piano trio. Both *Corybas* and *Aegean* were commissioned by Ian Graham, as a birthday gift for his wife, Agi Lehar-Graham, and in recognition of the New Zealand Chamber Soloists Piano Trio.

The piece opens with the piano setting up a repetitive odd-metered groove, upon which the violin and cello layer long, mournful drone notes. They sink in and out of the piano's texture, building momentum through syncopated accents and uniting for dramatic phrases. With each rising wave the string melodies grow more decorative, finally reaching a thunderous arrival point with the inclusion of the piano's bass register. *Corybas* winds down through lighter restatements of the opening material, with the original groove reimagined in a higher register.

ERNST VON DOHNÁNYI (1877-1960)

Sextet in C for piano, strings and winds, Op. 37 (1935)

- I. Allegro appassionato
- II. Intermezzo: Adagio
- III. Allegro con sentimento
- IV. Finale: Allegro vivace, giocoso

Hungarian composer, pianist and conductor Erno Dohnányi published most of his compositions under a German form of his name, Ernst von Dohnányi. He was a champion of Hungarian music and a driving force behind the genre during the early decades of the 20th century. He composed his *Sextet in C for piano, strings and winds* in 1935, following a bout of thrombosis. The work itself is larger than life, the unusual scoring generating a huge, quasi-orchestral sonority.

The first movement opens with an orchestral sound; the horn sounds a commanding opening theme over heavy piano chords and rolling cello arpeggios. The second theme is introduced by the viola just a few moments later. The two contrasting melodies present their arguments with rigour and clarity, working towards a bold ending. The *Intermezzo* brings with it a completely different mood, beginning and ending with soft, chorale passages. They bookmark a central section of more dramatic character, marked in the score "in the manner of a march." The third movement opens with an elegant clarinet solo, setting the mood for a piano entry marked *dolce* and *tranquillo*. This gives way to a Presto that accelerates and rushes into the spirited *Finale*. Often called a jazz parody, two jaunty themes dance along in high spirits until the horn call from the beginning returns, driving the Sextet to an emphatic conclusion.

CONCERT SIX // SOUTHERN CROSS SOLOISTS

JOHANN SEBASTIAN BACH (1685-1750)

Flute Sonata in G minor, BWV 1020 (before 1735)#

- I. Allegro
- II. Adagio
- III. Allegro

The Sonata in G minor, BWV 1020, is traditionally attributed to Johann Sebastian Bach. It is almost certainly not a work by J.S. Bach, but may, however, have been composed by his son, C.P.E. Bach. It is still one of the gems of 18th century flute literature, and an elegant piece of late-Baroque chamber music. It is constructed in three movements, following the traditional fast-slow-fast structure.

The first movement features an energetic theme introduced by the harpsichord, briefly taking on a more spacious form when the flute enters. The melody in the second movement grows out of many long-held tones. The third movement is another strong Allegro, occasionally breaking out into a peculiar repetitive motif.

CLAUDE DEBUSSY (1862-1918)

Sonata for cello and piano, L. 144 (1915)+

- I. Prologue. Lent
- II. Sérénade. Modérément animé
- III. Finale. Animé

In 1914, Debussy set out to write a set of six sonatas for various instrumentations, in homage to the French composers of the 18th century. By the time of his death, in March 1918, only three of the six sonatas had been completed. The Sonata for cello and piano was the first, composed in 1915, and is in three movements.

The first movement begins with an introductory fanfare from the piano, and relies on a specific melodic and rhythmic figuration originating from French Baroque music. The cello introduces a theme that takes its character from the laments of Baroque opera, and alternates between minor and major tonalities. The second movement makes great use of the cellist's pizzicato, which apparently came as a great shock to the Parisian audiences of Debussy's time. The animated Finale follows on directly. It builds to several climaxes, only to have each one fall away in one of Debussy's favourite musical strategies, before concluding in a flurry of percussive energy.

JOE CHINDAMO (1961-)

Sanctuary (2017)~

Joe Chindamo is an Australian pianist, routinely described as one of the best jazz pianists in the world. He is also a talented composer, working in the genres of concertos, chamber music and film music. He has been commissioned to compose and arrange for chamber ensembles including ACACIA Quartet, the Freshwater and Seraphim Trios, and the Flinders Quartet.

Sanctuary was composed in 2017, for solo oboe, solo cor anglais and string orchestra. It was commissioned by Andrew and Renata Kaldor, and performed for the first time by married couple Diana Doherty and Alexandre Oguey (Sydney Symphony Orchestra) with Camerata – Queensland's Chamber Orchestra. It is a very personal work for Chindamo and is a moving commentary on the plight of refugees.

This version of *Sanctuary* features solo oboe and solo clarinet.

INTERVAL

ROBERT SCHUMANN (1810-1856)

Adagio and Allegro, Op. 70 (1849)^

Schumann composed his *Adagio and Allegro* during the most productive year of his career. Inspired by the new valve horn that had recently come into use, Schumann was eager to explore the possibilities the instrument presented. One of his goals at the time was also to create significant, meaningful music that amateurs could use to further their skills. The *Adagio and Allegro* was one such work, but is actually a very technically demanding piece. The *Adagio* takes advantage of the valve horn's ability to play precise semitone notes. It is a wistful melody, requiring good stamina to sustain the long, lyrical phrases. The *Allegro* is bright and vigorous, utilising the full range of the horn in dazzling figures that alternate with more poetic, melodic moments reminiscent of the *Adagio*.

