

QPAC & SOUTHERN
CROSS
SOLOISTS
PRESENT

The Nightingale

ALEXANDRA FLOOD SOPRANO

3pm Sunday 26 November 2017
Concert Hall, Reverse Mode, QPAC

17



JOHN KOTZAS
CHIEF EXECUTIVE
QPAC

MESSAGE FROM THE CHIEF EXECUTIVE

What do Samuel Johnson, Marcel Proust, Bob Dylan and Barack Obama have in common? They are all, or were, reportedly night owls.

There has long been a sense of mystery about what happens in the dead of night; the time when most of us are soundly sleeping as the earth spins towards a new dawn. For some, the 'witching hour' represents the unknown, the unknowable, the time when the supernatural rises up and visits us in corporeal form or when, through dreams, we delve deep within to our own psyches. For others, the middle of the night is a sacred time when creative thoughts flare and flow freely, and there is a chance to write, compose, think, ponder and create.

This afternoon's concert by Southern Cross Soloists brings together songs and music of the night from Vivaldi and Mozart to Elena Kats-Chernin and The Beatles. Like the whistle of the nightingale itself, the music you're about to hear are some of the most beautiful and lyrical tunes composed. I hope you enjoy this concert by Southern Cross Soloists and look forward to welcoming you to QPAC again soon.

MESSAGE FROM THE ARTISTIC DIRECTOR

2017 has been a spectacular year of concerts for Southern Cross Soloists, so I am absolutely thrilled to be finishing the year on another high note.

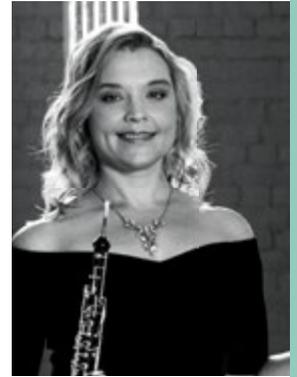
After her outstanding performances at the 2015 Bangalow Music Festival, I am extremely excited to welcome soprano Alexandra Flood to join us with her glorious voice for *The Nightingale*. Since we last saw Alexandra she has been under huge demand all over the world, so it is wonderful that she had time in her busy schedule for a trip back to Australia to perform these stunning vocal chamber works with Southern Cross Soloists.

Another highlight today will be the premiere of a new chamber version of Ross Edwards' electrifying clarinet concerto. Ashley and I first met when he performed this piece in the finals of the ABC Young Performers competition, so this piece really started Ashley's journey with Southern Cross Soloists. We are delighted that Ross Edwards has given us his blessing to create a version of this piece just for Ashley and the Company.

Sadly, we are saying farewell to two of our most cherished artists: Emma Sholl, who is having her second baby in early 2018, and Patrick Murphy, who has been invited to work with one of the leading string quartets in Australia. Thank you, Emma and Pat, and we look forward to having you both back as guests in the near future.

We are delighted to announce that we will be joined today, and for next year's season, by international soloists Lina Andonovska (flute) and Meta Weiss (cello), as our 2018 Southern Cross Soloists Associate Artists.

I hope you all enjoy today's program to finish our 2017 season – I still can't believe the year has gone so quickly! I'd like to thank you all for joining us this year for our QPAC season and I hope we will have the chance to see you all again in 2018 for some more exciting music making!



TANIA FRAZER
ARTISTIC DIRECTOR
SOUTHERN CROSS
SOLOISTS

SOUTHERN CROSS SOLOISTS

ALEXANDRA FLOOD SOPRANO

| | |
|--------------------|--|
| VIVALDI | Flute Concerto in G minor <i>La Notte</i> RV 439 |
| MOZART* | Overture and arias from <i>The Magic Flute</i> K.620 |
| ROSS EDWARDS* | Clarinet Concerto |
| DELL'ACQUA | <i>Villanelle</i> |
| RIMSKY-KORSAKOV | <i>The Nightingale and the Rose</i> from Op. 2 |
| ELENA KATS-CHEENIN | Selections from <i>Wild Swans</i> |
| GRIEG* | <i>Peer Gynt</i> Suite No. 1, Op. 46 <i>Peer Gynt</i> Suite No. 2, Op. 55 |
| THE BEATLES* | <i>Blackbird</i> |

*arr. ROTAR

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 for our 2018 Season Launch.

