

QPAC & SOUTHERN
CROSS
SOLOISTS
PRESENT

Angels and Demons



DAMIEN BEAUMONT NARRATOR

3pm Sunday 5 March 2017
Concert Hall, Reverse Mode, QPAC

17



JOHN KOTZAS
CHIEF EXECUTIVE
QPAC

MESSAGE FROM THE **CHIEF EXECUTIVE**

The ideas of good and evil, light and dark, freedom and oppression, triumph and failure have fascinated us throughout history. Think of the many stories and myths that permeate every culture around the globe dealing with this binary concept. So too have these ideas inspired composers.

Music is a form that helps us release feelings and emotions, and experience the world through sound and vibration. The idea that music can make us feel good and uplifted, or sad, or even possessed to act in devilish ways has resonated throughout the ages.

This afternoon's program by Southern Cross Soloists may leave you with feelings of transcendence and virtue; it may have you tapping your feet or plotting some minor trouble. *Angels and Demons* brings together a selection of music from across countries and centuries including the world premiere composition, *Angels and Demons* by Ashley Smith.

Southern Cross Soloists is one of QPAC's resident companies. Over a number of years our organisations have collaborated to grow audiences and appreciation for chamber music in Queensland. We are proud to support the Soloists and to continue working together.

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

MESSAGE FROM THE ARTISTIC DIRECTOR

Welcome to the opening concert of our 2017 QPAC season. This year our season calls on inspiration from all corners of the globe, as we explore the ancient art of storytelling through music.

From alluring tales of exotic journeys to the dualities of good and evil, this year we explore musical stories of hope, dreams, fears and desires.

Today's concert, *Angels and Demons*, explores a theme that has resonated with man throughout history: our fascination and attraction to the duality of darkness and light, and the shrouded mystery it invokes.

When researching repertoire for this program, I found no shortage of wonderful pieces to include. Great composers have always found the theme of angels and demons to be a very fertile source for imaginative ideas and today we will explore the extremes in classical music, from the angelic and heavenly, to the dark and diabolical.

We are delighted to welcome back our dear friend, Damien Beaumont, with his fascinating stories and insights into the minds and inspirations of both the pieces and the composers who wrote them. And we are very excited to perform the world premiere of Ashley's new composition (and his first for Southern Cross Soloists), *Angels and Demons*.

So I hope you enjoy this journey through the ethereal cosmos and the gothic macabre.

Best wishes,
Tania



TANIA FRAZER

ARTISTIC DIRECTOR

SOUTHERN CROSS

SOLOISTS

SOUTHERN CROSS SOLOISTS

DAMIEN BEAUMONT NARRATOR

JOHN TAVENER	<i>Song of the Angel</i>
MARAIS	<i>Le Tourbillon (The Tornado)</i>
MARAIS	<i>Le Tableau de l'Opération de la Taille (The Gallbladder Operation)</i>
MOZART*	<i>Don Giovanni Overture K.527</i>
MOZART*	<i>Adagio from Serenade No.10 K.361 Gran Partita</i>
ASHLEY SMITH	<i>Angels and Demons (World Premiere)</i>
SAINT-SAËNS*	<i>Danse macabre Op.40</i>
RACHMANINOV*	<i>Adagio from Symphony No.2 Op.27</i>
LISZT*	<i>Totentanz (Dance of the Dead): Paraphrase on Dies Irae S.126</i>

*arr. ROTAR

WITH THANKS TO BETHANY SIMONS FOR THE WRITING AND RESEARCH OF THE NARRATION.
TODAY'S CONCERT WILL LAST FOR APPROXIMATELY 90 MINUTES, WITH NO INTERVAL.

WOULD YOU LIKE TO MEET TODAY'S ARTISTS?

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

JOHN TAVENER (1944-2013)

Song of the Angel (1994)

Sir John Tavener was exposed to music from an early age. His father, while working in the family building firm, was also organist at the local Congregational church. Tavener taught himself the piano, and during his school years sang in choirs for Mahler's Third Symphony, and Orff's *Carmina Burana*. While he was a proficient pianist, Tavener knew from the age of 12 that he wished to be a composer. He entered the Royal Academy of Music in 1962, and quickly narrowed his focus.