SERGEI RACHMANINOFF (1873-1943) arr. Rotar

Rhapsody on a Theme of Paganini, Op. 43 (1934)*

The *Rhapsody on a Theme of Paganini* is a set of 24 variations for solo piano and orchestra, using Paganini's *Caprice No. 24* as the main theme. It is perhaps one of Sergei Rachmaninoff's most ambitious compositions, considering that the theme he chose to use had already been used by other notable composers. While it consists of only one movement, there are three distinct sections to the piece which provide a fast-slow-fast structure reminiscent of a piano concerto.

The piece opens, not with the theme on which it is based, but with a short introduction containing fragments of the theme. It leads into the first variation, and it is only after this variation that the theme is introduced properly. It is played largely by the strings, with the piano adding single notes to the melody. From that point forward the piano leaps into the spotlight, sharing it with the orchestra on occasion in some of the following variations. They are lively and light until the sixth, which slows in tempo. The seventh variation is a dramatic change in mood, introducing the *Dies Irae* theme that appears in many of Rachmaninoff's major compositions. The *Dies Irae* appears in the following three variations as well, leading into the 11th and the beginning of the slower section of the work. The 11th and 12th variations are delicate and subdued; in Rachmaninoff's own words, transitioning to the "realm of love". The piece becomes more lively from the 13th variation onwards, preparing for the climactic 18th variation: a romantic nocturne based on an inversion of the original theme.

The last six variations can also be considered the last 'movement' of the work, making up a colourful and unexpected finale. Rachmaninoff reintroduces the main Paganini theme, an indication that the piece is drawing to a close. The final variations build toward a dramatic conclusion, but in one last twist, the piano ends the piece on its own.

CONCERT SEVEN // SINFONIA CONCERTANTE

WOLFGANG AMADEUS MOZART (1756-1791)

Sinfonia Concertante for Four Winds in E-flat major, K. 297b (1778)*

I. Allegro

II. Adagio (Andante)

III. Andantino con variazioni

The origins of Mozart's *Sinfonia Concertante for Four Winds* are shrouded in mystery. During a trip to Paris in 1777-1779, Mozart wrote to his father to say he was composing a new piece, a sinfonia concertante for solo flute, oboe, bassoon and horn. Scheduled for performance on April 12, 1778, the work was lost when it was sent away for copying. Mozart considered this to be a Parisian plot against him, but reassured his father that he could recreate the music from memory. Whether the existing *Sinfonia Concertante for Four Winds* is that same work is uncertain. The manuscript was discovered nearly a century later, not written in Mozart's handwriting and with solo clarinet instead of flute. The work might not even be Mozart's; it does, however, exhibit many of the characteristics of his Paris style.

The opening *Allegro* features several fine melodies, with three *Allegros* of the principal and secondary themes; first by the orchestra, and then twice by the solo quartet. A composed cadenza leads into a coda. The second movement is an expansive *Adagio*, with gentle exchanges of reflective, romantic lyricism. The *Finale* is a set of virtuoso variations based on the movement's opening, bouncy theme. There are ten in total, divided by decorative orchestral ritornelli.

WOLFGANG AMADEUS MOZART (1756-1791)

La finta giardiniera, K. 196 (1775)

Act 1, No. 2 – “Se l'augellin sen fugge”

Act 3, No. 26 – “Va pure ad altri in braccio”

La finta giardiniera, or “The Pretend Garden-Girl”, is Mozart's eighth lyric work and was composed when he was just 18. Mozart later converted the Italian-language opera into a German Singspiel, *Die Gärtnerin aus Liebe*, in 1780. Until the 1970s, when a complete copy of the Italian version was discovered, the German translation was the only known complete score. Taking place in three acts, the opera follows Count Belfiore and the Marchioness Violante Onesti, who were lovers until Belfiore stabbed Violante in a fit of rage.

The story begins with Violante and her servante Roberto, disguised and working for the town's Mayor. Violante hears the Belfiore has become engaged to the Mayor's niece. Belfiore tells his fiancee, Arminda, that he still loves Violante. Arminda conspires to abduct Violante. When Violante is found, she and Belfiore both lose their minds, believing themselves to be Greek gods. When they regain their senses they fly into each other's arms, Violante forgiving Belfiore. Arminda returns to her spurned suitor and Roberto finds love with Serpetta, another of the Mayor's servants.

WOLFGANG AMADEUS MOZART (1756-1791)

Sinfonia Concertante in E-flat major, K. 364 (1779)~

I. Allegro maestoso

II. Andante

III. Presto

The *Sinfonia Concertante in E-flat major* was composed in 1779, most likely in Salzburg, during Mozart's tour of Europe. One of three works Mozart composed in the genre, it is considered his most successful realisation. It is a veritable masterclass in the techniques of a European ensemble, something Mozart witnessed first hand during his travels.

The work is composed for solo violin and solo viola, with an orchestra of two oboes, two horns, and strings. While set in E-flat major, Mozart actually wrote the solo viola part in D major, calling for the instrument to be tuned a semitone higher. This was likely done to give the instrument a more brilliant tone, to avoid being overshadowed by its violin companion. Today, this performance practice uncommon and is mostly used on period instruments.

