

Southern Cross Soloists and QPAC present

*Fireworks and Fury*  
with Konstantin Shamray



3pm Sunday 20th February, 2022  
Concert Hall, QPAC

## Message from QPAC Chief Executive, John Kotzas AM

What does it mean for an artist, an ensemble, or an organisation to create a legacy? Many great works of art not only look ahead, stepping into an area that others perhaps have neither dared nor even contemplated, but also make room for honouring heritage, contextualising their innovations in a long and rich history. The Southern Cross Soloists (SXS) open their 2022 program with a strong claim towards a legacy to be admired for generations to come.



Today the SXS ensemble—virtuosic soloists in their own right—are joined by the remarkable guests and artists in residence, Konstantin Shamray and Wakka Wakka didgeridoo soloist Chris Williams. Through their performances we look back to one of the greats as Konstantin wows us with a performance of one of Sergei Prokofiev's most daring and difficult works for piano (*Piano Concerto No. 3*) and then look forward to what will become part of the SXS repertoire in *Beerwah, The Pregnant Mother of the Glass House Mountains*.

Addressing the fact that very little new music is composed for one of the world's oldest instruments, the **SXS Didgeridoo Commissioning Project** will see three new works commissioned for SXS throughout this year's program. *Beerwah*, the first of these pieces premiering today, is a work by Sean O'Boyle AM that takes the iconic Queensland mountains and their stories as its inspiration. It is a remarkable technical achievement—bringing together instruments with their own rich and highly distinct traditions—and at the same time a beautiful and evocative musical creation.

As ever, we are delighted to partner with the Southern Cross Soloists as they continue to champion chamber music, building audiences for this beautiful art form, and ensuring it remains relevant and loved well into the future.

John Kotzas AM  
Chief Executive

## Message from Southern Cross Soloists' Artistic Director, Tania Frazer

Welcome to Southern Cross Soloists' first performance of 2022. After the last two years of isolation and border closures, we are really excited to perform for you today once more on the marvellous QPAC stage.

The entire 2022 season explores virtuosity and passion, and our first concert today kicks this off in style, with a scintillating program of brilliance and colour featuring dramatic, passionate and fiery musical master works.

We welcome back our new 2022 SXS Artist in Residence, acclaimed Russian-Australian concert pianist **Konstantin Shamray** to perform Prokofiev's 'devilishly difficult' Third Piano Concerto as the first of his bravura piano concertos as part of his year-long residency with SXS.



Today's concert also marks the launch of our new **SXS Didgeridoo Commissioning Project** featuring SXS Didgeridoo soloist **Chris Williams**. This initiative will commission a new work for each of our three 2022 QPAC concerts to create a legacy of chamber works for Didgeridoo and SXS, to create a catalogue of quintessentially distinctive Australian works with a unique and hybrid flavour.

Today's performance unveils the World Premiere of the first work in this legacy series, composed by **Sean O'Boyle AM**, and titled *Beerwah- the Pregnant Mother of the Glasshouse Mountains*, inspired by Queensland's iconic Glasshouse Mountains.

We are excited to welcome back SXS viola soloist, **James Wannan** in Berlioz's viola masterpiece *Harold in Italy* that was commissioned by the master virtuoso, Paganini. James will also be performing one of Paganini's most popular works, *La Campanella*.

Unfortunately, SXS clarinet soloist **Ashley Smith** is unable to play today's concert due to Covid border restrictions, so instead we welcome a new face to perform with SXS today: the Principal Cellist of the Tasmanian Symphony Orchestra, **Jonathan Békés** who will be performing David Popper's challenging *Hungarian Rhapsody*, with its dizzyingly showy cello pyrotechnics.

I hope you enjoy today's program.

Tania Frazer  
Artistic Director

Southern Cross Soloists and QPAC present:

# *Fireworks and Fury*

## PROGRAM

- Hasse** *"Mea tormenta, properate!"*  
*Sanctus Petrus et Sancta Maria Magdalena*
- Popper** *Hungarian Rhapsody Op. 68*  
Arranged Rotar
- O'Boyle** *"Beerwah- the Pregnant Mother of the*  
*Glass House Mountains"*
- Berlioz** *Harold in Italy Op.16*  
Movement 1: *Harold in the Mountains*  
Arranged Rotar
- Paganini/Primrose** *La Campanella*  
from Violin Concerto No. 2 Op. 7
- Prokofiev** Piano Concerto No. 3 Op. 26  
Arranged Rotar

Today's concert will run for approximately 90 minutes, with no interval

## **Johann Adolph Hasse: "Mea tormenta, properate!" from Sanctus Petrus et Sancta Maria Magdalena**

German 18th century composer, Adolphe Hasse is somewhat of an anomaly, sitting at the end of the baroque era and becoming a major instigator of what would become the bridging period between the Baroque and Classical periods. Known as the Rococo period or the Galant era (in French), it marked a return to simplicity after the overly ornate Baroque period. It also encouraged a relaxation of the strict rules and championed the idea of emotional contrast in what became known as "Sturm and Drang," or Storm and Stress, particularly evidenced in the music of the great CPE Bach.