ANTONIO VIVALDI (1678-1741)

Flute Concerto in G minor *La Notte* RV 439 (1729)

- I. Largo
- II. Fantasm. Presto
- III. Largo
- IV. Presto
- V. Il sonno. Largo
- VI. Allegro

Composer Igor Stravinsky once remarked that Vivaldi did not write 500 concertos, but instead wrote one concerto 500 times. It is true that Vivaldi's works share a unified style and highly recognisable voice, but they also display an impressive variety of form, orchestration, rhythmic exuberance, melodic innovation, and harmonic contrast. Almost half of his concertos were written for the violin. Other solo instruments include bassoon, cello, oboe, flute, viola d'amore, recorder and mandolin.

Three Vivaldi concertos bear the descriptive title of *La Notte* or *The Night*. One is a chamber concerto, for flute, two violins, bassoon and continuo, which has a variant replacing the flute with another violin. The third is a bassoon concerto, which shares several general attributes with the flute work, but is thematically unrelated. The second, published as part of a set of six flute concertos, is the Flute Concerto in G Minor, RV 439, and is a fairly faithful arrangement of the original chamber concerto.

It is a programmatic work, unusual for its six-movement structure. While presenting an episode narrative of the course of a night, it is not a sleepy work. It tosses and turns, presenting more of a restless nightmare. Two movements bear titles of their own: *Fantasm* (*Ghosts*), and *Il sonno* (*Sleep*). The piece progresses from a sedate, introductory Largo into the energetic *Fantasm* Presto, full of creepy, abrupt arpeggio figures, after which the music returns to the mood and tempo of the beginning. Another frenzied, shivering Presto interruption leads into the *Il sonno* Largo. It is neither pleasant nor nightmarish, but still unsettling as the flute wanders through uncertain harmonies above one long moan from the strings. It is followed by dawn, a jittery concluding Allegro implying that while the dream has run its course, the nightmarish visions of night persist even in awakening.

WOLFGANG AMADEUS MOZART (1756-1791)

The Magic Flute K.620 (1791)

Overture

Ach, ich fühl's

O zittre nicht, mein lieber Sohn

The Magic Flute, or *Die Zauberflöte*, is an opera in two acts, and is the last opera Mozart composed before his death. It is a *Singspiel*, a popular form that includes both singing and spoken dialogue, and premiered on 30 September 1791. Had Mozart not died two months after the opera's premiere, his life would have been changed by its success. It tells the story of Prince Tamino, who, along with his companion Papageno, rescues the Queen of the Night's daughter, Pamina, from her evil mother's clutches.

The overture was the last thing Mozart composed for the opera, and he finished it only days before the premiere. It is succinct and energetic, leaping into an Allegro after a stately opening segment. The Allegro gallops along joyfully, moving towards a harmonious finish. Mozart's fugal treatment of the single theme and his use of dynamics make the movement sound much more complex than it is. He weaves rich sonorities and harmonies around the theme with ease and conviction, creating one of the supreme orchestral works of the 18th century.

Ach, ich fühl's is an aria sung by Pamina, the Queen of the Night's daughter towards the end of the second act. It is some of the saddest music in the opera. Pamina's mother has ordered her to stab her rival Sarastro for her, and Tamino, whom Pamina is in love with, won't talk to her. Unbeknownst to her, he has taken a vow of silence. She believes he no longer loves her.

O zittre nicht, mein lieber Sohn is the first aria performed by the Queen of the Night. It is not as well known as the second, *Der Hölle Rache kocht in meinem Herzen*, but is no less demanding of the coloratura soprano. In this aria, the Queen of the Night convinces Tamino to save her daughter Pamina from Sarastro, and promises him Pamina's hand in marriage if he succeeds.

ROSS EDWARDS (1943-)

Clarinet Concerto (2007)

I. Introduction and First Dance

II. Magic Distance

III. Final Dance

Returning to Australia thirty five years ago from studies in Europe, I was entranced by sounds of the natural environment – nocturnal insects and frogs and later birdsong and cicadas – which seeped into my subconscious and emerged as defining elements of my music. A radical stylistic change later galvanised them into dance rhythms and pungent melodic shapes and gestures distilled from birdsong. These gradually became, for me, indispensable symbols.