The piece begins with a majestic first movement. Constructed on a grand scale, the themes are more symphonic in scope, but fit the soloists well. Both soloists are equals, sharing in the decoration and technicality. The *Andante* is profoundly meaningful, featuring a poignant dialogue between the two soloists. The *Presto* finale is a lively rondo. The soloists dancing in out of several themes, but ultimately return to the joyous rondo melody.

CONCERT EIGHT // INTRIGUING JOURNEYS

Making his debut at the Bangalow Music Festival is former ABC Classic FM presenter **Phillip Sametz** for *Intriguing Journeys*. Phillip will chat with acclaimed guitar soloist **Karin Schaupp** and the magnificent **Orava Quartet**, as they have a behind-the-scenes discussion about their lives and musical journeys, with performances of works by Monteverdi, Vivaldi, Mendelssohn and Kilar.

CONCERT NINE // SCHEHERAZADE

ANTONIO VIVALDI (1678-1741)

Concerto for Two Cellos in G minor, RV 531

I. Allegro

II. Largo

III. Allegro

Antonio Vivaldi was an Italian composer, virtuoso violinist, teacher and priest, and is widely recognised as the master of the Baroque instrumental concerto. He composed hundreds of concertos, for the violin and a variety of other instruments, as well as sacred choral works and operas. Despite his large catalogue of works, Vivaldi only composed one concerto for two cellos. In all likelihood it was written, as so many of his concertos were, for the all-girl orchestra of the Ospedale della Pietà, where he worked as a Catholic priest for close to forty years.

The *Concerto for Two Cellos in G minor* follows the traditional structure of the time. It is a three-movement work, accompanied by string orchestra and bass continuo. It was found in a collection of manuscripts held by the National Library of Turin, and there are no clues as to when it was composed. It begins with the soloists announcing their presence through an energetic, cadenza-like opening, leading into the first Allegro movement. The soloists often harmonise with each other, and at other times respond to each other in canonic imitation. Vivaldi's masterful orchestration allows the soloists to be heard clearly throughout a grave, soulful Largo, before another frenetic, extroverted Allegro concludes the concerto.

NIKOLAI RIMSKY-KORSAKOV (1884-1908) arr. Rotar

Scheherazade, Op. 35 (1888)*

I. The Sea and Sinbad's Ship

II. The Kalandar Prince

III. The Young Prince and the Young Princess

IV. Festival at Baghdad

Rimsky-Korsakov began his compositional career as an amateur, with very little formal training, but soon rose to become known as a master of orchestration. Several of his orchestral compositions are considered staples of the classical music repertoire today. The most well-known ones, perhaps the finest he produced, are programmatic in nature; the music is determined by a painting, the plot or characters in a story, or by events reported through another non-musical source.

Scheherazade falls into this category, and is an example of his frequent use of fairy tales and folk subjects as inspiration. It is specifically based on *The Tales of the Arabian Nights*, or *One Thousand and One Nights*, in which the Sultan, discovering his wife's infidelity, has her executed. In his bitterness and grief, he decides that all women are the same; he falls into a cycle of continuously marrying, only to execute his new wife the next morning. Eventually he comes to marry Scheherazade. On the night of their marriage, Scheherazade begins to tell the Sultan a tale but does not end it. The Sultan postpones her execution in order to hear the conclusion, and that night, after finishing the tale, Scheherazade begins a new one. Eager to hear the conclusion of this new tale, the Sultan postpones her execution once more. Thus a pattern begins, going on for one thousand and one nights. Different versions of the story detail different endings, but all conclude the same way: the king gives his wife a pardon and spares her life. In Rimsky-Korsakov's orchestration of the story, each movement depicts one of the many tales that Scheherazade told to the Sultan.

The first movement, “The Sea and Sinbad’s Ship”, introduces the two melodic motifs that represent Scheherazade and the Sultan throughout the symphonic suite. The Sultan is represented by a majestic, heavy, lower brass and bass strings motif, whilst Scheherazade is symbolised by a solo violin. The movement rises and falls, much like the sea from which it takes its name, alternating bold, climactic passages with more sedate, delicate passages, as the Sultan calls for his newest wife to entertain him.

“The Kalandar Prince” opens with Scheherazade’s sinuous, soaring theme, which gives way to more animated, lyrical solos, first played on bassoon and then oboe. These solos lead into a march-like reiteration of the same melodic idea, providing the first hints of urgency in the movement. This urgency is deceptively waylaid, before the movement erupts with a frantic energy that lasts until the very end.

The third movement, “The Young Prince and the Young Princess”, is a nostalgic interlude that many have interpreted as a story of young love, but this is not necessarily the case. A flowing main theme, representing the Prince, interacts with a brief counter-subject introduced by the clarinet. Rimsky-Korsakov himself suggested that the central allegretto symbolised the Princess, being carried on a palanquin. It is a whimsical movement, full of contrasting woodwind solos, and leads into the dramatic finale.

Mirroring the first movement, “Festival at Baghdad” opens with the Sultan’s theme; impatient, but far less foreboding. Scheherazade’s response, this time, is more animated. The fourth movement exemplifies Rimsky-Korsakov’s mastery of orchestration and theme and variation. The piece builds manically, only for the scene to cut to Sinbad’s Ship. In the stunned calm that follows a ferocious storm, the Sultan and Scheherazade’s themes come together for the first time, finally at peace with one another.



