

QPAC & SOUTHERN  
CROSS  
SOLOISTS  
PRESENT

17



**One  
Thousand  
and One Nights**

3pm Sunday 18 June 2017  
Concert Hall, QPAC

17



JOHN KOTZAS  
CHIEF EXECUTIVE  
QPAC

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## MESSAGE FROM THE **CHIEF EXECUTIVE**

Welcome to QPAC for this performance by Southern Cross Soloists.

We are really proud to collaborate with Southern Cross Soloists, one of Queensland's most innovative and exciting chamber music ensembles. The Soloists bring together an eclectic mix of musicians from around the world to create stunning musical experiences. This concert is part of the QPAC Concert Series which takes place in the QPAC Concert Hall with both audience and players on stage together to create an intimate space, be immersed in the music and to see musicians at work up close.

Southern Cross Soloists is one of QPAC's Companies in Residence. Through this longstanding partnership, QPAC has worked with the Soloists to grow Queensland's vibrant live performance industry and extend the reach of their QPAC Concert Series to new audiences.

This afternoon's program will take you on a journey through the Middle East with some well-known, and well-loved pieces by Telemann, Bloch and Rimsky-Korsakov. A world premiere new work by local Queensland composer John Rotar is an exciting addition to this program. John was one of a select group of young composers whose work was used by Sydney Opera House to recall audiences to the theatre after interval. It is wonderful to see works by the next generation of Australian composers performed in our leading venues around the country.

I hope you enjoy this performance and look forward to welcoming you back to QPAC again soon.

## MESSAGE FROM THE ARTISTIC DIRECTOR

Welcome to our second QPAC concert for 2017: *One Thousand and One Nights*, named, of course after one of my all time favourite pieces, *Scheherazade*. We are very excited to perform this enchanting program for you today.

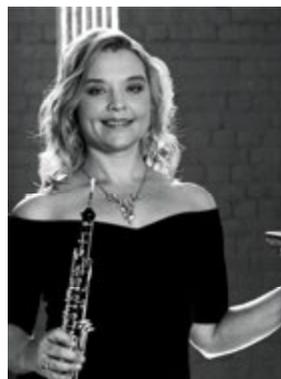
This program was inspired by the exotic melting pot of cultures in and around the Middle East and the unique flavours of the various, distinctive musical traditions. Having lived in Israel for many years myself, I was always amazed at the diverse mix of cultures that you experienced on a daily basis, from the souks with their extraordinary aromas of spices and smorgasbord of cuisines, to the nonstop bustle of life with Israelis from diverse backgrounds (Europe, Russia, Yemen, Iraq, Tunisia, Morocco) working side by side with Muslims, Bedouins, Christians, Armenians, Druze and Gypsies.

During the 18th century, this exotic vision of the Middle East, with its sense of seduction and atmosphere of mystique, became a major point of inspiration to writers, poets, painters and composers, creating the widely used art terminology: 'Orientalism'. 18th and 19th century audiences would rarely have travelled to these far away places, so they loved to hear tales of the wonders and magic of the orient that composers conjured up through their music.

Today we are very excited to be performing two new works written for Southern Cross Soloists: *Dances from The Wolf of Zhongshan* by John Rotar, and *Klezmer Dances* by Melbourne-based composer Michael Bakrnčev.

I'd also like to welcome back our SXS Next Gen Artists string quartet, the Meraki Quartet, as well as guest artists Monika Koerner (flute), Chris Haycroft (bassoon) and Angus Wilson (percussion).

Please sit back and enjoy a thrilling journey through the mystique of the Middle East.



TANIA FRAZER  
ARTISTIC DIRECTOR  
SOUTHERN CROSS  
SOLOISTS

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QPAC AND SOUTHERN CROSS SOLOISTS PRESENT

# SOUTHERN CROSS SOLOISTS

## One Thousand and One Nights

PROGRAM

TELEMANN

*Gypsy Sonata* TWV 42:d10

ROTAR

*Dances from The Wolf of Zhongshan*  
(World Premiere)

BLOCH\*

*From Jewish Life*

BAKRNČEV

*Klezmer Dances* (World Premiere)

RIMSKY-KORSAKOV\*

*Scheherazade* Op. 35

\*arr. ROTAR

TODAY'S CONCERT WILL LAST FOR APPROXIMATELY 90 MINUTES, WITH NO INTERVAL.

