

Southern Cross Soloists and QPAC present

# ***DIVINE ALCHEMY***

Featuring Konstantin Shamray and Amalia Hall



Sunday 3rd March 2024, 3pm  
Concert Hall QPAC

## Message from QPAC Chief Executive, John Kotzas AM

The origins of alchemy are founded in a belief that it was possible to purify base metals and transform them into more precious metals like silver and gold, and in the ill-fated pursuit of immortality. Today's Southern Cross Soloists (SXS) program taps into both ideas.

All the works featured in *Divine Alchemy* have been writer written by composers either at a time when they faced enormous challenges or to honour a loved one no longer with us. Woven into something that transcends the sum of its parts, music has the power to heal and comfort, to inspire hope and to provide a moment of beauty and escape. It also provides a vehicle through which an idea, a spirit, a lived experience can live well beyond a single lifetime to resonate through generations.



Alongside our SXS friends, we welcome the always impressive lineup of guest artists, this time including Konstantin Shamray and Amalia Hall. We are always pleased to co-present SXS programs and look forward with anticipation to Sean Boyle and Chris Williams's latest creation for the SXS Didgeridoo Commissioning Project.

John Kotzas AM  
Chief Executive

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

The theme of today's concert, *Divine Alchemy*, was born from the numerous remarkably beautiful pieces of music inspired by or originating from experiences of loss or trauma.

It was through these emotional experiences that composers found solace and an outlet in their music, transforming pain and turmoil into haunting melodies.

Works such as the slow movement of Bach's Oboe Concerto and Mozart's *Lacrimosa* resonate with an otherworldly beauty, almost transcending mortal creation.

Alongside these ethereal moments, we also premiere works inspired by and honouring loved ones including the premiere of *Élégie* by French film composer Thibaud Vuillermet featuring violin soloist Amalia Hall, and *The Wise Woman* by composers Sean O'Boyle AM and Chris Williams that honour Chris's grandmother, Auntie Maureen Williams.

Our program also showcases a titan of the piano concerto repertoire in Mozart's much-revered Piano Concerto No. 24, featuring the extraordinary Konstantin Shamray, and a new orchestration of Debussy's exquisite violin sonata (again featuring violin soloist Amalia Hall). As Debussy's final composition, it is a poignant reflection as he looks back on his life with World War I as a backdrop.

We welcome various friends on the stage today, filling in for our regular players who were unable to perform today due to other commitments. In particular, we welcome back cellist Katherine Philp The Camerata - Queensland's Chamber Orchestra, flutist Stephanie Vici and violinist Margaret Blades, who has recently moved to Queensland after leading the Western Australia Symphony Orchestra and the Adelaide Symphony Orchestra for most of her distinguished career as one of Australia's leading violinists.

We also bid farewell to our wonderful violinist Alan Smith, who is retiring from SXS after 13 years in the ensemble. Alan is a remarkable leader and excellent musician, and to me personally, he has been a dear friend and colleague for more than 25 years. He will definitely be missed, but we thank him for his incredible contribution to SXS over the years and for being part of the SXS family. Thank you Alan!

I hope you enjoy today's concert as we explore profound musical works that emerged from the depths of human emotion and innermost feelings.

Tania Frazer,  
Artistic Director



Southern Cross Soloists and QPAC present

# *DIVINE ALCHEMY*

## PROGRAM

### **Bach**

Oboe Concerto in G minor BWV 1056R

- I. Allegro
- II. Larghetto
- III. Presto

### **Debussy**

Violin Sonata G minor, L.140\*

- I. Allegro Vivo
- II. Intermède: Fantastique et léger
- III. Finale: Très animé

### **O'Boyle/Williams** *The Wise Woman*

**SXS Didgeridoo Commissioning Project 2023**

### **Mozart**

Requiem in D minor K. 626\*

- I. Lacrimosa (Sequentia)
- II. Kyrie
- III. Dies Irae (Sequentia)

### **Vuillermet**

Élégie (Australian Premiere)

### **Mozart**

Piano Concerto No. 24 in C minor K. 491\*

- I. Allegro
- II. Larghetto
- III. Allegretto

\* (arranged Frazer)

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

## **BACH** Oboe Concerto in G minor BWV 1056

- I. Allegro
- II. Larghetto
- III. Presto

The exact origins remain somewhat mysterious of the Oboe Concerto in G minor (BWV 1056) by Johann Sebastian Bach, one of the Baroque era's most prolific and influential composers. Exploring the origins of the work has been a minefield of contention between scholars, with versions of the piece for Harpsichord BWV 1056 in F minor and Violin BWV 1056A in G minor also widely performed.

