

SOUTHERN CROSS SOLOISTS AND QPAC PRESENT

MAGIC, MYSTIQUE and MELANCHOLY

Featuring Catherina Lee



Sunday 20th October 2024, 3pm
Concert Hall QPAC

Message from QPAC Chief Executive

Much of what we find so compelling in any artform lies in an openness to interpretation. In music, a piece composed as a melancholic lament may strike the listener more as calming and reassuring. Take for example, Saint Saens' *Le Cygne* (The Swan) R.125 in today's program: a movement in the composer's much-loved *Carnival of the Animals* suite. Written as an ode to the ephemeral beauty of nature, the mood of this piece has been variously interpreted by audiences anywhere between mournful and uplifting.

All of the music in today's program has the capacity to move, inspire, and transport us. The joy of music is that this will be simultaneously both a communal and an individual experience for everyone in the Concert Hall. *Magic, Mystique and Melancholy* is a beautifully curated collection brought to us by Southern Cross Soloists (SXS), joined by the incredibly gifted Australian violinist Catherina Lee, now based in Vienna, and SXS Didgeridoo Soloist in Residence, Chris Williams.

It is our pleasure as ever to co-present this SXS program today. This is the last performance by the Soloists at QPAC for 2024 and we thank them for another year of memorable, surprising and moving music. We particularly look forward to another SXS world premiere today composed by Lachlan Skipworth and acknowledge the wonderful commitment of the Soloists to actively promote the creation of new work for didgeridoo.



John Kotzas AM
Chief Executive

Message from Southern Cross Soloists' Acting Co-Artistic Director

The Magician in Stravinsky's *Petrushka* reveals that the puppet is nothing more than wood and paint. But if that's true, why does *Petrushka*'s ghost haunt and taunt him (and us!) as the music dissolves into silence? Who was real, and who was the puppet?

Puppets coming to life: an artificial-being made conscious. The millennia-old art of puppetry is perhaps more relevant today than ever before. The worlds of artificial intelligence and virtual reality are about giving digital puppets (avatars, or simulacra) agency, or pseudo-human consciousness.



The dramatic rise of artificial intelligence is impacting our creative industries. But is creativity under threat? Every day of my professional life, I try to somehow capture that *feeling* of my first encounters with classical music. Stories were told and scenes vividly painted. Puppets and swans came alive! The capacity for human performers to make characters and stories conscious through acoustic instruments will forever fascinate us. The puppets and machines haven't quite taken over yet!

Our wonderful audience (real humans, passionate about humanly conceived music played on real instruments) have stood by our side through 2024 SXS's year of change. Each time we've walked on the stage, you've been there to greet us with your enthusiasm, warmth and connection. Thank you.

For our pearl anniversary 2025 season Maggie Blades (Acting Co-Artistic Director) and I have decided to turn the stage around and celebrate *you*. Wait 'til you see what we have lined up for you in our 30th year!

Dr Ashley Smith
Acting Co-Artistic Director

Southern Cross Soloists and QPAC present

MAGIC, MYSTIQUE and MELANCHOLY

PROGRAM

Skipworth/Williams

The Ascent

WORLD PREMIERE

New Work SXS Didgeridoo Commissioning
Project 2022 - 2032

Saint-Saëns

The Carnival of the Animals R. 125

XIII. *The Swan*

Fauré

Pavane Op. 50*

Fauré

Fantaisie Op. 79*

I. *Andantino*

II. *Allegro*

Tchaikovsky

Souvenir d'un lieu cher Op. 42*

I. *Méditation*

Stravinsky

*Petrushka**

*Arrangements by John Rotar

Program subject to change.

SKIPWORTH/WILLIAMS The Ascent

World Premiere

A ledge on a mountain glacier, hints of a pre-dawn glow. Breaking rays of light illuminate the mountainside as our climber readies for the day's ascent. Wind swirls, snow flurries, jagged crevices mark the path ahead. *The Ascent* depicts the trek ahead, a transformative musical journey mirroring a climber's path to the summit. Our musical protagonist is the Didgeridoo, ushering the ensemble of bass clarinet, violin, viola, cello and piano through an evolving set of musical motifs. Its rich, resonant tones draw us the opening scene, scored with subtle, ambient textures to evoke early morning stillness. As light crests the mountain peak, the ensemble stirs into life. The piano hints a rhythmic pulse, to which the strings add momentum as the journey begins in earnest. Winding musical lines in the bass clarinet then spiral over to piano and cello as the mountain path arcs ahead. Clouds disperse and a moment of reflection ensues, with chordal piano above plucked strings resounding across a panoramic valley view. However, the journey soon resumes, and an increase in energy and tempo conjure the final rush toward the summit, culminating in a breathtaking climax upon a triumphant arrival.

The Ascent was written collaboratively by Southern Cross Soloists' Artist in Residence and Didgeridoo soloist Chris Williams and WA-based composer Lachlan Skipworth. Commissioned as part of the SXS Didgeridoo Commissioning Project 2022 - 2032, *The Ascent* aims to protect and promote Aboriginal and Torres Strait Islander cultures to leave a lasting legacy for future Elders and leaders.