Hasse was incredibly popular in his lifetime - possibly the most popular composer across Europe at the time, which makes it even more strange that his music was all but forgotten until the 20th and 21st centuries, when it slowly started to be rediscovered.

Taking influence from both Vivaldi (and his admiration of all things Italian) and the more emotional style of the Rococo time, Hasse was celebrated for his skill in writing for the voice and his prolific operatic output. His music was known for its melodic beauty and formal balance. Spending much of his life in Italy, Hasse studied with Porpora and Scarlatti and worked with the famous librettist, Pietro Metastasio.

This aria from the oratorio of Saint Peter and Saint Mary Magdalen, was written for Venice's Ospedale degli Incurabili, a sister institution to Vivaldi's famous Ospedale della Pietà.

In the traditional Baroque 'Da capo aria' style, it nevertheless shows originality and extreme contrasts in expression. The A-B-A formatted aria recounts the Passion story of Jesus' crucifixion. Echoing Mary's anguish, Saint Peter wavers between torment and inner peace, as he laments "*bring me to the cross so that I, too, can die in God's love*".

The middle interlude radiates beauty and serenity before the ominous shift back to the A-theme that foreshadows the final crucifixion.

## **David Popper: Hungarian Rhapsody, Op.68** Arranged Rotar

Jewish cellist and composer, David Popper was born in 1834 into the Jewish ghetto of Prague, in what was Bohemia and now Czechoslovakia. When the Hapsburg emperor granted civil equality to the Jews in 1848, their isolation in the ghetto ended. Some employment restrictions to Jews were lifted, making specific trades permitted for Jews, such as being a musician.

Popper's father was a Jewish Cantor in the Synagogue, and at a very young age, Popper's musical talents emerged. Becoming a virtuoso cello soloist, Popper was bestowed the coveted title of "Kammervirtuoso" by Prince Constantine Hohenzollern-Hechingen. Later his solo career was launched with assistance from the great conductor, Hans von Bülow, who was so impressed with Popper's musical abilities that he helped arrange his first solo concert tour in 1863. Popper became widely regarded as one of the leading cello soloists of the time. He was the principal cello of the Vienna Court Opera and was afforded the opportunity to perform chamber music alongside legendary musicians such as Clara Schumann and Johannes Brahms.

As a composer, Popper's cello works were extremely demanding technically and propelled cello expression and performance to an entirely new level of difficulty.

Popper's cello showpiece, Hungarian Rhapsody was published in 1894. At the time, Liszt had made the Hungarian Rhapsody idiom extremely popular, borrowing from both traditional folk music and the concept of gypsy music, with its free-flowing form, Gypsy scales and unique spirit of virtuosic improvisation. Popper's Hungarian Rhapsody for cello follows this concept as it opens with a simple melody followed by a quasi-improvisation section that accelerates at a wild speed towards an exciting and whirling conclusion.

### **O'Boyle: Beerwah: *The Pregnant Mother of the Glass House Mountains***

Beerwah is the "*The Pregnant Mother of the Glass House Mountains*" and the narrative is full of love, longing and great tragedy.

The opening is full of dramatic interplay between the players and leads to an oboe melody, questioning – ever questioning. An interlude of strings and piano chase each other and finally the whole ensemble joins one another in an angular section ending with a heartfelt wail of anguish from the didgeridoo. An offbeat pattern emerges, with the didgeridoo providing a counterpoint in sound and style.

A short violin cadenza is performed and leads to a more reflective part. Beerwah displays sorrow and this anguish is felt through the interplay of instruments. Earlier themes emerge and the didgeridoo performs against these frenetic rhythms. With a cry of anguish, the didgeridoo performs a short cadenza, encapsulating the angst we have witnessed.

A unison virtuosic passage emerges and dies away to the piano and didgeridoo lamenting what could have been.