The current version of the G minor violin and oboe versions have been somewhat reverse engineered from the harpsichord concerto. However, it is believed that the harpsichord concerto came later, as Bach habitually transcribed his own concertos and those of his peers (such as Vivaldi and Marcello) for keyboard, possibly for training purposes as well as performances during his time teaching at the Leipzig Collegium Musicum during the 1730s.

The most famous movement is the second movement which is an exact replica of his Sinfonia from his Cantata No 156, *'Ich steh mit einem Fuß im Grabe'* ('I stand with one foot in the grave'), which is solo oboe feature. This leads scholars to believe that this concerto may have been related to a lost oboe concerto by Bach. Other scholarly analysis shows evidence of violin-specific writing in the solo part that concludes the work was originally a concerto for violin.

Whichever theory is correct, the concerto is a work of abundant beauty and technical flair, with the famous slow movement taking its place in history as one of Bach's greatest musical compositions.

## **21st Bangalow Chamber Music Festival 2024**

15-18 August

## **2nd Sunset Soirée Recital Series 2024**

Concert 2 Brisbane / Gold Coast  
6-7 April

Tickets:



## DEBUSSY Violin Sonata G minor, L. 140

- I. Allegro Vivo
- II. Intermède: Fantastique et léger
- III. Finale: Très animé

In his late years, Debussy unfortunately experienced both an internal and external war: his own battle with cancer, and World War I. Surrounded by the horrors of the Great War, a very sick Debussy set himself the task of really defining his own musical legacy, whilst also creating music that reflected his inner turmoil, and his rejection towards the war.

He projected a cycle of six sonatas for various instruments as potentially his final composition; yet this was never completed. This violin sonata is therefore considered Debussy's final work.

Premiered on May 5th 1917, the Violin Sonata in G minor consists of three short movements that showcase an extreme range of moods, emotions, and colours. Undoubtedly, after a few bars, one can recognise the composer thanks to his unique harmonic and expressive language, which highly influenced future French composers. The unity and cohesion found in this work is the product of Debussy's nationalistic efforts to showcase the 'French' style as a response to the war.

In Debussy's own words - this sonata is 'an example of what may be produced by a sick man in time of war'. The drama starts to unfold from the very beginning with a sense of endless harmonic and melodic possibilities in both the piano and violin parts. This is definitely very unique to Debussy. The first movement (Allegro Vivo) goes from turbulence to calm, creating a feeling of uncertainty of what will happen next. The second movement (Intermède: Fantastique et léger), brings brightness and playfulness with yet harmonic and expressive glimpses belonging to the past movement. The final movement (Finale: Très animé), which was the first movement he composed, brings the whole piece together. The initial theme comes back yet in a more uplifting manner.

Despite the initial musical mystery, he considered this Violin Sonata as 'filled with tumultuous joy', which can be certainly appreciated in its vibrant ending. Nevertheless, the nostalgic feeling present across the entire work, makes one reflect on how such beautiful music can be produced from such a place of turmoil and struggle.

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## O'BOYLE/WILLIAMS The Wise Woman

I was honoured to be asked to co-compose this new work, "The Wise Woman", based on an extraordinary Wakka Wakka woman who touches the lives of so many.

"The Wise Woman" is Didgeridoo Maestro, Chris Williams' Grandmother - Maureen Williams. I was enthralled with the stories told to me by the children of Maureen: Uncle Kevin, Auntie Pat and grandson Chris.

Chris told me: "Prior to her going to work she said she was fortunate to have lived with her grandparents in the bush. This is where she learned her Wakka Wakka language, songs and customs.

Her grandparents, although they spoke English, only spoke their language when grandma lived with them. She said it was the best time of her life. I still recall her looking after me and my three siblings, speaking English but interspersing it with Wakka Wakka words. She also sung Wakka Wakka songs as she went about her daily chores.

Grandma also had a vision, although she only went to grade four, she said she loved school, and she was determined to ensure that her children would get an education and not have to live in poverty as she had. She saw education as crucial in rising above poverty. Four of her six children have university degrees, as do a number of her grandchildren and great grandchildren."