SAINT-SAËNS Le cygne (The Swan) R.125

A child prodigy, Camille Saint-Saëns was a French composer that at the age of seven had already become a celebrated concert organist. For an 80-year career, Saint-Saëns enjoyed a multi-dimensional life as an enthusiastic poet, playwright, philosopher, astronomer, animal rights activist, travel writer, and acoustics expert. Many of his pieces were informed by his world adventures, and *The Carnival of the Animals* is no exception.

Following a disastrous concert tour in Germany in 1885-86, Saint-Saëns withdrew to a small Austrian village, where he composed *The Carnival of the Animals* in February 1886. Inspired by the peculiarity of our world's creatures, he composed this work mimicking the sounds and personalities of different animals through the use of the various instruments and their unique timbres.

Whilst this collection is a staple in the standard classical music repertoire, *Le Cygne* (*The Swan*) is a standout amongst the fourteen individual pieces. 'Once you hear the slow cello melody float above the two pianos, it becomes clear why Saint-Saëns

sweet and simple section all on its own. It perfectly encapsulates the grace and elegance of a swan gliding across a lake, its calm, and dignified beauty.' (LA Philharmonic, Piper Starnes)

FAURÉ Pavane Op. 50

Fauré was a student of Camille Saint-Saëns, who inspired him to experiment and surprise audiences with unexpected phrasing and harmonies. Composed in 1886, Fauré's graceful Pavane was originally a piano piece inspired by a traditional Spanish court dance. The piece is in the moderately slow tempo of the renaissance pavane, with an accompaniment of pizzicato strings suggesting a guitar or lute. Structured in a conventional ABA form, its opening section features its popular gentle and elegant theme. The brief middle section showcases a more dramatic outburst comprising a series of four-bar sequences over bass pedals which descend whole tones – a favourite device of Fauré's. This is then followed by a subtle yet slightly varied reprise of the opening.

FAURÉ Fantaisie Op. 79

The Fantaisie for flute and piano, Op. 79, was composed in 1898 for French flautist Paul Taffanel. Taffanel was a founder of the French Flute School and a colleague of Fauré during his time as a professor at the Conservatoire de Paris. Taffanel regularly commissioned new compositions for the annual Conservatoire flute competition. Fauré and Taffanel collaborated in this Fantaisie which challenged the participants' musicianship and technique. It has since become a staple in the flute repertoire.

The Fantaisie starts with an *Andantino* introduction which consists of a sicilienne-like flute melody over an alternating bass note and after-beat accompaniment. The chromatic inflections provide unexpected resolutions and changes, concluding with a cadenza-like passage preparing our ears for the upcoming *Allegro* section. The *Allegro* is based on two ideas: a light, jolly theme with fast ascending runs showing the flautist's virtuosity, and a more expressive, flowing melody. Paralleling and contrasting with the natural sweep of the introduction's conclusion, the coda for the entire piece offers a display of virtuosic leaps and runs.

TCHAIKOVSKY Souvenir d'un lieu cher, Op. 42: Méditation

Tchaikovsky's patroness Nadezhda von Meck was a great admirer of his work who provided a monthly allowance that enabled the composer to resign from teaching at the Moscow Conservatory and devote his efforts to writing music. Whilst in Brailov, Meck's country estate, he found in this location that 'dear place' that inspired *Souvenir d'un lieu cher*, a suite of three short pieces for violin and piano.

The most substantial of these is the opening Méditation. This was the original slow movement of Tchaikovsky's just-completed Violin Concerto. It is a darkly soulful song with a mock-strummed accompaniment.

STRAVINSKY *Petrushka*

Igor Stravinsky and Serge Diaghilev, the impresario of the *Ballets Russes*, built a good relationship after the success of their first collaboration, *The Firebird*, in 1910. This inspired Diaghilev to commission a second work from Stravinsky, but to his surprise, Stravinsky was already working on a completely different piece, a piano concerto, as a way of 'refreshing himself'.

This work was a definitive step from the late Romantic 'forms', and instead of having a developmental section, Stravinsky created contrast through individual and bold blocks of sound. Audiences started to hear a more abstract way of composing with unbalanced rhythmic grouping, bright sound waves, and vibrant orchestral colours, in the same way Romantic composers used themes. Interestingly, Stravinsky also quoted Russian folk music throughout the entire work more so than in any work throughout his career. *Petrushka* gave audiences of the time a taste of the Stravinsky who would later give them his famous *Rite of Spring*.

Stravinsky's unique composition perfectly captures the ballet's individual and complex characters, who represent human emotions in their most raw form: Petrushka, the despised pariah yearning for love; the Ballerina, an unattainable emblem of beauty and desirability; and the ill-mannered Moor, who epitomises all the base, loutish aspects of the human psyche. The character of Petrushka (also known as Punch, Pulcinella or Polichinelle) dates from the 16th Century Italian Commedia dell'arte.