**Sean O'Boyle AM, February 2022**

## **Berlioz: Harold in Italy Op.16 Movement 1: Harold in the Mountains**

Arranged Rotar

Harold in Italy is unique - a symphony with a soloist. Its genesis involves two of the 19th century's most revolutionary figures Berlioz and Paganini. Paganini wanted a new work to show off his newly acquired Stradivarius viola. Having just heard and been amazed by Berlioz's *Symphonie Fantastique*, Paganini commissioned him to write a concerto. However, what Berlioz wrote was the opposite of a concerto. More a work for orchestra with dramatic narrator, much to Paganini's dismay. Describing his first meeting with Paganini after a performance of *Symphonie Fantastique*, Berlioz wrote:

***"when the public had left, a man with long hair, with piercing eyes, with a figure strange and ravaged, one possessed of genius, a giant among giants, whom I had never seen, and whose first aspect troubled me deeply, waited for me alone in the hall, stopped me at the passage shake my hand, overwhelmed me with burning praise which seared my heart and head; it was Paganini!! (22 December 1833)."***

Berlioz went on to write:

***"Some weeks after.....Paganini came to see me. "I have a marvellous viola," he said, "an admirable instrument of Stradivarius, and I would like to play it in public. But I have no music ad hoc. Would you like to write a solo for viola? I have nothing but confidence in you for this work."***

Berlioz's letters later showed that he had no solid idea of how to fulfill Paganini's commission. His impulsive nature meant that he typically did his own thing rather than follow the specific requirements of a commission. At first, Berlioz actually suggested to Paganini that Paganini himself would be better at writing a viola concerto than him, but Paganini insisted.

The work was originally planned to be a series of Italian souvenirs. Although Berlioz disliked Italian opera, he loved the Italian countryside and found great inspiration from walking in the mountains. The title character of Harold is loosely based on Byron's *Childe Harold*, a melancholy wanderer experiencing scenes of Italian life.

Ultimately, the Berlioz and Paganini weren't on the same page. The finished work was closer to a symphony than a concerto with the viola part more dramatic and expressive than virtuosic, which was definitely not what Paganini had expected. Paganini thought it should be full of dizzying technical acrobatics and his biggest complaint was that the viola solo part was 'too full of rests' when he wanted to completely shine as the soloist throughout.

For Berlioz, it was somewhat of an autobiographical vignette, with its romantic sensibility. The nature-loving Berlioz was a hardcore romantic as clearly evidenced through his unhealthy obsession with the actress Harriet Smithson. The viola soloist represents the character of Harold: melancholy, self-absorbed outsider wandering through a series of landscapes. Nobody had written anything quite like the piece before, and that sense of ground-breaking excitement is conveyed most vividly in its sense of drama and strangeness.

Ultimately, Paganini walked away from the project and didn't attend the 1834 world premiere. However, Paganini did hear it four years later and praised and paid for the work just before the great violin virtuoso's death.

### **Paganini/Primrose: La Campanella From Violin Concerto No. 2 in B Minor, Op. 7**

Nicolò Paganini was born in 1782 in Genoa, Italy, and started his musical studies with his father, a keen amateur violinist. Paganini also played guitar alongside his extraordinary violin playing abilities.

He later went on to study with the violin/viola virtuoso, Alessandro Rolla, who very likely introduced him to the viola. Rolla had already been experimenting with new virtuosic tricks on the violin and viola that Paganini went on to develop extensively himself, such as left-hand pizzicato, chromatic ascending and descending scales, the use of very high positions on the fingerboard, and extremely difficult octave passages.

**La Campanella**, ("The Little Bell" in Italian) is the final movement of Paganini's Violin Concerto No. 2 in B Minor, Op. 7, renowned for its technically demanding solo passages and bell-like effects in both the solo and orchestral parts. It was such a crowd pleaser that Paganini often chose to perform it as a stand-alone showpiece.

The piece drew praise from many of Paganini's peers, including Schumann, Chopin, Rossini, Kreisler and Liszt. Liszt and Kreisler went on to create their own arrangements of the display piece, followed by the 20th century British viola virtuoso, William Primrose, whose arrangement performed in today's concert is renowned as one of the most technically challenging pieces in the viola repertoire.



## **Prokofiev Piano Concerto No. 3 in C major Op. 26**

Arranged Rotar

Prokofiev's notoriously difficult concerto, at the pinnacle of the virtuoso piano repertoire, was described by the great André Previn as: "*the most popular of the post-Romantic piano concertos for very good reason:.....it is very fast, very Russian, and extremely difficult.*"

It was in France in 1917 (the hotbed of artistic creation at the time), specifically in Brittany, where Prokofiev started sketching what was to become his third and most popular piano concerto, with pre-echoes of his wonderful Romeo and Juliet ballet score.

However, it would be another four years before the piece was finished and received its premiere, performed by the composer himself with the Chicago Symphony Orchestra.

In the early 20th century, France was fast becoming the creative base for many Russians emigres and Brittany was particularly popular with artists such as Picasso, Chagall, Matisse and Gauguin as well as Debussy, Victor Hugo and Balzac due to its stunning seascapes and rugged countryside.