Tavener's early works received favourable reviews but his first breakthrough came in 1968 with his dramatic cantata *The Whale*. Based loosely on the story of *Jonah and the Whale*, it is unconventional and fantastical, incorporating orchestra, chorus, spoken word, megaphones, and stamping, among other things. Through a coincidental connection the piece came to the attention of The Beatles, who arranged for it to be recorded by their label.

Song of the Angel, while also maintaining the biblical themes that run through many of Tavener's works, is nothing like *The Whale*. Commissioned for the 50th anniversary of the United Nations, *Song of the Angel* attempts to break free from its worldly confines by challenging the constraints of linear time, through a seemingly unstructured pattern of parallels and symmetries. Perhaps drawing inspiration from the Gregorian chants of early religious music, the soprano (flute in this performance) represents the angel and sings an ethereal, winding line, complimented by solo violin. Each time the melody climbs, the string texture beneath thickens, before spilling over into descending cadences. The soprano line ends by rising towards heaven and remaining there, leaving the string accompaniment to simply fall away.



MARIN MARAIS (1656-1728)

Le Tourbillon (The Tornado) (1711)

Le Tableau de l'Opération de la Taille
(The Gallbladder Operation) (1725)

Very little is known about Marin Marais. He spent his life in Paris, the greater part of it in royal service, and was the central figure in the French school of bass-viol da gamba composers and performers that flourished during the late 17th and early 18th centuries. His viola da gamba and operatic stage works were known well beyond the French border. Over a period of forty years he produced his *Pièces de viole*, five volumes containing pieces and suites for viola da gamba and basso continuo.

Le Tourbillon comes from the fourth of these volumes. It is a short, turbulent piece, featuring a rapid and agitated melodic line that simultaneously unnerves and soothes the listener.

Le Tableau de l'Opération de la Taille is from the fifth volume. It is considered one of the earliest examples of program music, depicting an operation that Marais is thought to have undergone himself. While the title is often interpreted as *The Gallbladder Operation*, it is more likely to refer to surgery to remove a bladder stone, a Parisian medical specialty in the 17th century.

The score is heavily annotated, providing a detailed account of the procedure. These annotations are often recited, creating interaction between narrator and viola da gamba. The piece begins somberly, with the music and narration slowly growing in intensity as it depicts the building tension of the operation and the patient's emotions – fear, anxiety, apprehension – leading up to the stone's extraction. The combination of narration and music creates an unsettling atmosphere as the audience is transported back to the beginnings of modern medicine, when potentially dangerous surgery was often performed without anaesthesia.

WOLFGANG AMADEUS MOZART (1756-1791)

Don Giovanni Overture K.527 (1787)

Turmoil and tension undermine a lighthearted main theme in the overture to one of Mozart's most well known operas, *Don Giovanni*. Based on the legends of Don Juan, the opera tells the story of a notorious, remorseless womaniser who leaves behind a trail of jilted lovers. To escape those seeking vengeance, he and his attendant swap clothes and separate. They meet later in a graveyard. A stone statue of a man he killed speaks to Don Giovanni, pressuring him to repent, but instead Don Giovanni brazenly invites the statue to dinner. The statue does appear at dinner and offers Don Giovanni one last chance to repent. He denies ever having done anything wrong and is eventually dragged by a group of demons down into the depths of hell. The moral of the opera is delivered in the final chorus; "Such is the end of the evildoer: the death of a sinner always reflects his life."

Adagio from Serenade No. 10 K.361 *Gran Partita* (1781)

The Serenade K.361, more commonly known by its nickname, *Gran Partita*, has long been a cornerstone of repertoire for chamber winds. The Adagio is the third of seven movements and is one of Mozart's most heavenly works, featuring a soaring melodic line alternating between the oboe and clarinet.

From the first delicate oboe entry, high above a lower ostinato, it summons feelings of sorrow and longing for something just out of reach. At the same time, the ebb and flow with which the melody is shared brings with it acceptance, an inner peace amidst the longing. The effect is a beautiful, angelic piece of music many consider to be unsurpassed.