As my at first very spare musical language began to expand, musical techniques and devices implied by the material gleaned from nature began to appear. Universal ones such as drones and others, more sophisticated and tinged with a diversity of cultural associations: gamelan textures, plainsong, a constant interchange of various Asian and medieval European modes, didjeridu references and increasingly elaborate counterpoint. The result, in my dance-chant or maninya music, is an obsessive, kaleidoscopic interplay of symbolically charged fragments – a sort of Australian dervish dance in which my aim has been to suspend awareness of linear time and plunge the listener into present-centred consciousness. This has been an important function of music throughout the ages.

My Clarinet Concerto, composed especially for David Thomas and the Melbourne Symphony Orchestra, fully exploits these techniques. It is at the same time a work of great contrasts in which vivid presences and dreamlike distances are juxtaposed with the intention of keeping listeners alert and engaged. It opens with phrases from the plainsong *Ave Maria Gratia Plena* (*Hail Mary, Full of Grace*), fragments of which reappear in many guises throughout the work as a symbol of the universal Earth Mother, source and nurturer of all living things. The ecological association will become audible as plainsong turns dramatically into birdsong. Three movements are performed without interruption. Two of them are explosive dances, headlong, exuberant, but with episodes of nimbleness and translucent delicacy – a flash of coloured bird wing, a hovering dragonfly, a shriek of parrots. At the core of the work, an intricate melodic line evolves slowly over drones that anchor it to the earth.

Program notes by the composer

EVA DELL'ACQUA (1856-1930)

Villanelle (1893)

Little is known about Belgian singer and composer Eva Dell'Acqua, and even less is known about Frédéric van der Elst, who wrote the poetic text Dell'Acqua used for her song *Villanelle*. The daughter of an Italian painter and his wife, Dell'Acqua composed in the Romantic style and produced orchestral works, pieces for chamber orchestra, and several other works for piano and solo voice, opera, and stage. Her song *Villanelle* for coloratura soprano, often subtitled *The Swallow*, has been widely performed and recorded, and has appeared on several film soundtracks.

Villanelle begins with fluid, rolling arpeggios and a floating, gentle vocal melody, describing the swallow in flight. After the first line of text is repeated, with elaborate embellishment, the soprano begins a story of remembrance. A section of vocalise – music that consists of a melody sung using a vowel or nonsense syllable – gives a sense that the soprano is imitating the song of the swallow as it explores the sky. Dell'Acqua illustrates a breathtaking journey with displays of virtuosity and vocal flexibility. As the journey comes to a close, the vocalist sings another intricate vocalise – the song of the swallow for the last time.

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

The Nightingale and the Rose from Op. 2 (1865-1866)

Rimsky-Korsakov met his teacher and mentor Mily Balakirev in 1861. His studies were interrupted by a three year tour of duty in the Russian Navy, but when he returned in 1865 he continued his studies. His first symphony was performed later that year, with Balakirev conducting. The next year, the 22 year old would turn out as sultry and oriental a piece of music as he would ever write.

The second in a set of four songs, *The Nightingale and the Rose* is based around imagery referencing the Persian tale of the nightingale and the rose, in which a nightingale with the most beautiful voice becomes infatuated with the most perfect white rose. The rose ignores the nightingale's nightly serenades, since Allah has forbidden their love. It is plaintive, poetic, and deeply affecting, with pervasive chromaticism and concludes with a long, sensual, and virtuosic vocalise.

ELENA KATS-CHERNIN (1957-)

Selections from *Wild Swans* (2004)

- I. Green Leaf Prelude
- II. Eliza Aria

The ballet *Wild Swans* is the result of a collaboration between Soviet-born Australian composer Elena Kats-Chernin and choreographer Meryl Tankard for The Australian Ballet. It is inspired by the Hans Christian Andersen fairy tale, *The Wild Swans*. It tells the story of a young princess Elisa, who rescues her eleven brothers from a spell cast by an evil queen that turned them into swans. The evil queen tries and fails to cast the same spell on Elisa and instead banishes her. Elisa is guided by the queen of the fairies on how to help her brothers. She knits shirts out of stinging nettles, taking a vow of silence as she does so. The king of a faraway land comes across Elisa and falls in love with her, eventually proposing marriage, which she accepts. But the Archbishop of her new kingdom believes Elisa to be a witch. The mute Elisa is put on trial for witchcraft; unable to speak in her defence, she is sentenced to death by burning at the stake. Elisa continues knitting, right up until her execution. Just before she is set alight she throws the shirts over the swans, and her brothers return to their human forms. The firewood around her takes root and bursts into flowers as her brothers explain their plight. The king plucks the topmost flower and presents it to Elisa, and they are soon married.