### WOULD YOU LIKE TO MEET THE ARTISTS?

We'd be delighted if you would join us in the Concert Hall foyer following this afternoon's performance.

## GEORG PHILIPP TELEMANN (1681 - 1767)

### *Gypsy Sonata* TWV 42:d10 (1740)

- I. Allegro
- II. Adagio
- III. Allegro
- IV. Presto

Telemann showed an aptitude for music at an early age. Facing opposition from his mother, who discouraged any musical activities, he studied and composed in secret until she relented. He was capable of playing the flute, violin, viola da gamba, oboe, trombone, double bass, as well as several keyboard instruments and wrote his first opera by the age of twelve. He originally attended Leipzig to study law at the University, but ended up becoming a professional musician instead. He went on to become director of the Leipzig Opera, supplying the city with a wealth of new music including several operas. Telemann spent his early life working in the service of several different courts. He settled in Frankfurt for a time, where he married his second wife and had nine children, then moved on to Hamburg. At this time, he made several short trips outside of Germany and at one point travelled to Paris where he stayed for eight months.

It is during one or more of these trips that one assumes Telemann encountered the Eastern European Gypsy music that influenced several of his compositions. Telemann was enthralled by the inventiveness of the music, writing himself: "One can hardly believe what wonderful imaginative ideas these pipers and fiddlers have as they improvise. In only a week, a composer could be inspired for an entire lifetime. I have written several major concertos in this style."

His *Trio Sonata in D minor*, also known as one of two *Gypsy Sonatas*, is an example of this influence. Originally composed for recorder, violin, and continuo, the work is made up of three faster-paced, energetic movements, and one calm, melodic slow movement. The two solo parts interact with each other greatly throughout the piece, intertwining and bouncing off each other above the steady continuo line.



## **JOHN ROTAR** (1995 -)

### *Dances from The Wolf of Zhongshan* (2017)

The Imperial Hunting Party

Pursuit of the Wolf

Dongguo Meditates in the Forest

The Wolf's Hunger

The Death of the Wolf

At this stage in the program we journey deeper into the Orient, further east, with a musical telling of the Chinese folk story, *The Wolf of Zhongshan*. When writing this piece I turned to an unperformed orchestral score for a ballet scenario I wrote in 2014. This piece takes some of the original musical ideas and transforms it into a completely new work which instead of providing a detailed recount, sketches out the drama of the storyline.

The tale begins with an imperial hunting party tracking a wolf; they spot him and a chase ensues. Only narrowly avoiding capture, the wolf dashes into a dark forest. Here he fortuitously meets the Buddhist monk, Dongguo, who, believing in the sacredness of all living things, helps conceal the wolf from the hunters. Seeing an opportunity, the wolf then tries to eat the monk, explaining that he is hungry and if he doesn't eat he will die, putting the blame on Dongguo. Fortunately they reach an accord and ask various creatures to judge if this was fair or not. The last judge they approach is a farmer who tricks the wolf into a sack. While the wolf violently struggles the farmer explains the reason the hunting party wanted him was because he had been eating children from the village. Enraged, Dongguo then takes up his cane and beats the wolf to death.

The work is roughly in five sections, played without a break.

Program notes by the composer



## ERNEST BLOCH (1880 - 1959)

### *From Jewish Life* (1924)

- I. Prayer
- II. Supplication
- III. Jewish Song

Swiss-born American composer Ernest Bloch is known for creating music of great spiritual expression. He was a masterful composer of music for strings, often appropriating established and novel musical elements into his highly dramatic scores, influenced by philosophical, poetic, or religious themes. He was a profoundly influential teacher of composition.

Bloch composed the three pieces that make up *From Jewish Life* in 1924 and dedicated the set to Hans Kindler, solo cellist of the New York Philharmonic at the time. Originally composed for cello and piano, it has since been arranged using varying instrumentation by many different arrangers. The triptych belongs to a distinctive, unmistakable genre of pieces, establishing Bloch's personal and compositional voice as "Jewish" above all else. Bloch himself, however, asserted that his intent was not to reconstruct authentic Jewish music, but to capture the complexities of the Jewish spirit and soul.

The two contrasting themes in *Prayer* – one broad, the other fragmented – are first introduced by the cello and then repeated by the accompanying instrumentation. In the final section of the movement, the opening melody reappears, extending into a free recitative over an essentially chordal accompaniment.