ASHLEY SMITH (1984-)

Angels and Demons (2017)

Angels and Demons takes its point of departure from (of all things!) Elgar's *Enigma Variations*. *Angels and Demons* is a series of variations where the solo clarinetist interviews each member of the ensemble in a series of virtuosic duets, which (like Elgar's work) are character portraits. The specific people reflected in these character portraits remains a secret. Some of the duets take the form of musical games, with the duet for clarinet and cello literally taking the form of a fitness workout in which the performers have to perform an AMRAP (as many reps as possible) within specific durations.

Program notes by the composer

CAMILLE SAINT-SAËNS (1835-1921)

Danse macabre Op. 40 (1874)

The *Danse macabre*, or Dance of Death, is an old French superstition, an allegory on the universality of death stemming from the late medieval period. During the *Danse macabre*, "Death" summons representatives from all walks of life to dance alongside him to the grave. The *Danse macabre* was used to remind people of their own mortality; that no matter what one's station in life was, in death, everyone is equal.

Saint-Saëns' setting of *Danse macabre* is delightfully haunting, an effect achieved by clever musical choices. Death is represented by a solo violin, which begins the piece by playing a tritone. During the Medieval and Baroque eras the tritone interval was known as the *diabolus in musica*, "the Devil in music", due to the unsettling dissonance it creates. For this reason, composers from those eras avoided using the interval; in contrast, composers from the Romantic and modern eras used the tritone to express and exploit the evil connotations associated with it.

Two main themes play off each other during *Danse macabre*, bringing to life imagery of dancing skeletons, before being briefly interrupted by a direct quotation of the *Dies Irae*, a hymn best known for its use in the Roman Catholic Requiem Mass. The skeletons continue to dance. Then dawn breaks; the oboe imitates a rooster's call, and the skeletons return to their graves.

SERGEI RACHMANINOV (1873-1943)

Adagio from Symphony No. 2 Op. 27 (1906-7)

After the disastrous reception his first Symphony received, it was not until the triumph that was his Symphony No. 2 that Rachmaninov finally recovered his confidence as a composer. The hour-long symphony contains four movements. The Adagio is the third, continuing on from a lively second movement throughout which Rachmaninov references, as he did in many of his large-scale works, the Dies Irae plainchant.

If the Dies Irae in music is symbolic of mourning, the Adagio is anything but. It is a blend of passion and serenity, showing none of Rachmaninov's hesitations over writing another symphony. Instead there is hope; a desire to live that perhaps is Rachmaninov's own after battling depression for three years after the perceived failure of his first Symphony.

An opening melody quickly yields to the voice of an angel: a solo clarinet, floating high above the rest of the orchestra. Melody upon melody wash over each other as the piece progresses, referencing previous movements and building to several, emotional climaxes. The main theme returns, this time a quiet shimmer in the string section as the orchestra reaches one final climax and slowly fades away to nothing.



FRANZ LISZT (1811-1886)

Totentanz: Paraphrase on Dies Irae S.126 (1838-1859)

Totentanz – in English, *The Dance of the Dead* – is one of several works by Liszt that reflects his fascination with death and the macabre, a fascination brought on by his own daily battle with the demons of desolation and despair. There are conflicting stories over where Liszt drew his direct inspiration from: his biographer claims Liszt was inspired by *The Triumph of Death*, a fresco he saw on a visit to Pisa. An alternate source of inspiration is said to be a series of woodcuts by Hans Holbein, illustrating the danse macabre.

Like many of his fellow composers, Liszt incorporated the Dies Irae into his setting of the danse macabre. It serves as the foundation of the piece, which features six different, contrasting variations of the Dies Irae melody. Liszt's use of medieval counterpoint does not detract from the piece's modern sound, aided by his innovative writing. The piano part is rough, percussive, and at times violently demonic. Through this work, Liszt created a new style of virtuosic playing that was not often heard at the time of the piece's composition. The result is a piece that balances the lighthearted with the intensely dark and furious, bringing both sides of the coin together in an exploration not of black and white, but shades of grey.

Program notes by Gabrielle Knight



DAMIEN BEAUMONT NARRATOR

Damien Beaumont was raised on a dairy farm in the Adelaide Hills. He started his Bachelor of Science degree, but the lure of studying music saw him switch to study voice, B.Mus (perf) at the Elder Conservatorium of Music.