The work begins with Great Grandfather telling the family story which in turn passes to Grandmother relating the tales and passing the stories to future generations. The didgeridoo enters on a tranquil chord, and we hear the stories retold with the chattering of children.

A short fast and furious section follows, which depicts an agile mind yearning for her children to gain as much knowledge as possible. We then turn to the sounds of an idyllic riverbank and the sweeping of dirt floors for the family. Once again, we rush off ending with a mighty conversation between the didgeridoo and group.

We appear at the Longreach show grounds to a carnival waltz and the barking calls of the sideshow. This transforms to a church setting where snippets of Crimond (The Lord is My Shepherd) appear and woven with the traditional Wakka Wakka song "Gurri Ngindin Narmi".

The ending rushes to a future yet to be told as we behold the sky and never-ending possibilities. Profound thanks to the Family and Wakka Wakka Elders for allowing me to participate in this amazing process.

Program notes by Sean O'Boyle AM



If you would like to support the ongoing legacy of Maureen's life, please scan the QR Code for Central Queensland University's: **Maureen and George Williams Law Scholarship.** Your donations would be much appreciated.

**Maureen Williams**  
**13 March 1929- 23 October 2023**



Image supplied by David Williams



## **Mozart** Requiem in D minor K. 626

- I. Lacrimosa (Sequentia)
- II. Kyrie
- III. Dies Irae (Sequentia)

A Requiem Mass is a series of Latin texts set to music and dedicated to those who have passed away. Mozart's Requiem in D minor is definitely one of the many works that immortalised the composer. Over the years, composers such as Mozart transformed this into a genre of its own, and such works have become concert pieces rather than liturgical works.

Since its commission, there was a mysterious element attached to this composition. In early 1791, Mozart stated that an 'unknown stranger' commissioned the piece on behalf of an anonymous patron. The enigma behind this work not only obsessed Mozart, but made him believe that, due to his health condition, this will be the requiem for his own funeral. Mozart only managed to write the first few movements, and the remaining were completed by his pupil Süßmayer. Throughout the entire work, we see a great influence by past Baroque composers, such as Bach, as he uses certain writing techniques and forms unique to that period.

Starting with undoubtedly the most famous excerpt, *Lacrimosa*, the tearful day is said to be the last fragment that Mozart wrote. The haunted characteristics of this music perfectly reflect humans' pleading for God's mercy as they await their judgement. This is followed by the *Kyrie eléison* (Lord, have mercy), where a double fugue is performed by the various parts seamlessly sharing the melodies between them. To culminate, the mighty *Dies irae* (Day of Wrath) is a musical combination of all forces portraying the restless feeling amongst all as they await The Judge's verdict.

## **VUILLERMET** *Élégie* (Australian Premiere)

Thibaut Vuillermet is an award-winning French composer whose eclectic output and career comprises all aspects of musical creativity and productivity, having scored theatrical works for feature length motion pictures, television shows, documentaries, short films, and specially designed show events, while finding time to write original chamber music, as well.

*"In the wake of the loss of two loved ones, including my father, the need arose to bring this Elegy to life. For me, it represents a tribute to my fathers, to the fundamental and inspiring figures who enlighten our lives. Initiated as a song of lament, I wanted the piece to unfold as a poignant illustration of suffering and melancholy. However, as it evolved, I wanted there to be a metamorphosis from the initial feeling to a powerful lyrical force, aspiring to a brighter dimension, a vibrant ode to life.*

*My ambition was to create a work that brought out all the expressive power of the strings, with the solo violin in the foreground, dominating a composition in which I sought an organic dimension, the heartbeat being a prominent source of inspiration. The creation of this work has given me the opportunity for true introspection, a plunge into the heart of the soul, which I hope will find an emotional resonance in those who discover it".*

**Note d'intention** Thibaut Vuillermet 2023.

## **MOZART** Piano Concerto No. 24 in C minor K. 491

- I. Allegro
- II. Larghetto
- III. Allegretto


Considered to be one of Mozart's greatest moments of ethereal beauty and a work of unbridled expansiveness, the Piano Concerto No. 24 in C minor is considered by pianists, musicologists, and audiences alike to be one of the greatest piano concertos ever written.

Written when Mozart was only 30 years old, the concerto is extremely sophisticated and was widely admired by fellow composers, with Beethoven quoted as saying "*we shall never be able to write anything like that!*" and Brahms "*a masterpiece of art, full of inspiration and ideas.*" Beethoven went on to model his own C minor Piano Concerto on Mozart's masterpiece.