*Supplication* is based upon a single theme in two parts, both of which recur in various guises as the movement progresses through frequent key modulations. After an energetic climax, the piece descends chromatically to a peaceful close.

Similar to *Supplication*, *Jewish Song* derives from a single melody, divided into two parts. Bloch makes great use of quartertones, which produce a doleful atmosphere, particularly at the beginning of the movement. There is yearning in the movement as it reaches a climax, after which the theme fades away to nothing.

## **MICHAEL BAKRNĀEV** (1989 -)

### *Klezmer Dances* (2017)

Compared with most other European folk-music styles, little is known about the history of Klezmer music and much of what is said about it remains conjectural. Klezmer music is the traditional celebratory music of the Yiddish-speaking Jewish people of Eastern Europe, dating back as far as the 16th century. The Hebrew term Klezmer, a combination of the words “kley” (vessel) and “zemer” (melody), referred to musical instruments in ancient times and at some point in the Middle Ages became colloquially attached to Jewish folk musicians and the genre of music they performed. Throughout the centuries, Jewish musicians developed their own unique style out of a variety of local musical styles and cultures. It is easily identifiable by expressive melodies, reminiscent of the human voice. Klezmer music is generally instrumental and the term originally only referred to music played by violins, basses and cimbaloms and occasionally a flute or clarinet. It has since come to include Yiddish vocal music as well.

Inspiration for today's *Klezmer Dances* has been drawn from one of the most popular amongst the Dance tunes, the Bulgar Freylekhs. “Bulgar” comes from a traditional Romanian song and dance, whilst “Freylekh” is the Yiddish word for festive. It is a lively and often complex circle dance in 8/8, with emphasis placed on the first, fourth and seventh quavers to create a special rhythmic feeling.

## NIKOLAI RIMSKY-KORSAKOV (1844 - 1908)

### *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 tale 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.

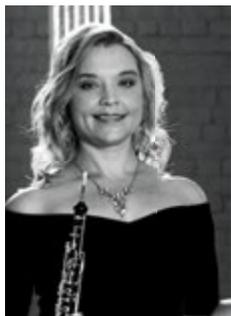
*The Kalandar Prince* opens with Scheherazade's sinuous, soaring theme, which gives way to more animated, lyrical solos, first played on bassoon and then oboe. These solos lead into a march-like reiteration of the same melodic idea, providing the first hints of urgency in the movement. This urgency is 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.

Program notes by Gabrielle Knight





OBOE

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**TANIA FRAZER**  
ARTISTIC DIRECTOR / 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. In 2015, she was guest musical director with the Daejeon Philharmonic Chamber Music Series in South Korea.



**EMMA SHOLL**  
FLUTE

Praised for her "gorgeous honeyed tone" (*Sydney Morning Herald*), Emma Sholl is one of Australia's finest flautists. Emma has held the position of Associate Principal Flute with the Sydney Symphony since 2003. She began working with the orchestra at the age of 19 and was awarded the Second Flute position the following year.

Emma was named 2MBS Young Performer of the Year in 1997 and won the 1999 National Orchestral Flute Competition, the Wind/Brass/Percussion category in the 2001 ABC Young Performers Awards and the 2002 National Solo Flute Competition. In 2002-03, several awards including the Martin Bequest and Dorothy Fraser Scholarship enabled her to study in Geneva with Jacques Zoon. As guest principal flute, she has appeared with the Mahler Chamber Orchestra, Hong Kong Philharmonic, AOBO, ACO and the Adelaide, Queensland, Tasmanian and West Australian Symphony Orchestras, the Australian World Orchestra and the World Orchestra for Peace. Soloist performances have included the Hong Kong Sinfonietta, the SSO, ASO and TSO, recording Bach's Brandenburg Concerto No. 4 with Angela Hewitt, Alison Mitchell and the ACO as well as recitals for ABC FM and Musica Viva. Emma and harpist Jane Rosenson released their first duo album *Vignettes* in March 2015.

Emma is Lecturer in Flute at the Sydney Conservatorium of Music and plays a 14k rose gold Burkart flute.



**ASHLEY SMITH**  
CLARINET

Clarinetist Ashley William Smith has emerged as one of Australia's most internationally successful young musicians. A 2013 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.