The third piano concerto, which was to become the most popular of Prokofiev's five piano concertos was famously difficult and required extraordinary dexterity and stamina. The premiere took place in 1921 in Chicago with Prokofiev as the soloist, magnifying Prokofiev's extraordinary abilities as a composer-performer.

The premiere performance received rave reviews, but the follow-up performance in New York was the exact opposite, which dampened the popularity of the piece considerably.

However, the following year, premieres in Paris and London were a huge success and marked the recognition of the piece as one of the 20th century's greatest piano concertos.

# SXS Artist in Residence 2022

## Konstantin Shamray | Piano

Described as an exhilarating performer with faultless technique and fearless command of the piano, Australian based pianist Konstantin Shamray enjoys performing on an international level with the world's leading orchestras and concert presenters. In 2008, Konstantin burst onto the concert scene when he won First Prize at the Sydney International Piano Competition. He is the first and only competitor to date in the 40 years of the competition to win both First and People's Choice Prizes, in addition to six other prizes. He then went on to win First Prize at the 2011 Klavier Olympiade in Bad Kissingen, Germany, and, he was awarded the festival's coveted Luitpold Prize for "outstanding musical achievements". Since then, Konstantin performs extensively throughout the world. In Australia recent and future season highlights include engagements



with the Queensland Symphony, West Australian Symphony and twice with the Adelaide Symphony Orchestra with whom he enjoys a special relationship.

In 2021, Konstantin undertook a prestigious nationwide tour for Musica Viva with players of ANAM directed by Sophie Rowell. Outside of Australia he has performed with the Russian National Philharmonic, the Mariinsky Theatre Orchestra, Moscow Virtuosi, Orchestre National de Lyon, Prague Philharmonia, Belgrade Philharmonic Orchestra and the Calgary Philharmonic. Chamber music plays a strong role in Konstantin's musical career and collaborations include tours with the Australian String Quartet, the Australian Piano Quartet, Kristof Barati, Andreas Brantelid and Li Wei Qin. Konstantin is looking forward to his debut collaboration with the Southern Cross Soloists this month, and, he also enjoys regular appearances at the Adelaide Festival, International Piano Series in Adelaide, the Melbourne Recital Centre and Ukaria Cultural Centre. Further afield, Konstantin has enjoyed critical acclaim at the Klavier-Festival Ruhr, the Bochum Festival in Germany, the Mariinsky International Piano Festival and the White Nights Festival in St. Petersburg. Konstantin is Lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide.

**Artist in Residence 2022 sponsored by James Pearson and Gillian Frazer.**

# SXS Didgeridoo Artist in Residence

## **Chris Williams | Artist in Residence | Didgeridoo**

A descendant of the Wakka Wakka people from Queensland, Didgeridoo soloist Chris Williams began his music studies from an early age. Chris studied trumpet at the Royal College of Music in London and was appointed Principal Trumpet of the Australian Youth Orchestra for two years. As a professional trumpet player, Chris has toured extensively through Europe and Asia and performed with the BBC Symphony Orchestra in London as well as with the Tasmanian Symphony, Principal Trumpet with Hong Kong Sinfonietta, the Queensland Symphony Orchestra and the Queensland Pops Orchestra. Chris has performed as a trumpet soloist with the Hobart Chamber Orchestra, the Queensland Pops Orchestra and the Australian Army Band. He was nominated for the Australian Freedman Fellowship award for Jazz and for the Australian Young Achiever Award twice.



As a didgeridoo soloist Chris has performed extensively in the UK, France, Ireland, Austria, Italy, Israel and throughout Africa, with highlights including Buckingham Palace, Westminster Abbey and the Vatican. **Didgeridoo Artist in Residence 2022 sponsored by Kay Feeny, Christine Dauber, Michelle May.**

# International Ambassador / Composer

## **Sean O'Boyle | Composer**

Awarded the Order of Australia in 2015 for services to music, Sean's compositions have been performed and/or recorded by all the major Australian orchestras. European Orchestras include; Berlin Philharmonic, Orchestra Symphonique Divertimento, Royal Philharmonic Orchestra, BBC Concert Orchestra, Belgrade Philharmonic Orchestra and by North American orchestras including the Dallas, Atlanta, Tacoma, Lexington, Fort Worth Symphony Orchestras and the Cincinnati Pops Orchestra. Sean has written and produced music for more than 150 CDs recorded in collaboration with the Australian Broadcasting Corporation, numerous television shows, sporting events and for film. Sean is proud of his 25-year relationship with Southern Cross Soloists.