KARIN SCHAUPP
(guitar)

Karin Schaupp is an internationally regarded guitarist performing widely on the international stage as a recitalist, concerto soloist and festival guest. Critically acclaimed, Karin's playing is held in high esteem by audience and peers worldwide. Her unique stage presence and passionate performances have inspired composers to write works uniquely for her. Combining her formal education in both music and acting, her great loves, Karin starred in some 150 performances of Lotte's Gift, a play written for her combined talents by the renowned Australian playwright David Williamson. The work enjoyed a four-week season following its international premiere at the Edinburgh Festival Fringe in 2009. Other performance highlights include concertos with the London Philharmonic Orchestra in London's Royal Festival Hall, the Springfield Symphony Orchestra (USA), the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, and performances at the 2018 Commonwealth Games Closing Ceremony, World Expo (Aichi, Japan), Hong Kong Arts Festival, and APEC Summit in Sydney, Australia, and her 2013 International Concert Season tour with Pavel Steidl for Musica Viva Australia. Karin is Head of Classical Guitar at the Queensland Conservatorium, Griffith University, Brisbane.



**NZ CHAMBER
SOLOISTS**

The New Zealand Chamber Soloists have performed internationally and regularly throughout New Zealand since 2006 and maintain a year-round active performance schedule. The core group is a piano trio combining the talents of Katherine Austin (piano), Lara Hall (violin), and James Tennant (cello). The ensemble has welcomed many renowned New Zealand musicians and composers under the New Zealand Chamber Soloists' banner, and for the 18th Bangalow Music Festival, 2019 (BMF), leading New Zealand violinist, Amalia Hall returns having featured as a soloist in the 17th BMF, 2018. She takes the place of sister Lara whilst on maternity leave. The New Zealand Chamber Soloists are dedicated to presenting classical music as a spontaneous and vivid experience, one in which the audience and performers are connected through the universal language of music. Since inception, the New Zealand Chamber Soloists have celebrated the unique voice of New Zealand's new generation of composers, alongside the works of the classical and 20th century traditions. The group have brought a unique blend of virtuosity, colour and a full-on, spontaneous energy to music old and new.



PHILLIP SAMETZ
(interviewer)

After his first broadcasts on 2MBS-FM (now Fine Music 102.5) Phillip appeared on all the major ABC radio networks, as a writer, presenter and producer. On ABC Classic FM, between 2014 and 2018, he presented Screen Sounds, Sunday Recital, Classic Breakfast and many live concert broadcasts. His writing has appeared in Limelight, The Sydney Morning Herald, The Australian, The Australian Financial Review and the Screen Australia blog. Phillip is the Alumni Co-ordinator at ANAM (Australian National Academy of Music.) He has also worked in Communications roles for the Melbourne Symphony Orchestra, Opera Australia and the Sydney Symphony. He is Director and vocalist of the swing band The Mell-O-Tones, who perform regularly at the Hayden Orpheum Cinemas in Cremorne, Sydney.



ORAVA QUARTET

The Orava Quartet founded in 2007 by brothers Daniel Kowalik (violin) and Karol Kowalik (cello), Thomas Chawner (viola), and joined in 2011 by David Dalseno (violin), is one of the most exciting string quartets of its generation. Known for their passionate performances, Daniel, David and Thomas play violins by contemporary American luthiers David Gusset and Ryan Soltis, and Karol, a French, 19th century cello. Orava Quartet has performed in Canada, the United States, the UAE, China, Hong Kong, Singapore, the Philippines and for Queen Sofia of Spain and Pope Benedict XVI. Graduate Quartet-in-Residence at the University of Colorado (USA), they worked closely with world-renowned Takács Quartet and were selected as part of New York city's Juilliard String Quartet Seminar, touring the US extensively. Their Australian debut for VIVID Festival was at the Sydney Opera House and they won two major awards at the 2013 Asia Pacific Chamber Music Competition. They have performed alongside Camerata - Queensland's Chamber Orchestra, as Quartet-in-Residence and at major festivals including the Australian Festival of Chamber Music and Huntington Estate Music Festival; the BBC Proms; Queensland Music Festival, Melbourne Festival, Musica Viva Festival, Brisbane Baroque, and more.



CHRISTOPHER DRAGON (conductor)

Christopher Dragon began his conducting studies in 2011, was a member of the prestigious Symphony Services International Conductor Development Program (Australia) and tutelage with distinguished conductors including Leonid Grin, Paavo and Neeme Järvi, Fabio Luisi and conducting pedagogue Jorma Panula. He is currently in his fourth season as Associate Conductor of the Colorado Symphony. He previously was Assistant Conductor with the West Australian Symphony Orchestra for three years, working closely with Principal Conductor Asher Fisch. Christopher works regularly in Australia and has guest conducted the Sydney, Melbourne, Adelaide and West Australian Symphony Orchestras. His 2015 debut performance at the Sydney Opera House with Josh Pyke and the Sydney Symphony Orchestra was released on album by ABC Music and won an ARIA in 2016. International guest conducting includes the Orquestra Sinfônica de Porto Alegre (Brazil), the San Diego Symphony Orchestra and the New Zealand Symphony Orchestra. Christopher has conducted at numerous festivals including the Breckenridge and Bangalow Music Festivals. In 2016 he conducted Wynton Marsalis' Swing Symphony as part of the Perth International Arts Festival alongside Wynton Marsalis and Jazz at the Lincoln Center Orchestra.