**YSOLT CLARK**  
HORN

Born in Canberra, Ysolt Clark studied at the Canberra School of Music. Whilst a student she was a member of the Australian Youth Orchestra for five years and toured extensively both nationally and internationally with this group, as well as with various chamber ensembles. Ysolt became Principal Third Horn with the Queensland Symphony Orchestra at the age of 21 and held this position for the following eight years. She has also performed on the orchestral stage with most of the major Australian Symphony Orchestras, as well as the Singapore Symphony Orchestra.

After leaving her orchestral position, Ysolt has dedicated her time to pursuing her passion for both music education and chamber music performance. She performs regularly as a soloist in recital and has a strong interest in contemporary repertoire. She has recorded and performed with renowned contemporary music ensemble, ELISION. Besides her work with Southern Cross Soloists, Ysolt is also a member of the Lunaire Collective and performs often with Camerata – Queensland's Chamber Orchestra. She is a member of the successful horn teaching team at the Queensland Conservatorium Griffith University. She directed the horn ensemble QHorns from the Con in their international prize winning performance in Memphis in 2013. Ysolt is in demand as a horn teacher, both at schools and at her private teaching practice and is frequently involved in other educational programs to promote the possibility and accessibility of horn playing.



**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.



**PATRICK MURPHY**  
CELLO

Patrick Murphy holds the position of Cello Performance Fellow at the School of Music, University of Queensland. He is also a member of the White Halo Ensemble, Ensemble in Residence at the School of Music at UQ and a prominent cello soloist, with recent performances including premieres of commissioned works for solo cello by Australian composers Paul Dean and James Ledger.

As a member of the Tankstream Quartet, Patrick was a first prize winner in the Melbourne National Chamber Music Competition (2000 and 2003) and the Osaka International Chamber Music Competition, Japan (2001). The quartet regularly performed throughout Europe and were mentored by the renowned Alban Berg Quartet in Cologne, as well as broadcasting for the BBC at Wigmore Hall and radio and television in Japan, Austria and France. In 2004 they were invited to play at the reception of the Danish Royal Wedding of Crown Prince Frederick and Princess Mary Donaldson in Fredenborg Castle, Copenhagen.

Patrick has performed with the Sydney Symphony Orchestra, the Australian Opera and Ballet Orchestra, the Queensland Symphony Orchestra and the Australian World Orchestra.

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**ALEX RAINERI**  
PIANO

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. He has toured California, South-East Asia, England, New Zealand and Germany. Within Australia, Alex has a vast amount of recital and chamber music engagements, including regular broadcasts on ABC Classic FM and the MBS Networks. He has performed concertos with the Queensland, Tasmanian, Darwin and West Australian Symphony Orchestras, Orchestra Victoria, Queensland Pops Orchestra, Bangalow Festival Orchestra and Four Winds Festival Orchestra.

In 2014, Alex was the winner of the Australian National Piano Award and Kerikeri International Piano Competition. He is also the pianist and co-artistic director of the contemporary ensemble Kupka's Piano.

## ASSOCIATE ARTISTS



**MONIKA KOERNER**  
FLUTE

Born in Salzburg, Austria, Monika enjoys a versatile career as a chamber musician, freelance orchestral musician and soloist. She has toured internationally and has appeared at various festivals including Wien modern, Carinthischer Sommer, Allegro Vivo, Brisbane Baroque Festival and Queensland Music Festival. She has worked with the Radio Symphony Orchestra Vienna, Vienna Chamber Orchestra, Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra, Orchestra Victoria and the Queensland Symphony Orchestra. She currently appears as principal flute with Camerata - Queensland's Chamber Orchestra. Monika is also founding member of Ensemble Trivium. She holds a Masters of Arts degree in solo performance from the University for Music and Performing Arts in Vienna where she studied with Prof. Wolfgang Schulz. She also undertook further studies with Emily Beynon and Aurélie Nicolet.



**CHRISTOPHER HAYCROFT**  
BASSOON

Although he was born in Virginia, USA, 23-year-old bassoonist Christopher Haycroft grew up and began his musical studies in Cooroy, a small town on Queensland's Sunshine Coast. He began studying the bassoon at age 15 and the following year joined the Queensland Youth Orchestra, of which he was a member for four years. In 2013 Chris completed his Bachelor of Music degree at Queensland Conservatorium Griffith University studying under David Mitchell of the Queensland Symphony Orchestra. From 2014 to 2016 Chris completed the Professional Performance Program at the Australian National Academy of Music in Melbourne, studying under Elise Millman.