Mozart did not compose many works in minor keys, so those that were, stand out with their intensity. As one of only two piano concertos in minor keys, the Concerto No. 24 displays a unique brooding darkness that would have certainly ruffled a few feathers amongst the music lovers of Vienna, when Mozart premiered it as the soloist. Interestingly, the concerto was composed at the same time as his comic opera, *The Marriage of Figaro*, so may have been Mozart's personal outlet for 'darker' thoughts.

Completed on March 24th, 1786, the Piano Concerto No. 24 in C minor belongs to a series of concertos written between 1784 and 1786. These stand out amongst other contemporary works due to the unique sonority achieved by Mozart. By expanding the role of the woodwinds, Mozart created almost 'operatic characters' within the ensemble, heightening the musical storytelling.

Steven Lacoste states that Mozart had an innate ability to inject drama in his compositions thanks to his deep understanding of the human condition - a characteristic that can definitely be seen in his operas. Mozart manages to create individual voices within the ensemble, with one 'main voice', the piano, as the protagonist. Despite this dramatic element being present in most concertos, this concerto in particular leans more towards the reflective and introspective side - more akin to chamber music.



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# SXS Artist in Residence 2024

## **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.

Since then, Konstantin has performed extensively throughout the world. Recent and future Australian highlights include engagements with the Sydney Symphony, Queensland Symphony and West Australian Symphony Orchestras. Konstantin enjoys a special relationship with the Adelaide Symphony Orchestra who he collaborates with each season. Konstantin also enjoys regular appearances with the Southern Cross Soloists who he looks forward to performing with three times this season. In two consecutive seasons, Konstantin undertook prestigious nationwide tours with the Australian Chamber Orchestra and most recently with Musica Viva with Avi Avital which ventured to the country's leading concert halls to sold out audiences.

As a chamber musician, Konstantin has collaborated with the Australian String Quartet, the Australian Piano Quartet, Kristof Barati, Andreas Brantelid, Richard Tognetti and Li Wei Qin and regularly appears at the Adelaide Festival, the International Piano Series in Adelaide, the Melbourne Recital Centre, and Ukaria Cultural Centre.

Konstantin was recently appointed Senior Lecturer in Piano at the Melbourne Conservatorium of Music at the University of Melbourne.

**Artist in Residence 2024 sponsored by Susan and Paul Garside.**



# Featured Soloist

## **Amalia Hall | Violin**

Noted by The Strad for her "blazing insight and dazzling virtuosity", New Zealand violinist Amalia Hall celebrates a diverse career as an international soloist, as Concertmaster of Orchestra Wellington and violinist of NZTrio. Amalia's career blossomed after winning the 1st prize at five international competitions, plus, numerous laureate prizes including Joseph Joachim International Competition and International Tchaikovsky Competition for Young Musicians. As a teenager she won all of the major national awards in New Zealand, before completing studies at the Curtis Institute of Music. Since her debut with the Auckland Philharmonia at age nine, her solo appearances include I Virtuosi Italiani, New Zealand Symphony Orchestra, United Strings of Europe, National Symphony Orchestra of Uzbekistan and Mexico State Symphony Orchestra. Amalia has performed as a soloist, recitalist and chamber musician in Europe, United Kingdom, USA, Latin America, Asia, South Africa and Australia, appeared as guest concertmaster with orchestras including l'Orchestre de la Suisse Romande, Auckland Philharmonia and Christchurch Symphony Orchestra, and recorded for BIS, Bridge, Rattle and Atoll Records.



# SXS Composer

## **Sean O'Boyle AM | International Ambassador**

Awarded the Order of Australia in 2015 for services to music, Sean O'Boyle AM compositions have been performed and/or recorded by all the major Australian orchestras including the Sydney, Melbourne, Adelaide, Tasmanian, West Australian and Queensland Symphony Orchestras, Queensland Youth Orchestra and Melbourne Youth Orchestras. Across the world, Sean's works have been performed by the Berlin Philharmonic, Orchestre Symphonique Divertimento, Royal Philharmonic Orchestra, BBC Concert Orchestra, Belgrade Philharmonic Orchestra, and the Dallas, Atlanta, Tacoma, Lexington, Fort Worth Symphony Orchestras, and Cincinnati Pops Orchestra in North America. He has written and produced music for more than 150 CDs recorded in collaboration with the Australian Broadcasting Corporation. Sean wrote the ABC's Broadcast theme for the Sydney Olympics and his music was used for Queen Elizabeth II, for the opening of the Commonwealth Heads of Government Meeting (CHOGM). He has a keen interest in the music of Indigenous Australians and in 2001 he collaborated with didgeridoo maestro, William Barton, in composing his Concerto for Didgeridoo and Orchestra. As a Conductor, Sean has conducted in concert halls as diverse as the iconic Sydney Opera House, Avery Fischer Hall (NYC), Queens Hall (London), Roy Thompson Hall (Toronto) and unique concert spaces under the stars in outback Australia.