VICTORIA SAYLES (violin)

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Victoria Sayles graduated with First Class Honors from the Royal College of Music, London and today enjoys a broad international career playing her 2013 Joachim Schade Violin, Leipzig, in solo, chamber and orchestral concerts across the globe. Concert positions held include: Associate Leader of the Royal Liverpool Philharmonic Orchestra (2011-14), London Mozart Players, Scottish Chamber Orchestra (2007-2009) and Concertmaster at Santiago Opera House, Chile (2007). A guest concertmaster with Bergen Philharmonic, BBC Scottish Symphony, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, Royal Philharmonic, Swedish Radio Symphony, Trondheim Symphony Orchestras, guest co-leader of the Philharmonia Orchestra, and regular guests as Section Principal at Royal Opera House, The Philharmonia, the London Philharmonic Orchestra and the Western Australian Symphony Orchestra. As a chamber musician Victoria's performances include; Southern Cross Soloists, Chamber Music New Zealand, North York Moors Festival (UK), Oxford May Music Festival (UK), Australian Festival of Chamber Music, Grindelwald Chamber Series (Switzerland) and many others. As a solo artist Victoria has won the Countess of Munster Musical Trust Recital Scheme (2009-11) and Selected Artist for Making Music Recommended Artists (2012-13).



JAMES WANNAN
(viola)

James Wannan studied viola with Alice Waten in Melbourne and viola d'amore in Vienna with Marianne Rónez, exploring his passion for music, from ancient to contemporary, on a number of instruments. In 2015, James performed as violin soloist in Elliott Gyger's opera *Fly Away Peter*, featured at the Melbourne Festival; recorded a CD of music by Jack Symonds; collaborated on five Australian premieres and toured to China with the Sydney Symphony. As a soloist, James has worked with the Melbourne Chamber Orchestra, the Tasmanian Symphony Orchestra, and the Melbourne Symphony Orchestra. He has performed as a viola d'amore soloist in festivals in Austria and Germany, as well as guest principal viola with the Hong Kong Philharmonic Orchestra. As principal viola of the Asia Pacific United Orchestra, he toured Europe; as principal violist with the Melbourne Chamber Orchestra, and as guest principal viola, performed with the Hong Kong Philharmonia Orchestra. Recently, he premiered a new viola d'amore concerto at the Bendigo New Music Festival.



**DOUGLAS
RUTHERFORD**
(double bass)

Though his first instrument was the cello, Douglas upgraded to the double bass at the age of 10, influenced by his two older brothers who also learned the bass in high school. During his studies at the University of Melbourne and the Australian National Academy of Music, Douglas was principal bass of the Australian Youth Orchestra for five seasons, an emerging artist with the Australian Chamber Orchestra, and a fellow with the Sydney Symphony. Currently living in Brisbane, Douglas plays with a number of local and international orchestras, including the Queensland Symphony and Malaysian Philharmonic. Last year he toured throughout Europe with *Corpus Medicorum* and the Cologne Chamber Philharmonia.



ADAM MIKULICZ
(bassoon)

Originally from Melbourne, Adam began his study on the bassoon at the age of 12. He is a graduate of both the Victorian College of the Arts and the Australian National Academy of Music. His teachers there included Matthew Wilkie and Elise Millman. Further study took Adam to Switzerland where he took lessons with the Principal Bassoon of the Munich Philharmonic, Lyndon Watts. In 2009, Adam won the position of Associate Principal Bassoon in the West Australian Symphony Orchestra (WASO) and relocated to Perth in early 2010. Since then he has acted as Principal bassoon for WASO's 2014 and 2017 seasons. Still in demand outside Western Australia as an orchestral and chamber musician, Adam has held guest positions with Melbourne Symphony Orchestra, Southern Cross Soloists and most recently, the Australian World Orchestra. (bassoon)



RICHARD FOMISON
(trumpet)

Richard Fomison studied the trumpet at the Royal Academy of Music under the tuition of Ray Allen, Paul Archibald, Robert Farley and David Staff (natural trumpet). Engagements have included performances with the Philharmonia, City of London Sinfonia, Trafalgar Ensemble, Gabrielli Consort, Florilegium, Ex Cathedra, Academy of Ancient Music, Orchestra of the Age of Enlightenment, Kings Consort, Freiburg Baroque Orchestra, Armonico Consort, Drottingholm Baroque, Belmont Ensemble of London, Australian Chamber Orchestra and Deutsche Kammerphilharmonie Bremen. Whilst being in demand as a freelance modern trumpet player, Richard is also a specialist on the Baroque Trumpet and has been invited as Principal Trumpet to perform with Canadian based group Tafelmusic, Santa Fe Baroque Orchestra (New Mexico), Le Concert Lorrain and recorded Bach's B Minor Mass with the Leipzig Baroque Orchestra in partnership with the famous Thomas Kirche Boys Choir.