Chris currently lives in Sydney where he is undertaking a Fellowship program with the Sydney Symphony Orchestra and is a casual musician with the Melbourne Symphony Orchestra, as well as having performed with the Tasmanian and Queensland Symphony Orchestras.



**ANGUS WILSON**  
PERCUSSION

Angus Wilson is an in-demand freelance percussionist performing in a wide range of styles and genres. He is a founding member of Kupka's Piano a Brisbane based contemporary music ensemble. He performed on stage as an integral member of the ensemble in the reimagining of *Snow White* presented by Opera Queensland, La Boite Theatre Company and Brisbane Festival.

Angus is a casual member of the Queensland Symphony Orchestra and has also performed with the Hamburg Philharmonic Orchestra, eighth blackbird, Kroumata Percussion, The Whitlams, Hilltop Hoods among many others. Some notable festival appearances include; Brisbane Festival, QSOCurrent, and the Darmstadt Summer Courses for New Music 2014/2016 in Germany. Angus holds percussion tutor positions at Loreto College, St Rita's College and the Young Conservatorium Griffith University.



**MICHAEL BAKRNČEV**  
COMPOSER

Although early in his career, Melbourne-born composer Michael Bakrnčev (Бакрнчев) is one of Australia's most highly driven and successful young composers. Multi-award-winning Bakrnčev's music has been performed extensively throughout Western and Eastern Europe, USA, Canada and Australia, and he has been commissioned to write new works for performers such as the Macedonian Philharmonic (Македонската филхармонија), the Melbourne Symphony Orchestra, the Freiburg Percussion Ensemble and Italy's piano virtuoso, Roberto Prosseda. After graduating in 2013 with First Class Honours from Queensland Conservatorium Griffith University, Bakrnčev began a Masters Degree at the Melbourne Conservatorium of Music, University of Melbourne. Current works-in-progress include his first flute concerto and a colossal four-hands piano work in collaboration with author Fay Thomev.

# SXS NEXT GEN ARTISTS



**JOHN ROTAR**  
COMPOSER/ARRANGER

Growing up in a musical family, John's passion for music was ignited at an early age. After starting piano at the age of six, he turned his hand to composition at nine, and at 12 had his first orchestral work performed by the Bundaberg Youth Orchestra. Since then John has had his works commissioned and performed 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. He has garnered awards including 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 concerts and Bangalow Music Festival concerts, as well as their collaborations with Expressions Dance Company *The Red Shoes* (2014) and *The Host* (2015).

John holds a Bachelor of Music, with Honors, graduating from The University of Queensland in 2016, and is currently beginning his doctorate in composition at UQ.



PHOEBE MASEL,  
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**MERAKI QUARTET**

The Meraki Quartet is the 2017 recipient of the SXS Next Gen Artist Program. The members of the quartet are all active members of the Brisbane music community as well as the Queensland Youth Symphony and the Australian Youth Orchestra. United by their passion for chamber music and a strong friendship, the girls formed the Meraki Quartet in late 2015.

Meraki (mu-ra-kee) is a Greek word that means to do something with love and passion and to put your heart and soul into your creations. These sentiments struck a chord with the four girls, who feel strongly about performing with effervescence and emotion.

The dynamic young string quartet has performed concerts at various venues, such as The University of Queensland, the Union College, Queensland Old Museum and for Dame Quentin Bryce. They have also performed at the Mater Hospital in the maternity and cardiac wards as part of a new music therapy initiative and for the Mater Hospital Christmas parties, with repertoire ranging from Mozart to Michael Jackson, Bach to The Beatles, and Pachelbel to Piazzolla.



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Executive Director – Curatorial: Ross  
Cunningham

Executive Director – Visitation: Roxanne Hopkins

Executive Director – Development: Megan Kair

Executive Director – Business Performance:  
Kieron Roost

## ACKNOWLEDGMENT

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The Honourable Anastacia Palaszczuk MP  
Premier and Minister for the Arts

Director-General, Department of the Premier  
and Cabinet: David Stewart

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

## QPAC PRODUCTION CREDITS

Associate Director Arts Programming: Kirsten Siddle

Senior Producer: Jenny Hodgson

Project Officer: Samantha Dunsdon

Senior Campaign Coordinator: Andrea Huynh

Publicity Manager: Cindy Ullrich

Production Manager: Peter Bretherton

Stage Manager: Mitch Cooley

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.