# SXS Didgeridoo Artist in Residence

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



A descendant of the Wakka Wakka people from Queensland, Didgeridoo player Chris Williams began his music studies from an early age. He studied Classical Trumpet at the Queensland Conservatorium of Music and also earned a Masters degree in Classical Trumpet Performance at the Royal College of Music in London. Chris has appeared as guest principal trumpet with the Hong Kong Sinfonietta, the Tasmanian Symphony Orchestra, the Queensland Symphony Orchestra, the

Queensland Pops Orchestra and the Australian Youth Orchestra. He was nominated for the Australian Freedman Fellowship Award for Jazz and for the Australian Young Achiever Award twice. Currently Artist in Residence with the Southern Cross Soloists, Chris is regarded as one of Australia's leading Didgeridoo soloists. As a Didgeridoo soloist, Chris has performed extensively throughout Africa and Europe. Solo Didgeridoo performance highlights include Westminster Abbey, Buckingham Palace, Israel, the Vatican, Didgeridoo Concerto with the Queensland Symphony Orchestra and Solo with the Melbourne Symphony Orchestra. From 2022, in partnership with the Southern Cross Soloists, Chris has embarked on an ambitious project to collaborate with established composers to commission 3 new works for didgeridoo and classical music ensemble every year for the next 10 years. A number of works so far in the SXS Didgeridoo Commissioning Project have been nominated for APRA AMCOS Awards. Current and previous composers include Sean O'Boyle, John Rotar, Leah Curtis, Joe Twist, Matthew Dewey, James Morrison, John Jorgenson and Lachlan Skipworth. He lives on the beautiful Sunshine Coast/Gubbi Gubbi country with his family.

**SXS Didgeridoo Artist in Residence sponsored by Kay Feeney and Michelle May.**

## SXS Didgeridoo Commissioning Project

Established in 2022 the "SXS Didgeridoo Commissioning Project 2022 - 2032" is a unique collaboration with established composers to commission three new Australian works for didgeridoo and classical ensemble every year for 10 years, culminating with the 2032 Brisbane Olympic Games. SXS appointed Chris Williams as the Chair of the Advisory Executive team of the SXS Didgeridoo Commissioning Project in late 2022. This multi-year legacy project explores the use of didgeridoo in classical music to create new hybrid sounds with a quintessentially unique Australian flavour. Our first concert in our 15th QPAC Concert Series sees Williams co-compose with Australian Sean O'Boyle AM. Lachlan Skipworth and Stephen Leek will contribute to the series also in 2024. The 2024 SXS Didgeridoo Commissioning Project is supported by Arts Queensland.



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# Southern Cross Soloists

*Southern Cross Soloists (SXS) are the stars of Australian chamber music. Since 1995, SXS have firmly established themselves as one of Australia's pre-eminent classical music ensembles. Championing chamber music globally, SXS, each year, continue to reach new heights. The collaborative nature of the ensemble and its creative direction, ensures a commitment and desire to form long-lasting, diverse cultural partnerships with Australia's and, the world's, most notable musicians, and composers. 2024 marks SXS 29th year of successful operation.*