TANIA FRAZER
(oboe)

Born in Australia, Tania Frazer completed both her undergraduate and postgraduate degrees at the Guildhall School of Music in London on full scholarship. Tania has performed as Principal Oboe with the Schleswig-Holstein Music Festival Orchestra under Lorin Maazel, Rostropovich and Solti; the Israel Philharmonic Orchestra under Zubin Mehta and Valery Gergiev; the Royal Scottish National Orchestra; the New Zealand Symphony; the Jerusalem Symphony; Stavanger Symphony in Norway; the Montreal Chamber Orchestra and was Principal Cor Anglais of the Sydney Symphony Orchestra. Tania held the position of Principal Oboe with the Israel Opera in Tel Aviv, and from 2004-2008 was Principal Oboe with the Australian Chamber Orchestra, often performing as a soloist, including alongside Dawn Upshaw on their 2006 European tour. Tania won first prize at the Coleman International Competition in Los Angeles, the Queen Elizabeth Silver Jubilee Award in London, the Australian Foundation in London Award, the Philharmonia Orchestra's Martin Award (UK) and is featured in the Who's Who in recognition of her contribution to the arts. Tania regularly performs as a soloist, chamber musician and Artistic Director throughout Australia and internationally, and lectures in oboe at the University of Queensland. As Southern Cross Soloists' Artistic Director, Tania has been the Musical Director of many productions including *The Red Shoes* (2014) and *The Host* (2015) with Expressions Dance Company and *Invisible Me* for QPAC's 2012 Out of the Box Festival, and in 2015 was guest musical director with the Daejeon Philharmonic Chamber Music Series in South Korea.



ALAN SMITH
(violin)

Alan Smith completed postgraduate studies at the Robert Schumann Institute in Dusseldorf. He has had extensive experience as a Concertmaster, both within Australia and overseas, and has been a soloist with the Adelaide, Melbourne and Queensland Symphony Orchestras as well as appearing in various chamber music ensembles in Australia and Europe. Alan teaches part-time at the Queensland Conservatorium Griffith University and is also a regular tutor for the Conservatorium orchestras as well as the Queensland Youth Symphony. He plays a violin made by Jose Contreras in 1770.

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ASHLEY SMITH
(clarinet)

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Clarinetist Ashley William Smith has emerged as one of Australia's most internationally demanded young musicians. The current Churchill Fellow, Ashley is a laureate of two of Australia's most prestigious prizes for classical musicians, the 2012 Music Council of Australia Freedman Fellowship and the ABC Symphony International Young Performer Award (other instrument category). Ashley is currently Assistant Professor at the University of Western Australia where he is the Head of Woodwind and Contemporary Performance. Internationally, Ashley has performed throughout the USA and Asia including performances with Bang on a Can, the Chamber Music Society of the Lincoln Center, the Kennedy Center and the Beijing Modern Music Festival. In 2014 Ashley's international engagements included performances in the USA with Chamber Music Northwest. Domestically, Ashley has performed as a soloist with several of Australia's major orchestras. In 2014 he appeared as a soloist with the West Australian Symphony Orchestra in a new concerto by Lachlan Skipworth. Ashley is a Fellow of the Australian National Academy of Music and a graduate of the University of Western Australia and Yale University. At each institution Ashley received prizes as the most outstanding performance graduate.



LINA ANDONOVSKA
(flute)

Lina Andonovska leads a diverse career as soloist, chamber musician, orchestral player, collaborator and educator. Quickly gaining recognition internationally as a fearless and versatile artist, she has collaborated and performed with Crash Ensemble (Ireland), Australian Chamber Orchestra, Shara Worden (My Brightest Diamond), s t a r g a z e, Southern Cross Soloists and Eighth Blackbird (USA). She is critically acclaimed for her interpretation of new music, having closely collaborated with Louis Andriessen, Brett Dean, Ann Cleare, Donnacha Dennehy, Michael Gordon, David Lang, Thomas Ades, Anthony Pateras and Nick Roth. Rolling Stone Magazine hailed her performance of BunChing Lam's piccolo concertino at the Bang On A Can Summer Festival as "superbly played, (ranging) from sustained 'somebodypleasegetthatteakettle' squeaks to the flit and flutter of its beautifully lilting trills..." Recent performance credits include the European premiere of Dean's flute concerto 'Siduri Dances' with the Deutsches Kammerorchester, recitals at the Tokyo Experimental Festival, and guest appearances with s t a r g a z e across Germany. In the 2017/2018 season, she joined the Malaysian Philharmonic Orchestra and Southern Cross Soloists as Guest Principal Flutist, as well as performing the latest opera by Dennehy/Walsh with Crash Ensemble.



ALEX RAINERI
(piano)

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Twenty-six-year-old Australian pianist Alex Raineri, described by Limelight Magazine as "a soloist of superb skill and musicality", is currently based in Brisbane and is an active recitalist, concerto soloist and chamber musician. International performances include tours of California, South-East Asia, United Kingdom, New Zealand, Germany and Austria. Nationally, he is regularly broadcast on ABC Classic FM and the MBS Networks and has performed concertos with the Queensland, Tasmanian, Darwin and West Australian Symphony Orchestras, Southern Cross Soloists, Orchestra Victoria, Four Winds Festival Orchestra, Bangalow Music Festival Orchestra and the Queensland Pops Orchestra. Alex has won a number of major competitions including the Kerikeri International Piano Competition, Australian National Piano Award, Australian National Academy of Music (ANAM) Concerto Competition, Michael Kieran Harvey Scholarship and others. Some chamber partnerships include performances with Andreas Ottensamer, Sara Macliver, Natalie Clein, Greta Bradman, Kathryn Stott, Slava Grigoryan, Brett Dean, Opera Queensland and Expressions Dance Company. Alex's mentors have included Leah Horwitz OAM, Timothy Young, Stephen Emmerson and Genevieve Lacey. He is currently undertaking a Doctor of Musical Arts program at the Queensland Conservatorium of Music (Griffith University) and is an alumni and fellow of the ANAM.