# Southern Cross Soloists

## **Tania Frazer | Artistic Director | Oboe**

Artistic Director of SXS since 2011, Tania Frazer completed her degrees at the Guildhall School of Music in London on full scholarship. Tania has performed as Principal Oboe with the Schleswig-Holstein Orchestra under Maazel, Rostropovich and Solti; the Israel Philharmonic 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. From 2004-2008, Tania was Principal Oboe with the Australian Chamber Orchestra and performed as a soloist on their 2006 European tour. As Southern Cross Soloists' Artistic Director, Tania has been the Musical Director of many productions including *The Red Shoes* and *The Host* with Expressions and *Invisible Me* for QPAC's 2012 Out of the Box Festival and in 2015 performed as a guest soloist with the Daejeon Philharmonic in Korea.



**Oboe Chair sponsored by Marg O'Donnell & Diana Khursandi.**

## **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 Symphony Orchestra, Melbourne Symphony Orchestra and Queensland Symphony Orchestra (QSO) as well as appearing in various chamber music ensembles in Australia and Europe. Alan stepped down from the position of concertmaster of the QSO at the start of 2011 to create time for broader musical opportunities. Since then, he has recorded for ABC FM, and appeared as a guest soloist with Hector McDonald at the 2011 International Horn Symposium. Alan continues to appear regularly as concertmaster and soloist with the QSO. 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.



**Violin Chair sponsored by Cass George.**

### **Jonathan Henderson | Flute**

Jonathan Henderson trained with Europe's leading flute professors and has carved out a multifaceted musical career spanning from Australia to the Nordic countries. Appointed Principal Flute of the Estonian National Opera Orchestra at age twenty-four, Jonathan has appeared as a guest principal flute with the Turku Philharmonic and Tampere Philharmonic Orchestras (Finland), and has performed with the Australian Chamber Orchestra, Nordic Symphony Orchestra and MDR Leipzig Radio Symphony Orchestra, and as soloist with the Tallinn Chamber Orchestra and Estonian National Opera Orchestra. He has performed at the Lucerne Festival, Tallinn Chamber Music Festival, Festival Archipel Switzerland, Audi Sommerkonzerte and BBC Proms. In 2019, Jonathan chose to move back to Australia and the following year was appointed as a core member of the Southern Cross Soloists. His solo and chamber performances have been hailed by *Limelight Magazine* as "assured, eloquent and impressive", possessing "a level of virtuoso-control rarely heard". He has performed as guest artist at Phoenix Central Park, Brisbane Music Festival, BLEACH\* Festival, Craven Creek Music Festival, with the Australian Piano Quartet, Ensemble Q, Limpinwood Ensemble and for the 1:1 CONCERTS Australia social initiative. As curator, Jonathan founded Contra Concerts in 2021, a new chamber music series in Queensland.



**Flute Chair sponsored by Shirley Leuthner.**

### **Nick Mooney | French Horn**

Nick Mooney is an Australian-Austrian horn player and is the principal horn of the Flanders Symphony Orchestra. After completing a commerce degree Nick studied horn with David Thompson at the Sydney Conservatorium of Music before being awarded a place in the prestigious Southbank Sinfonia training programme in London in 2016. Aside from his regular position in the Flanders Symphony Orchestra, Nick has maintained a busy freelance career in the UK, including regular engagements as guest principal with the Royal Philharmonic Orchestra, London Philharmonic Orchestra, English Chamber Orchestra, and BBC Concert Orchestra and has recorded with these orchestras for Deutsche Grammophon, Decca, and Universal Music. As a chamber musician Nick has relished collaboration with the Allegri Quartet, Marryat players of London, Selby and Friends, and members of the Scottish Chamber Orchestra.



**French Horn Chair sponsored by Jenny Blake.**

### **Ashley Smith | Clarinet**

Clarinetist Ashley William Smith is an internationally demanded clarinet soloist and chamber musician. Ashley is a laureate of several of the Australian industry's most prestigious prizes including the APRA Performance of the Year, the Music Council of Australia Freedman Fellowship, an ABC Symphony International Young Performer Award, and a Churchill Fellowship. Ashley has performed throughout Australia, the USA, Europe and Asia in performances with Bang on a Can, the Chamber Music Society of the Lincoln Center, Chamber Music Northwest, the Kennedy Center, the Beijing Modern Music Festival, and IRCAM. As a soloist he has performed with many international and Australian orchestras. His performance of Lachlan Skipworth's Clarinet Concerto with the West Australian Symphony Orchestra was awarded the APRA 2015 Performance of the Year. Ashley is a Professor at the University of Western Australia where he is the Head of Winds and Contemporary Performance. A graduate of Yale University, the UWA, and a Fellow of the Australian National Academy of Music, Ashley was awarded the highest honours as the most outstanding performance graduate of each institution.