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

Born in Australia, Tania Frazer completed both her undergraduate and postgraduate degrees with David Theodore at the Guildhall School of Music and Drama in London on full scholarship. Following graduation, she was a member of the Schleswig- Holstein Music Festival Orchestra and Chamber Orchestra working closely with Lorin Maazel, Rostropovich, Solti, and others. As a chamber musician Tania Frazer has collaborated with artists such as Richard Tognetti, Teddy Tahu Rhodes, Dawn Upshaw, Ilya Konovalov, and Avi Avital to name a few. A dedicated teacher, Tania is the Oboe Lecturer at the University of Queensland in Brisbane and is also the Director of the Southern Cross Soloists Winter Music School. At the age of 23, Tania was invited by Zubin Mehta to perform with the famous Israel Philharmonic Orchestra under his direction. Tania has since appeared as Principal Oboe with the Israel Philharmonic Orchestra on many occasions under Zubin Mehta, Valery Gergiev, and others. Tania has performed as Principal Oboe with 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 for a season. From 1997-2001, Tania held the position of Principal Oboe with the prestigious Israel Opera in Tel Aviv. From 2004-2008, Tania was Principal Oboe with the Australian Chamber Orchestra and performed as a soloist on the Australian Chamber Orchestra's 2006 tour of Europe alongside American soprano Dawn Upshaw at some of Europe's most prestigious festivals and concert halls. A recipient of numerous prizes and awards, 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 of Australian Women in recognition of her contribution to the arts.



**Oboe Chair sponsored by Marg O'Donnell.**



### **Ashley Smith | Clarinet**

Described as 'Incandescent... a masterly display of skill and insight... as an apologist for contemporary music-making, you would search hard to find this young clarinetist's equal' (The Age), clarinetist Ashley William Smith has performed as a soloist, recitalist, and chamber musician throughout Australia, USA, Europe, and Asia. He is a laureate of several of the 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. He is recognised by the world's leading clarinet manufacturer as a Buffet-Crampon Artist. Ashley is a Senior Lecturer at the University of Western Australia where he is the Head of Winds and Contemporary Performance. As a soloist and director, he has performed alongside several international and Australian orchestras. Most notably, 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 the clarinetist of the Southern Cross Soloists and performs at internationally leading chamber music festivals with ensembles including the Calder, Dover, and Australian String Quartets. A graduate of Yale University, the University of Western Australia, 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. Outside of music Ashley is a fitness enthusiast and enjoys CrossFit, long distance running, handstands, and swimming. In 2019, he competed in Melbourne as a national finalist in the Allstar CrossFit Masters.



**Clarinet Chair sponsored by Jennifer Blake.**

### **James Wannan | Viola**

James Wannan studied viola with Alice Waten in Melbourne and viola d'amore in Vienna with Marianne Rônez and explores his passion for music from ancient to contemporary on several instruments. In 2015 James performed as violin soloist in Elliott Gyger's opera *Fly Away Peter* featured at the Melbourne Festival, recorded a CD of music by Jack Symonds, collaborated on five Australian premieres and toured to China with the Sydney Symphony. As a soloist James has worked with orchestras including 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 been invited to perform as guest principal viola with the Hong Kong Philharmonic Orchestra. James toured Europe as principal viola of the Asia Pacific United Orchestra and has toured as principal violist with the Melbourne Chamber Orchestra. He 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

## **Stephanie Vici | Flute**

Stephanie Vici grew up in Sydney and holds a Bachelor degree from the Sydney Conservatorium of Music, where she studied with James Kortum and Rosamund Plummer. She completed her Masters degree at the Royal College of Music in London with Distinction, under the guidance of Michael Cox, Sue Thomas, and Daniel Pailthorpe. During this time Stephanie performed as a guest artist with the London Philharmonic and BBC Symphony Orchestras. In 2016 Stephanie moved back to Australia to pursue a fellowship position with the Sydney Symphony Orchestra. Currently based in Brisbane, she enjoys a freelance orchestral and chamber music career throughout Australia. Stephanie has performed as guest principal flute with the Sydney Symphony Orchestra, Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, Malaysian Philharmonic, and Opera Australia, as well as a guest artist with the Melbourne Symphony Orchestra, Arcadia Wind Quintet, and Ensemble Francaix.