BLAIR HARRIS
(cello)

Blair is a highly regarded solo cellist and chamber musician, known particularly for his strikingly individual interpretations and innovative collaborative projects. Blair is passionate about the creation and performance of new music. He is a member of Ensemble Offspring, one of Australia's leading contemporary music groups, and prior to this enjoyed many years performing with Syzygy Ensemble. His work with these award-winning groups has seen the commissioning and performance of more than 60 new works by Australian composers. Blair is in no way defined by this genre and takes pleasure interpreting the works of all epochs, especially with his acclaimed duo partner, pianist Caroline Almonte. Over his career he has worked with numerous chamber music ensembles including the Australian String Quartet, Streeton Trio, Inventi Ensemble and the Melbourne Chamber Orchestra. As a soloist Blair has performed with the Melbourne Symphony Orchestra and Orchestra Victoria on numerous occasions. Blair is currently guest principal cello of the Auckland Philharmonia Orchestra, and is on contract with the Australian String Quartet for numerous performances throughout 2019. Blair performs on a cello crafted by Giovanni Battista Guadagnini, Piacenza, circa 1743. It is on loan from UKARIA and was purchased through the generosity of its donors.



ALEX MILLER
(french horn)

Alex Miller completed his Bachelor of Music at the Queensland Conservatorium of Music in 2015, and was appointed Tutti Horn of the Adelaide Symphony Orchestra in 2016. In May 2018, Alex was appointed as the Associate Principal Horn of the Queensland Symphony Orchestra. As a freelance artist, he has played principal and tutti horn with a number of major Australian orchestras including the Adelaide Symphony Orchestra, the Queensland Symphony Orchestra, the Tasmanian Symphony Orchestra, and the Canberra Symphony Orchestra. Alex has also appeared as a soloist on several occasions, having performed concertos by Strauss, Mozart, Haydn, and Schumann with orchestras including the Queensland Symphony Orchestra, the Queensland Youth Orchestra, and the Burnside Symphony Orchestra. During his studies at the Conservatorium, he played principal horn with the Australian Youth Orchestra and the Queensland Youth Orchestra, and toured internationally with both ensembles.



JOHN ROTAR
(composer-in-residence)

Growing up in a musical family, John started piano at the age of six, and composition at nine, and at twelve had his first orchestral work performed by the Bundaberg Youth Orchestra. Since then John has had his works performed and commissioned by the Queensland Symphony Orchestra, Southern Cross Soloists, Australian Youth Orchestra, Queensland Youth Orchestras, Flinders String Quartet, UQ Symphony Orchestra, Southern Cross Voices, among others, and has garnered such awards as the 2013 Queensland Wagner Society National Composition Prize, the 2014 Fanfare Artology Prize, 2015 Percy Briar Memorial Prize, and the 2016 Jean Bogan Youth Prize. Since 2013, John has worked as an arranger with the Southern Cross Soloists on a number of projects including their QPAC subscription concerts and Bangalow Music Festival concerts, as well as their ballet collaborations with Expressions Dance Company. John is currently undertaking his doctorate studies in composition at the University of Queensland.



**XENIA PUSKARZ
THOMAS**
(mezzo soprano)

Brisbane born mezzo-soprano Xenia Puskarz Thomas began her formal studies with her mentor, internationally renowned soprano Margaret Baker Genovesi, at 16 years of age. She continued her training with Dr Margaret Schindler at the Griffith University Queensland Conservatorium. In 2018, Xenia was awarded a Bachelor of Music with first class honours, and the University Medal for Academic Achievement. Xenia is the recipient of the 2019 Amelia Joscelyne Scholarship for the Melba Opera Trust. Competition successes in 2018 include winning the Tinkler Encouragement Award at the IFAC Handa Australian Singing Competition, and the Opera Foundation for Young Australians Lady Fairfax New York Scholarship, which she will undertake in October this year. Recent professional engagements include performing with the Southern Cross Soloists and the Camerata of St John's in the Tyalgum Music Festival, and in their Helpmann nominated Home concert. Xenia was also invited to represent Australia in the 2017 China-Australia Film Festival in Wuhan, China. Xenia is passionate about continuing opera's 400-year-old traditions and making this genre accessible for all ages. Margaret Schindler Vocal Scholarship Recipient 2018/19.



JEMIMA DREWS
(flute)

Jemima Drews loves vibrant flute playing and large symphonies. Currently in her third year of study at the University of Queensland, she is the 2019 winner of the James Carson Memorial Prize. She is a Next Gen Artist with the Southern Cross Soloists and in 2018 was invited to perform with Dots and Loops as a fellow for the Liminality Festival. Jemima's favourite music is orchestral, and she currently performs as Principal Piccolo for the Queensland Symphony Orchestra and as Principal Flute for the UQ Symphony Orchestra. This August, Jemima is very excited to perform a concerto with the Brisbane Symphony Orchestra.