To fit with the fairytale world of the story, Kats-Chernin instilled a lightness and clarity into the music, along with a bittersweet quality. Many key moments in the ballet employ a single soprano voice among the rest of the instruments, for a profoundly haunting effect. A highlight is "Eliza Aria", a hauntingly whimsical combination of soprano voice and orchestra.



EDVARD GRIEG (1843-1907)

Peer Gynt Suite No. 1, Op. 46 (1888)

Peer Gynt Suite No. 2, Op 55 (1891)

- I. Morning Mood (Suite 1, Mvt 1)
- II. Anitra's Dance (Suite 1, Mvt 3)
- III. Solveig's Song (Suite 2, Mvt 4)
- IV. In the Hall of the Mountain King (Suite 1, Mvt 4)

Edvard Grieg was one of the definitive leaders of Scandinavian music, composing many short piano pieces and chamber works. The *Peer Gynt* suites, which originated as incidental music for a play of the same name by Henrik Ibsen, are two of Grieg's best known works. Grieg extracted eight movements from the full work to make two four movement suites.

The play depicts the adventures of a young Norwegian ruffian named Peer Gynt, who dreams of becoming emperor of the world. He abducts a bride during her wedding, abandons her for another woman, is tormented by gnomes, pretends to be a prophet among the Arabs, elopes with a princess and is subsequently double-crossed by her before finally returning to Norway.

The first suite opens with "Morning Mood". Many believe that the gentle, inverted melody, full of subtle harmonic inflections, represents Grieg's Scandinavian homeland. In fact, the music depicts the rising of the sun over the Moroccan desert, where Peer Gynt is stranded after his companions stole his yacht and abandoned him while he slept.

"Anitra's Dance" begins with a buoyant violin melody, taken through several harmonic adventures during the middle of the dance. It evokes the gracefulness of Anitra, a chieftain's daughter with whom Peer Gynt becomes infatuated.

After all his adventures, Peer Gynt makes his way back to Norway. The final movement of the second suite, "Solveig's Song", is sung by Peer Gynt's patient, devoted wife upon his return. It is among the finest and subtlest works of late 19th century song, epitomising the essence of the North in a brief, yearning reminiscence strongly influenced by folk music.

THE BEATLES (active 1960-1970)

Blackbird (1968)

Blackbird is a song by The Beatles from their 1968 double album *The Beatles*. It was performed solo by Paul McCartney, who also wrote the song. McCartney has given contradictory statements regarding both his inspiration for the song and its meaning. In one scenario, he said he was inspired by the call of a blackbird one morning, while the band was in India. In another, he recalls writing it in Scotland in response to the escalating racial tensions in the United States in 1968.

The original guitar accompaniment was inspired by Bach's *Bourrée* in E minor for lute. Often played on classical guitar, it was a piece both Paul McCartney and George Harrison had tried to learn as children. Neither knew it properly at the time of writing, so a four note variation of the *Bourrée* became the basis of *Blackbird*, beautiful in its simplicity.

Written during the civil rights movement, the blackbird represented a black woman rather than an actual bird. Rather than being specific, McCartney made the woman a bird. This timeless symbolism has allowed the song to speak to many generations, and not only the one it was intended for.



Ach, ich fühl's

Ach, ich fühl's, es ist verschwunden,
Ewig hin der Liebe Glück!
Nimmer kommt ihr Wonnestunde
Meinem Herzen mehr zurück!
Sieh', Tamino, diese Tränen,
Fließen, Trauter, dir allein!
Fühlst du nicht der Liebe Sehnen,
So wird Ruh' im Tode sein!

Ah, I feel it, it has disappeared
Forever gone love's happiness!
Nevermore will come the hour of bliss
Back to my heart!
See, Tamino, these tears,
Flowing, beloved, for you alone!
If you don't feel the longing of love
Then there will be peace in death!

O zittre nicht, mein lieber Sohn

O zittre nicht, mein lieber Sohn,
du bist unschuldig, weise, fromm –
Ein Jüngling so wie du, vermag am besten,
das tiefbetrübt Mutterherz zu trösten.–

Zum Leiden bin ich auserkoren,
denn meine Tochter fehlet mir.
Durch sie ging all mein Glück verloren,
ein Bösewicht, ein Bösewicht entfloh mit ihr.
Noch seh' ich ihr Zittern
mit bangem Erschüttern,
ihr ängstliches Beben,
ihr schüchternes Streben.
Ich mußte sie mir rauben sehen.
"Ach helft! Ach helft!" – war alles was
sie sprach –
allein vergebens war ihr Flehen,
denn meine Hilfe war zu schwach.