**Flute Chair sponsored by Shirley Leuthner.**

## **Katherine Philp | Cello**

Cellist Katherine Philp's work ranges from the classics, to cutting edge contemporary art music, as well as improvisation, arranging and composing. She is particularly interested in projects that engage in respectful intercultural collaboration, and actively supports the generation of new works by women and non-binary composers. She regularly appears in ensembles and as a soloist at many Australian festivals including the Australian Festival of Chamber Music, Tyalgum Festival, Bendigo International Festival of Exploratory Music, and the Woodford Folk Festival. Katherine's performances and arrangements have been broadcast live and recorded for ABC Classic FM and ABC Radio National. She is currently the principal cellist of Camerata - Queensland's Chamber Orchestra and maintains a busy and eclectic freelance career. Katherine has become increasingly acknowledged for her performance of new and experimental music and has undertaken study with Rohan de Saram and Lucas Fels (of Arditti String Quartet). Recent new music highlights include performances with Melbourne-based Rubiks Collective, performing in a portrait concert of Liza Lim's works with Arcko Ensemble, *While You Sleep* (a collaboration between composer Kate Neal and artist/ animator Sal Cooper), creating improvised solo cello film scores for filmmakers Amiel Courtin-Wilson and Jordan Giusti, and recording with the Australian Art Orchestra. Katherine has performed and studied in India, Austria, Germany, Switzerland, taken part in the Impuls Academy and the International Summer Course for New Music Darmstadt, and received an award for Best Performer, playing Berio's *Sequenza XIV* at the San Marino New Music Project.





## **Margaret Blades | Violin**

Violinist Margaret Blades has performed as a soloist, chamber musician and orchestral leader nationally and internationally throughout her distinguished career. As a soloist, she has performed on several occasions with the Adelaide, WA and Tasmanian Symphony Orchestras, the Auckland Philharmonia, Fremantle Chamber Orchestra and Adelaide Chamber Orchestra. She has premiered new works for solo violin and orchestra by esteemed Australian composers Ross Edwards, Richard Mills and James Ledger, and has appeared alongside superstar Nigel Kennedy in Vivaldi Concerto for 2 violins. Highlights of her career include playing Concertmaster for the Australian premiere of Wagner's *Ring Cycle*, conducted by Sir Jeffrey Tate, and performing with orchestras including the Australian Chamber Orchestra, Sydney Symphony and Australian World Orchestra in some of the world's most prestigious concert halls including Musikverein (Vienna), Concertgebouw (Amsterdam), Wigmore Hall and Royal Albert Hall (London). She has held the Associate Concertmaster position with both the Adelaide and West Australian Symphony Orchestras. Since 2017 Margaret has been Guest Leader of the Gold Coast Chamber Orchestra, and recently performed with QSO in Wagner's *Ring Cycle* for Opera Australia. Margaret has taught violin at the University of WA, has been on the faculty of Elder Conservatorium (Adelaide), the Tasmanian Conservatorium of Music and the WAAPA. She has tutored and directed at Australian Youth Orchestra programmes and has built up a strong violin pedagogy practice in her private studio. She has broadcast many recitals for ABC Classic FM and played in chamber music recitals at the Adelaide and Perth International Arts Festivals.



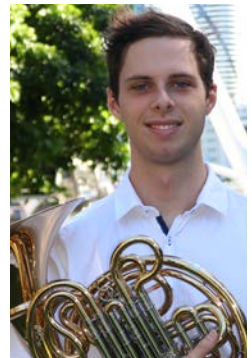
## **Dušan Walkowicz | Double Bass**

Dušan began to play the double bass in his native Czech Republic where he completed his Performance Diploma at the Conservatorium in Ostrava. After he moved to Australia, Dušan continued tuition at Sydney Conservatorium with Max McBride and Kees Boersma. He was accepted to the prestigious Viennese Music Academy and studied with Prof. Josef Niederhammer and Herbert Mayr (Principal Double Bass - Vienna Philharmonic Orchestra). Returning to Australia, Dušan was appointed as the Associate Principal Double Bass for the Queensland Symphony Orchestra. He has been guest artist with all Australian professional orchestras and regularly participates in chamber music and has a passion for education. He is a member of the teaching faculty at the Queensland Conservatorium and has also given tutorials at many training institutions including Australian Youth Orchestra and Australian National Academy of Music.



### **Timothy Allen-Ankins | French Horn**

Timothy Allen-Ankins was appointed as Associate Principal Horn of the Queensland Symphony Orchestra last year. Previously based in Brisbane, Tim graduated from a Bachelor of Music (2019) at the Queensland Conservatorium where he learnt from Peter Luff, Ysolt Clark and Malcolm Stewart. Tim then relocated to Melbourne to study at the Australian National Academy of Music (ANAM) in 2020-2021. After ANAM he commenced a six-month contract with the Melbourne Symphony Orchestra. Tim holds casual positions with the Sydney Symphony Orchestra, Auckland Philharmonic and the Adelaide Symphony Orchestra. He particularly enjoys the thrill of playing Principal Horn and has performed this role in the QSO, MSO, OV and AYO, among other orchestras. Some of Tim's musical highlights include performing in the Royal Concertgebouw - Amsterdam, Opera Berlioz - Montpellier and the Sydney Opera House.