2019 ADFAS Byron Young Musician Award Recipient

2019 SXS Next Gen Artists

Islay Piano Trio: Rollin Zhao (violin), Daniel Chiou (cello) and Caleb Salizzo (piano)
Undine Duo: Jemima Drews (flute) and Katya Willett (flute)
Sunrise Quartet: Helena Wang (violin), Ann Carew (violin), Liam Mallinson (viola) and Rory Smith (cello)



SCOTT MULLEN
(actor)

Melbourne-born Scott Mullen has performed extensively with the Australian Ballet and the Australian Conservatoire of Ballet (ACB) as a Guest Artist over the last 20 years and has successfully completed the National Institute of Dramatic Arts (NIDA) professional Actors Studio Course. His career also extends to Arts Management and Education. Scott's educational leadership experience has spanned primary and secondary schools and he is national and international curriculum consultant. He has a Bachelor of Education and a Masters in School Leadership from Monash University, and is currently a School Principal in Melbourne, Victoria. It is with great pleasure that Scott joins the Southern Cross Soloists to perform in the 2019 Bangalow Music Festival.

BANGALOW FESTIVAL ORCHESTRA

First Violin

Alan Smith
Victoria Sayles
Rollin Zhao
Helena Wang

Second Violin

Daniel Kowalik
Helentherese Good
Clare Cooney

Viola

James Wannan
Graeme McKean

Cello

Blair Harris
Karol Kowalik
Daniel Chiou

Double Bass

Douglas Rutherford

Oboe

Tania Frazer
Owen Jackson
Gabrielle Knight

French Horn

Alex Miller
Debbie Jender
Adam Luff

Bassoon

Adam Mikulicz

BANGALOW ART PRIZE 2019

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BANGALOW ART PRIZE 2019 JUDGES



LINDY LEE

Lindy Lee is an Australian artist (born Brisbane 1954). Lee's practice explores her Chinese ancestry through Taoism and Ch'an (Zen) Buddhism – philosophies that see humanity and nature as inextricably linked. Symbolic gestures and processes that call on the element of chance are often used to produce a galaxy of images that embody the intimate connections between human existence and the cosmos. Lee's works are intentionally slow to impart their secrets. Rather than singular visual statements, they are thoughtful objects where meaning emerges from sustained meditation.

With a practice spanning over three decades, Lindy Lee has a well established reputation in Australia, and widespread international recognition, exhibiting in Canada, China, Hong Kong, Japan, Malaysia, New Zealand and Singapore. In the 1980s Lee studied at The Chelsea School of Art, London, UK and Sydney College of the Arts Australia. In 2001 she received her PhD in Fine Art from the University of New South Wales. Lee was also a senior lecturer at Sydney College of the Arts for over 20 years.

Lee is a founding member of Gallery 4A in Sydney's Chinatown. She is a former trustee of the Art Gallery of New South Wales, former board member of Artspace and Australian Centre of Photography, as well as a former president of the Asian Australian Artists Association and former deputy chair of the Visual Arts and Craft Fund, Australia Council. Her work is included in numerous major public and private collections throughout Australia, including Art Gallery of South Australia, Art Gallery of New South Wales, National Gallery of Australia and The University of Melbourne.



ALISON KUBLER

Alison Kubler has a double major in Art History from the University of Queensland, Australia, and a Masters in Post-war and Contemporary Art History from Manchester University, England.

Alison Kubler has over 20 years experience working as a curator in museums and galleries in Australia. She worked as Arts Adviser to Senator The Hon George Brandis, SC, the Federal Minister for the Arts and Sport in 2007. She has held full-time curatorial positions at QUT Art Museum and Gold Coast City Art Gallery, and in a freelance capacity developed programs for Art Gallery of South Australia amongst other institutions. Alison is a Member of the Council of the National Gallery of Australia, and a Board Director of the Museum of Brisbane, an Ambassador for the Institute of Modern Art, and an Ambassador for the Queensland Gallery of Modern Art.

Alison is a regular contributor to art journals and magazines such as Art Collector, MUSEUM, Manuscript, Neue Luxury and the Australian Financial Review Magazine on the subjects of art and fashion. Alison worked on the 2018 fashion and art program for the Sherman Centre for Culture and Ideas (SCCI).

She has taken on the role of Editor of VAULT as of May 2018. In November 2013 a book she co-authored with Mitchell Oakley-Smith entitled Art and Fashion in the Twentieth Century was published by Thames and Hudson UK, and has subsequently been translated into German and Japanese. As art curator Alison has worked as Associate Curator, the University of Queensland Art Museum and on major public art commissions such as the refurbishment of the Brisbane International Airport. At present she is a curatorial advisor to Urban Art Projects on the public art for the major Queens Wharf Brisbane Redevelopment. She has been a regular external assessor for the Australia Council Visual Arts Board. Alison also works as a sessional academic at QUT in the fashion studies department.

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Alex Miller image: Stephen Henry Photography

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Please contact the office for details on 07 3844 7260 or
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We look forward to hearing from you!



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