Du, du, du wirst sie zu befreien gehen,
du wirst der Tochter Retter sein! –
ja! du wirst der Tochter Retter sein.
Und werd' ich dich als Sieger sehen,
so sei sie dann auf ewig dein.

Oh, tremble not, my dear son!
You are innocent, wise, pious;
A youth like you is best able
to console this deeply troubled mother's heart.

I am chosen for suffering
For my daughter is gone from me;
Through her all my happiness has been lost,
A villain, a villain fled with her.
I can still see her trembling
with fearful shaking,
her frightened quaking,
her timid effort.
I had to see her stolen from me.
"Oh help! Oh help!" – was all that she said –
But in vain was her pleading,
For my powers of help were too weak.

You, you, you will go to free her,
You will be my daughter's savior.
Yes, you will be the rescuer of my daughter.
And if I see you return in triumph,
Let her then be yours forever.

Villanelle

J'ai vu passer l'hirondelle
Dans le ciel pur du matin:
Elle allait, à tire-d'aile,
Vers le pays où l'appelle
Le soleil et le jasmin.
J'ai vu passer l'hirondelle!
J'ai longtemps suivi des yeux
Le vol de la voyageuse...
Depuis, mon âme rêveuse
L'accompagne par les cieux.
Ah! ah! au pays mystérieux!
Et j'aurais voulu comme elle
Suivre le même chemin...
J'ai vu passer l'hirondelle, etc

I have seen the swallow fly over
In the clear morning sky:
She was flying by wing
To the land to which she is called
By the sun and the jasmine.
I have seen the swallow fly over!
I have followed for a long time with my eyes
The flight of the traveller...
Since then, my dreaming soul
accompanies her through the skies.
Ah! ah! to the mysterious land!
And I would have wished like her
to follow the same path...
I have seen the swallow fly over, etc.

The Nightingale and the Rose

Plenivšis' rozoj, solovej
I den' i noč' poët nad nej;
No roza molča pesnjam vnemlet...
Nevinnyj son eë ob'emlet...
Na lire tak pevec inoj
Poët dlja devy molodoj;
On strast'ju plamennoj sgoraet,
A deva milaja ne znaet --
Komu poët on? oščego
Pečal'ny pesni tak ego?...

The Nightingale in fervent song
Doth woo the rose the whole night long,
But to his lay no ear she lendeth,
Her head in innocence she bendeth.
Thus off the lover sings a strain,
To his guitar, of grief and pain,
With glowing love he hopeth, feareth,
But even if the maiden heareth,
She doth not know of whom he sings,
Or why his song so sadly rings.



Solveig's Song

Perhaps there will go
Both winter and spring,
Both winter and spring,
And next summer also,
And the whole year,
And the whole year,
But onetime you will come,
I know this for sure,
I know this for sure,
And I shall surely wait,
For I promised that last,
I promised that last.

God strengthen you,
Where you go in the world,
You go in the world,
God give you joy if you
Before his footstool stand,
Before his footstool stand.
Here shall I wait
Until you come again,
You come again;
And if you wait above,
We'll meet there again, my friend,
We'll meet there again, my friend.

Blackbird

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise.

Blackbird singing in the dead of night
Take these sunken eyes and learn to see
All your life
You were only waiting for this moment to be
free.

Blackbird fly Blackbird fly
Into the light of the dark black night.

Blackbird fly Blackbird fly
Into the light of the dark black night.

Blackbird singing in the dead of night
Take these broken wings and learn to fly
All your life
You were only waiting for this moment to arise
You were only waiting for this moment to arise
You were only waiting for this moment to arise.

ALEXANDRA FLOOD SOPRANO

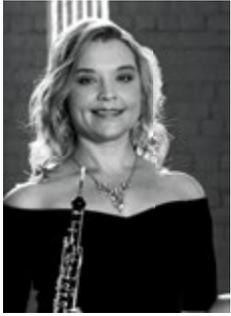
Australian coloratura soprano Alexandra Flood made her professional European opera debut in 2014 as a young artist at the Salzburg Festival, where she sang the roles of Blonde (cover Konstanze) in Mozart's *Die Entführung aus dem Serail* für Kinder, Modistin in Strauss' *Der Rosenkavalier* with the Vienna Philharmonic, and Clorinda in Rossini's *La Cenerentola* für Kinder.