**Clarinet Chair sponsored by Peter Collins.**

**Ashley is unable to perform today due to COVID-19 travel restrictions.**

### **James Wannan | Viola**

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



**Viola Chair sponsored by Leanda Elliot and Philip Dubois.**

# Guest Associate Artists

## **Jonathan Békés | Cello**

Jonathan Békés has quickly established himself as one of Australia's leading cellists and is in great demand as a solo artist, chamber musician, orchestral musician and educator: nationally and internationally. Békés is based in Hobart, Tasmania where he is a cellist with the Tasmanian Symphony Orchestra: a position that he has held since 2018. He frequently performs with the Australian World Orchestra, he is a founding member of the award winning Clarendon Trio and regularly presents recitals across the world having performed in four different continents. He has been principal cellist of the Australian Youth Orchestra, the Momentum Ensemble, the Musician's Project, the Australian International Symphony Orchestra Institute and the Sydney Youth Orchestra. As a solo artist Békés performs often across Australia and throughout the world. He has played as soloist with many orchestras across Australia including the Hobart Chamber Orchestra, the Sydney Youth Orchestra and the South Coast Orchestra. He has presented a series of his own solo recitals and regional tours and in 2019 toured to Sydney, Melbourne, Coffs Harbour, Orange and throughout Tasmania.



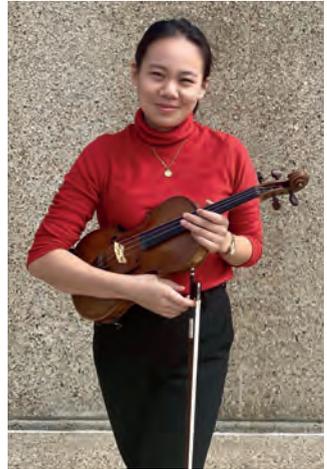
## **Natalia Edwards | French Horn**

Natalia Edwards is a young horn player who has recently completed her Masters of Orchestral Performance at the University of Melbourne under the tutelage of Nicholas Fleury and Saul Lewis. Natalia has won prizes in the Melbourne Conservatorium of Music Chamber Competition and received a fellowship to the 2018 Norfolk Chamber Music Festival (USA) with the Maverick Brass Quintet. As part of the festival she enjoyed performing alongside William Purvis, Allan Dean and Scott Hartman. As an Orchestral Horn player, Natalia has enjoyed opportunities performing in China, Singapore, South Korea and New Zealand. Locally, she has performed in the Melbourne Opera, Melbourne Symphony, Royal Melbourne Philharmonic, ANAM and recently as part of her Master's program, the Melbourne Symphony Orchestra.



### **Helena Wang | Violin**

Helena Wang is a young violinist passionate about chamber music. Graduating from the University of Queensland with a Bachelor of Music in 2018 she quickly joined Camerata, Queensland's Chamber Orchestra with whom she is a core member, and on occasion also plays with the Queensland Symphony Orchestra and the Southern Cross Soloists. A keen chamber musician, she was a Next Gen Artist with the Southern Cross Soloists in 2016, 2019, and 2020, and plays in a string quartet and piano trio as well. She is currently studying with Natsuko Yoshimoto and finishing her literature degree.



### **Dario Scalabrini | Clarinet**

Brisbane-based clarinetist Dario Scalabrini is an energetic young musician who is quickly establishing himself on stage in recital, chamber and orchestral settings. He has performed with many eminent Queensland arts groups including Opera Queensland, the Queensland Pops Orchestra, Ensemble Q, Southern Cross Soloists and Brisbane Music Festival. In 2019 Dario graduated from the Queensland Conservatorium as the 2019 recipient of the Brisbane Club Award's Jim Massie Memorial Prize. During his time at the Queensland Conservatorium Dario studied with renowned clarinetist Paul Dean. As an emerging artist, Dario has been invited to perform in masterclasses with esteemed international clarinetists such as Sabine Meyer, Andrew Marriner and Julian Bliss. 2021 has seen Dario take up a scholarship to study his master's degree under the tutelage of Sydney Symphony Orchestra clarinetist Francesco Celata Orchestra.