After pursuing further musical studies in England, where he was mentored and taught by such leading musicians as Leslie Howard and Geoffrey Parsons, Damien returned to Australia and joined the ABC in 1999.

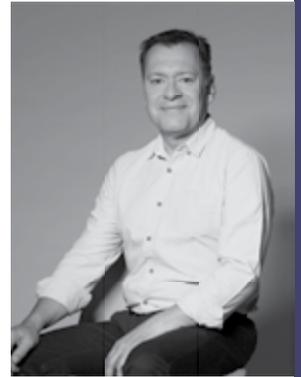
He has worked closely with Opera Australia: presenting *Carmen* on the Big Screen; *Sydney's Opera in the Domain*; travelling to Taiwan and Edinburgh with the productions of *Carmen* and *Bliss* and hosted Opera Australia's Opera for Flood Relief, Queensland.

Damien is in demand as a Master of Ceremonies, guest speaker, performing narrator and has also presented concerts and events on ABC TV including the State Memorial Service for Sydney Opera House Architect, Jørn Utzon and the finals of the Symphony Australia Young Performers' Awards over a number of years.

In 2014, Dame Marie Bashir AD, CVO invited Damien to host the gala concert presented as a tribute to her on the occasion of her retirement as Governor of NSW.

Now presenting ABC Classic FM's Evenings, Monday to Thursday, Damien has two CDs released on ABC Classics of his popular program *Just Classics* and a CD of him reading a selection of Percy Grainger's letters with accompanying music performed by the Adelaide Symphony Orchestra.

In his spare time, Damien is developing his love of gardening at his Blue Mountains bolt-hole.





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 and in 2015 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, AOB, 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 included 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 twenty-one 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. 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 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 and was formerly a teacher at the Hobart and Sydney Conservatoriums. 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, Pat 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 wedding of 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.

CELLO
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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



GUEST
ARTIST

CHLOE ANN WILLIAMSON
DOUBLE BASS

A graduate of the University of Queensland and the University of Tasmania, Chloe Ann Williamson maintains an eclectic and successful career as a freelance double bassist. Chloe was the recipient of many scholarships and awards including an Australian Postgraduate Award to undertake her master's degree in music. Chloe toured internationally as the principal double bass of the Queensland Youth Symphony and a member of the Australian Youth Orchestra, as well as studying in Quebec, Canada at the prestigious music festival Le Domaine Forget. Chloe has performed both nationally and internationally with a variety of Australian orchestras including Camerata, Queensland Symphony, Queensland Pops, Melbourne Symphony Orchestra, Royal Melbourne Philharmonic Orchestra and the Tasmanian Symphony Orchestra. As a chamber musician, Chloe has appeared at the Bangalow Festival of Music, Tyalgum Music Festival and the Stradbroke Chamber Music Festival, as well as folk festivals as a former member of world music band MZAZA.



BETHANY SIMONS
WRITER/RESEARCHER

Bethany Simons is an award-winning writer, performer and producer based in Melbourne. An acting graduate of Charles Sturt University, Bethany has received four Green Room Award nominations including Best New Writing for the Australian Stage for her original play, *The Weather and Your Health* and cabaret comedy, *Reception: The Musical*. Her work has toured extensively throughout Australia and has been awarded the RAVE Touring Award for outstanding contribution to regional arts and culture. Bethany also works as a theatre director, arts manager and teaching artist, as well as a feature columnist for AussieTheatre.com. Bethany is currently the Associate Director of Theatre Network Australia. Finding her inspiration in the everyday, Bethany believes that nothing is funnier or more beautiful than real life and true stories. As a theatre-maker she is committed to creating new work for the Australian stage that is honest, uplifting and entertaining.

SXS NEXT GEN ARTISTS



JOHN ROTAR
ARRANGER

John (b.1995) is currently in his fourth year studying a Bachelor of Music (Honours), majoring in composition, under Dr Robert Davidson at the University of Queensland. After starting piano at the age of six, he turned his hand to 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, 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 and the 2015 Percy Briar Memorial 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; *The Red Shoes* (2014) and *The Host*.



PHOEBE MASEL,
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MAY BARDSLEY,
HANNAH HARLEY

MERAKI QUARTET

The Meraki String 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 (muh-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 concert venues such as 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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