Alexandra made her German main-stage debut as Marguerite in *Le Petit Faust* (Hervé) with the Staatstheater am Gärtnerplatz, and performed the title role in *The Cunning Little Vixen* in Sydney.

Since then Alexandra has reprised Blonde (Vorarlberger Landestheater in Bregenz), was a Studio Artist at Wolf Trap Opera, performed *Strictly Gershwin* (Queensland Ballet and Queensland Symphony Orchestra), *Violetta/Traviata Remixed* (Opera Front / Metropolitan Opera New York's "Met2Go"), *Norina/Don Pasquale* (Opera Krakow), premiered *Miranda/Caliban* (Opera Forward Festival), performed *Maria/West Side Story* (Bolzano, Italy), *Merry Widow* (Langenlois, Schloss Haindorf) as well as many concerts and European Festivals.

Other roles and solo performances include *Musetta*, *La bohème*, Orff's *Carmina Burana*, Vivaldi's *Gloria*, Saint-Saëns' *Oratorio de Noël*, Handel's *Messiah*, Haydn's *Die Jahreszeiten* and Vaughan Williams' *A Pastoral Symphony*. In January, Alexandra made her orchestral concert debut as the soprano lead 'Edna' in Jonathan Dove's church-opera *Tobias and the Angel* with the Münchener Rundfunkorchester.





OBOE
Sponsored by
The Princeton Trust

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, Mstislav Rostropovich and Georg 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.

She 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.

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.



EMMA SHOLL
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.

CELLO
Sponsored by
Murphy Family
Foundation

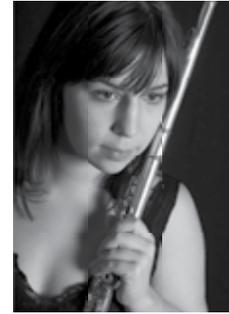


ALEX RAINERI
PIANO

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



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, Australian Chamber Orchestra, *stargaze*, Southern Cross Soloists and eighth blackbird. She is critically acclaimed for her interpretation of new music, *Rolling Stone Magazine* hailed her performance of Bun-Ching Lam's piccolo concertino at the Bang On A Can Summer Festival at Mass MoCA as “superbly played...”

Recent performance credits include the German premiere of Dean's flute concerto *Siduri Dances* with the Deutsches Kammerorchester, recitals at the Tokyo Experimental Festival, and guest appearances with *stargaze* across Germany. In the 2017/2018 season, she will be joining the Malaysian Philharmonic Orchestra and Southern Cross Soloists as Guest Principal Flutist.



META WEISS
CELLO

American cellist Meta Weiss (pronounced MAY-ta) made her international debut at the age of seven in Utrecht, Holland, and has established herself as one of the leading cellists of her generation. An acclaimed soloist, chamber musician, and artist, her performances have taken her to venues throughout the US and internationally, including Carnegie Hall, Kennedy Center, Boston Symphony Hall, Royal Albert Hall, Sydney Opera House, and Melbourne Recital Centre.

She has garnered top prizes in numerous competitions, including the Irving M. Klein International String Competition, Washington International Competition, Schadt Cello Competition, and Yamaha's Young Performing Artist Award among others.

Her album *Entendre* (Sono Luminus) is the winner of the Violoncello Foundation Listener's Choice Award. Other albums include *A Dué Celli*, recorded with cellist David Requiro as the Weiss-Requiro Duo, and a forthcoming album of Czech Piano Trios with the Streeton Trio on the Decca Label.

Weiss received her Bachelor of Music from Rice University, and Masters of Music and Doctor of Musical Arts degrees at The Juilliard School. She is Senior Lecturer in Cello and Head of Chamber Music at Queensland Conservatorium Griffith University.

Weiss performs on a Gioffredo Cappa cello, c. 1690, generously provided for her by an anonymous supporter.

PHOTO: JULI L WEISS

SXS NEXT GEN ARTISTS



JOHN ROTAR
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 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; *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 under the supervision of Dr Robert Davidson.



Your donation is vital to our mission of delivering world class chamber music and developing our next generation of chamber musicians. Please consider a fully tax deductible donation today.