## **Amelia Cherry | Double Bass** **SXS NEXT GEN ARTIST 2021-2022**

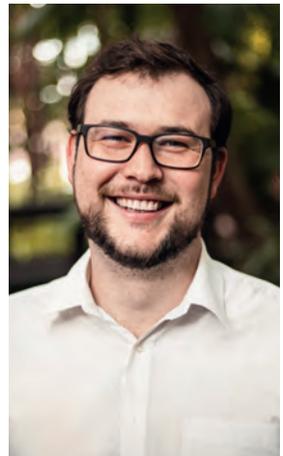
Amelia Cherry is an inspiring double bassist who is passionate about the majesty of the double bass. Graduating from the Queensland Conservatorium with a Bachelor of Music, Amelia hopes to be a pioneer for the double bass as she continues to push the boundaries of her instrument advocating its solo potential. Recent solo engagements include performing as a concerto soloist under the baton of renowned maestro Johannes Fritsch. Her role as a Next Generation Artist with Southern Cross Soloists has seen Amelia perform throughout Australia in recitals, competitions and music festivals. As an enthusiastic chamber musician Amelia has collaborated with Orava String Quartet, William Barton, Ensemble Q, Natsuko Yoshimoto and members of the Australian Chamber Orchestra. In addition to Amelia's active performance career, she is interested in curating her own concerts. Amelia's debut concert, Exploring Dora was a great success featuring her own transcription and performance of Dora Pejačević Cello Sonata.



## **SXS Composer in Residence**

### **John Rotar | Composer in Residence**

Described by Limelight magazine as a 'young, talented and innovative composer', John Rotar is a composer and conductor based in Brisbane. Growing up in a musical family, John starting piano at age six, composition at eight and at twelve had his first orchestral work performed by the Bundaberg Youth Orchestra. Since then John has had over 115 works commissioned, recorded or performed, including by the Queensland and Melbourne Symphony Orchestras, Camerata - Queensland's Chamber Orchestra, the Australian Youth Orchestra, The Australian Voices, Southern Cross Soloists, Queensland Ballet Academy, Expressions Dance Company, Flinders String Quartet, Queensland Youth Orchestras, UQ Symphony Orchestra among many others. An active performer, John is currently the Artistic Director and Conductor of The Australian Voices and the organist at the historic All Saints Church in Brisbane. When not composing or performing, John can be found painting or zealously sipping on a glass of red wine.



# The 19th Bangalow Music Festival 11 - 14 August , 2022

## **Book now and save!**

**E**arly Bird Subscription tickets are on sale now. Get in quick to choose your best seats and save with the early bird ticket deal. This early bird ticket deal ends close of business Monday 14 March, 2022.



The 19th Bangalow Music Festival 11-14 August, 2022 will explore 'music's inexhaustible joie de vivre'. International coloratura soprano Alexandra Flood and the Orava Quartet are two headline artists announced.

More to follow when we launch late March. The perfect leisurely winter weekend away filled with music awaits!

## BE A PART OF OUR UNIQUE STORY AND HELP US MAKE A DIFFERENCE

We are so grateful to our many donors and sponsors who support Southern Cross Soloists (SXS) and who make it possible for us to present world class chamber music to our audiences. With the challenges we have faced with presenting live music, we need your invaluable support now more than ever to ensure that we are able to continue performing for you. Any gift, no matter the size, will help us to continue the ongoing legacy of SXS, in our journey to engage, inspire and uplift through our live performance art form.



SXS is a not-for-profit arts company operating in Brisbane, QLD. In addition to presenting fine chamber music Australia-wide with world renowned artists, SXS run educational programs across QLD and a regional festival in Bangalow, NSW. All donations are invaluable in assisting us to continue our work of presenting creative programs of international quality and providing unique educational experiences for our communities.

### **DONATE NOW:**

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PO BOX 3679 South Brisbane QLD 4101

**Email:** [maxine@southernxsoloists.com](mailto:maxine@southernxsoloists.com)

**Call** Maxine Williamson to discuss your donation directly 0439 706 785

SXS is listed on the Australian Government's Register of Cultural Organisations and has full Deductible Gift Recipient (DGR) status.

## WE WANT TO CONNECT WITH YOU. JOIN US!

Visit our socials to see backstage footage preparing for concerts, meet with our soloists (virtually, of course), and most importantly, get deals and updates on concerts!

Facebook: Southern Cross Soloists

Instagram: @southerncrosssoloists1

Join our email subscription list, it's the only way to get the good tickets first!

Email [manager@southernxsoloists.com](mailto:manager@southernxsoloists.com) to join.

Taking a snap for insta? Tag us and use the hashtag:

#southernxsoloists!

## SXS Didgeridoo Commissioning Project

2022 marks the launch of an exciting new SXS initiative: the **SXS Didgeridoo Commissioning Project**. Having appointed didgeridoo soloist, Chris Williams a descendant of the Wakka Wakka people from Queensland as our permanent Artist in Residence in late 2019, SXS is committed to commissioning and performing new works for didgeridoo and chamber ensemble to create a substantial new canon of works by the time Brisbane takes to the world stage with the 2032 Olympics. This multi-season project explores the use of didgeridoo in classical music to create new hybrid sounds with a quintessentially unique Australian flavour. This year we are featuring three Australian composers, two from Queensland (Sean O'Boyle AM and Catherine Likhuta) and Australian/Los Angeles based composer Leah Curtis.