### **Mai-Lien Olsson | Piano**

Mai-Lien Olsson is wrapping up her Master of Music degree in classical piano under Natasha Vlassenko at the Queensland Conservatorium. Participating in numerous concerts over the recent years, her orchestral debut was realised by playing Beethoven's 1st Concerto with the Conservatorium Symphony Orchestra, and Brisbane Symphony Orchestra in 2022. Being an avid chamber musician, her experience with the Townsville Festival of Chamber Music's Winterschool program in 2023 has led her and her chamber group members to return as alumni in July and August of 2024. Additionally, Mai-Lien has also performed at the Tyalgum Music Festival with her chamber music friends. She hopes to in the future study abroad in Leipzig, Germany with ambitions to grow herself and her musical abilities.



### **Chae Eun Oh | Violin SXS NEXT GEN ARTIST 2024**

Violinist Chae Eun Oh was a recitalist in the 2018 National Youth Concerto Competition. She has completed her Bmus in Performance at QCGU with distinction and has been awarded the Maurice Mears Memorial Award (Strings) for QCGU's Academic Award. She has been a long-standing member of the Queensland Youth Symphony and travelled to China and Germany with them in 2017. As a soloist, she has performed with the Tagiev Chamber Orchestra in 2018. In 2019 she was Associate Concertmaster in the QYS and QSO Collaboration performance alongside Alan Smith. She also toured to Shanghai with the QYS Chamber Orchestra. She attended AYO winter season and chamber players in 2022 and AYO national music camp in 2017, 2020 and 2021. She was concertmaster of the Conservatorium Symphony Orchestra for several concerts in 2022. She was chosen to perform with Ensemble Q for the Lisa Gasteen National Opera school performance of *Merry Wives of Windsor*. With her successful auditions in 2022, she is working with QSO, Camerata as an Upbeat Artist and Southern Cross Soloists as their Next Gen Artist.



**Next Gen 2024 Program sponsored by Siok Tan.**

# Thank You Alan

## Alan Smith | Violin

It is with sadness that we bid our wonderful violinist, Alan Smith farewell after 13 years with Southern Cross Soloists. Alan is a dear friend and a wonderful leader and musician. He will be greatly missed.

SXS appreciates the enormous contribution Alan has made during his time with us and we express our deepest gratitude to him for sharing his extraordinary dedication and musical artistry. We will miss his warmth, camaraderie, and unwavering support that made him an invaluable member of our ensemble. His presence will be deeply missed, both on stage and off. Alan's legacy with SXS will continue to resonate within our music and hearts.

Alan retires from the ensemble but continues with the Queensland Symphony Orchestra and we look forward to hearing of Alan's further accolades in his stellar career. The players and Board give thanks to Alan for his commitment and dedication to the ensemble.

On behalf of the entire ensemble, we extend our heartfelt thanks to Alan for sharing his remarkable gifts with us and wish him every success in the future.

**Alan's Violin Chair was sponsored by Cass and Ian George and SXS gives thanks for their long term support.**





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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.



Darren Thomas Photography

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*\*Information correct at time of printing*

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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 AC, Dr Lee and Professor Peter Coaldrake AO, Leigh Tabrett PSM, Susan Rix AM, Julian Myers, Dr Sally Pitkin AO, Dare Power, Dr Cathryn Mittelheuser AM, Queensland Community Foundation, de Groot's Charitable Fund, Sandi Hoskins, Klaus Beckmann, Barbara Snelling, Jill Hutchins, Leigh Wheeler, Joachim and Paula Erpf, Frank and Karen Alpert, Alison Iverach, Jenny Morton, John Ryan, Margaret Heggie, Natalie Nelson, Ben Castleton, Meg Bock, Anthony Wade-Cooper and several donors who wish to remain anonymous.

We pay our respects to the Aboriginal and Torres Strait Islander ancestors of this land, their spirits and their legacy. The foundations laid by these ancestors – our First Nations Peoples – gives strength, inspiration and courage to current and future generations, both Indigenous and non-Indigenous, towards creating a better Queensland.

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.

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## Program Photography

Southern Cross Soloists, Konstantin Shamray: Stephen Henry Photography.

## Program Notes

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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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# 15th QPAC Concert Series 2024

Concert Two - **Perfumes of the East**

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**SOUTHERN CROSS  
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