For more information please call
(07) 3844 7260

or visit our website at
www.southernxsoloists.com/cms/donate

SOUTHERN CROSS SOLOISTS

DONORS

PLATINUM

Mr P. Bacon, Mr & Mrs J. and R. Hoffman, Mr & Mrs R. and N. Morgan,
Murphy Family Foundation, The Princeston Trust

DIAMOND

Ms V. Brooke, Ms S. Leuthner, Ms H. O'Sullivan

GOLD

Mr J. Casey, Ms J. Johnstone, Mr & Mrs I. and C. George, Ms B. Leser, Justice D. Mullins,
Ms M. O'Connor, Ms M. O'Donnell, Ms D. Wadley

SILVER

Mr G. Beames, Mr & Mrs P. and S. Garside, Ms J. Hickey, Mr J. Moore, Dr G. Seffrin

BRONZE

Mr G. White

FRIENDS

Mrs R. Barry, Ms J. Campbell, Mr J. Clayton, Mr T. Cox, Mr J. Deuchrass,
Ms J. Doherty (in memorium A. Doherty), Mr C. Fletcher, Ms J. Giles, Mr R. Gordon,
Ms C. Harrod, Ms A. Jones, Mr A. Kennedy, Mr & Mrs J. and M. Macmillan,
Ms S. McCorkindale, Ms C. McGarvey, Mrs C. McMurchy, Ms S. McQueen, Ms S. Miles,
Mr M. Muirhead, Ms S. Nelson, Ms P. O'Connor, Ms G. Pauli, Ms P. Ridler, Ms E. C. Roe,
Ms D. Soden, Ms S. Taylor, Ms J. Thomas, Ms J. Uhr, Mr R. Webb, Ms H. Williamson

2017 QPAC SERIES ARTIST SPONSORS

Tania Frazer – The Princeston Trust
Patrick Murphy – Murphy Family Foundation

Information correct at time of printing.

Have you enjoyed today's Southern Cross Soloists performance?

If you would like to support the ensemble, you may do so via a fully tax deductible donation. Southern Cross Soloists is listed on the Australian Government's Register of Cultural Organisations and has full Deductible Gift Recipient (DGR) status.

You can also sponsor your favourite Southern Cross Soloist for 2018. You can select your favoured musician or instrument as an individual or as a group.

**Please contact the office for details on 07 3844 7260 or
manager@southernxsoloists.com**

We look forward to hearing from you!

SOUTHERN CROSS SOLOISTS MUSIC LTD

Patron

The Honourable Dame Quentin Bryce AD CVO

Board of the Southern Cross Soloists

Ms Tania Frazer

Ms Nancy Hartley

Ms Olwen McClintock

Dr Georgia Seffrin

Mr Greg Thompson

Artistic Director Tania Frazer

General Manager Jules Woodward

Producer Helen Davies

Finance Officer Jeanette Saez

Administration Officer Gabrielle Knight

Postal Address

PO Box 3679 SOUTH BRISBANE QLD 4101

Phone: 07 3844 7260

Email: manager@southernxsoloists.com

Web: www.southernxsoloists.com

Find us on Facebook and Twitter



SOUTHERN CROSS SOLOISTS IS
COMPANY-IN-RESIDENCE AT
QUEENSLAND PERFORMING ARTS
CENTRE.



SOUTHERN CROSS SOLOISTS IS
FUNDED BY THE QUEENSLAND
GOVERNMENT THROUGH ARTS
QUEENSLAND.



QUEENSLAND PERFORMING ARTS CENTRE

PO Box 3567, South Bank, Queensland 4101
T: (07) 3840 7444 W: qpac.com.au



Chair

Professor Peter Coaldrake AO

Trust Members

Charles Berry

Dare Power

Susan Rix AM

Professor Chris Sarra

Leanne de Souza

Leigh Tabrett PSM

Executive Staff

Chief Executive: John Kotzas

Executive Director – Stakeholder Engagement
Strategy: Jackie Branch

Executive Director – Visitation: Roxanne Hopkins

Executive Director – Development: Megan Kair

Executive Director – Business Performance:
Kieron Roost

ACKNOWLEDGMENT

The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government

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

Senior Producer: Jenny Hodgson

Senior Campaign Coordinator: Andrea Huynh

Publicity Manager: Cindy Ullrich

Production Manager: Peter Bretherton

Stage Manager: Benjamin Shaw

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.