## TO OUR PARTNERS

*Southern Cross Soloists acknowledge and thank these organisations and people for their generous support:*



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*\*Information correct at time of printing*

***...and to all who support Southern Cross Soloists through purchasing tickets, volunteering, in-kind donations, and spreading the word, we thank you!***

# QUEENSLAND PERFORMING ARTS CENTRE



PO Box 3567, South Bank,  
Queensland 4101  
T: (07) 3840 7444  
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## ACKNOWLEDGMENTS

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

The Honourable Leeanne Enoch MP: Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts  
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**QPAC warmly thanks our key donors who help us engage broadly across the state and continue enriching lives through performing arts.**

Tim Fairfax AC and Gina Fairfax, Dr Lee and Professor Peter Coaldrake AO, Leigh Tabrett PSM, Susan Rix AM, Dr Sally Pitkin AO, Dare Power, Dr Cathryn Mittelheuser AM, Queensland Community Foundation, de Groot's Charitable Fund, Barbara Snelling, Jill Hutchins, Leigh Wheeler, Frank and Karen Alpert, Jenny Morton, John Ryan, Margaret Heggie, Natalie Nelson and several donors who wish to remain anonymous.

***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.***

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.



# SOUTHERN CROSS SOLOISTS MUSIC LTD

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**Web:** [www.southernxsoloists.com](http://www.southernxsoloists.com)

## Program Photography

Southern Cross Soloists: Stephen Henry Photography, James Wannan: Keith Saunders, Jonathan Henderson: Chris Glenfield Blutribe, Sean O'Boyle AM: Denise Alison.

Southern Cross Soloists respectfully acknowledge the Traditional Custodians and First Nation owners of the land on which we work. We pay our respects to their Elders past, present and future. We also recognise those whose ongoing effort to protect and promote Aboriginal and Torres Strait Islander cultures will leave a lasting legacy for future Elders and leaders.

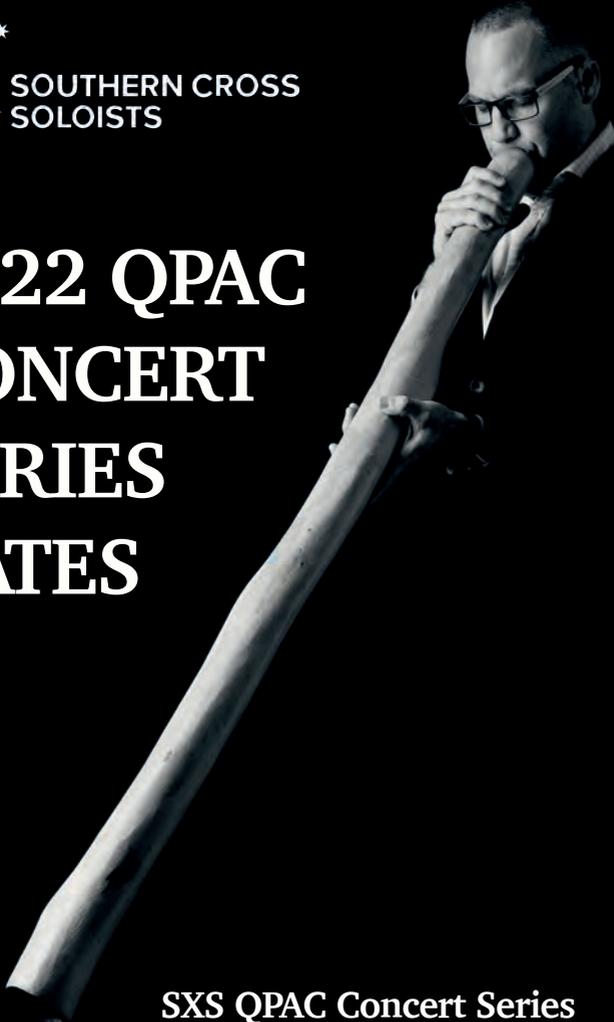
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# 2022 QPAC CONCERT SERIES DATES



## **SXS QPAC Concert Series**

**A Moment in Time** 19 June, 2022 3pm

**White Nights** 2 October, 2022 3pm

\* purchase a two concert package for June and October Concerts - Call 136 246

## **Bangalow Music Festival**

August 11-14, 2022

\* Early Bird Subscription Packages end COB Monday 14 March

Info: [www.southernxsoloists.com](http://www.southernxsoloists.com) e: [manager@southernxsoloists.com](mailto:manager@southernxsoloists.com)