Petrushka opens with the lively Shrovetide Fair in 1830s St. Petersburg, where a Magician introduces the three puppets imbued with human emotions. The puppets perform a Russian dance.

In the second scene, Petrushka is confined to a small cell by the Magician. He expresses his love for the Ballerina, who rejects him. Furious, Petrushka vents his anger, introducing the dissonant 'Petrushka chord.'

The third scene focuses on the Moor, who attracts the Ballerina, leading to a quarrel with Petrushka. The Moor drives Petrushka away.

In the final scene, amidst the fair's chaos, the Moor kills Petrushka. The Magician shows Petrushka was just a puppet, but Petrushka's ghost reappears, taunting the terrified Magician.

The completed work was first performed in 1911 at the Châtelet Theater in Paris, with Pierre Monteux conducting and Vaslav Nijinsky dancing the title role.

Featured Soloist

Catherina Lee | Violin

Leading conductor Marin Alsop recently commented, "I am hugely impressed. Catherina is a beautiful violinist and musician." Catherina Lee is one of the most gifted and promising violinists to have emerged from Queensland, Australia. Catherina gave her first public recital at nine, debuting with the Queensland Symphony Orchestra at 13, performing Tchaikovsky's Violin Concerto. At 15, she was accepted into the class of renowned violinist and teacher Gerhard Schulz, a former member of the famed Alban Berg Quartet at the University of Music and Performing Arts in Vienna. She has also been mentored by Janine Jansen in Sion, Switzerland. As a soloist, she has performed with numerous orchestras throughout Europe and Australia, including Göttinger Symphony Orchestra, Orchestra di Padova e del Veneto, Queensland Symphony,

Camerata - Queensland's Chamber Orchestra, the Vienna Ensemble, Wiener Akademische Philharmoniker, Junge Philharmonie Wien, and Camerata Orphica Festival Orchestra. Her recent solo debut at the Konzerthaus in Vienna was described as an outstanding success. Catherina plays on a GB Guadagnini, Turin c. 1771, generously on loan by a private sponsor.

Violin Chair sponsored by Cass and Ian George.



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 three 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 Feeny and Michelle May.

SXS Didgeridoo Commissioning Project: 2022 - 2032

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 Committee 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 second concert in our 15th QPAC Concert Series saw Williams co-compose with Australian Stephen Leek. Lachlan Skipworth contributes to the final concert in the series. SXS Cultural Consultant is Wakka Wakka Elder Professor Kevin Williams. The 2024 *SXS Didgeridoo Commissioning Project* is supported by Arts Queensland.



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

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's 29th year of successful operation.

Dr Ashley Smith | Clarinet | Acting Co-Artistic Director

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 clarinettist's equal' (The Age), clarinettist 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 clarinettist 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.

Margaret Blades | Violin | Acting Co-Artistic Director

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 two 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, and 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. **Violin Chair sponsored by Ian and Cass George.**



James Wannan | Viola

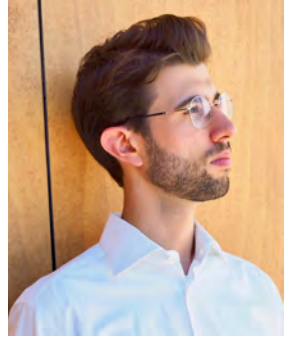
James Wannan studied viola with Alice Waten in Melbourne and viola d'amore in Vienna with Marianne Rônez and explores his passion for music from ancient to contemporary on several instruments. In 2015 James performed as violin soloist in Elliott Gyger's opera *Fly Away Peter* featured at the Melbourne Festival, recorded a CD of music by Jack Symonds, collaborated on five Australian premieres and toured to China with the Sydney Symphony Orchestra. 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

David Silva | Flute

Belonging to a new generation of Portuguese classical musicians, Sydney-based David Silva has rapidly established his career as a distinguished flutist. Covering a repertoire of more than four centuries of music, David has been a member of the Gustav Mahler Jugendorchester and appeared as a guest with the Staatskapelle Dresden, Orchestre de la Suisse Romande, Winterthur Musikkollegium Orchester, amongst others. Recent accomplishments include the First Prize at the 23rd Estoril Interpretation Competition (Portugal), Second Prize at Clara Wieck Schumann Competition 2022 (Italy), Fourth Prize at 2022 Tampere Flute Fest - Young Artists Competition (Finland) and Third Prize at the Dutch International Flute Competition 2021. David completed his studies at Haute École de Musique de Genève (Switzerland) and at the Royal Conservatory of Brussels (Belgium) with the support of the Calouste Gulbenkian Foundation. **Flute Chair sponsored by Shirley Leuthner.**



Karol Kowalik | Cello

Born into a musical family, Karol began learning the Cello to complete the family string quartet. He is a highly sought after chamber musician and soloist. Karol is signed with Universal Music and has recorded on the Deutsche Grammophon and ABC Classic label. Karol is an active chamber musician. He is a founding member of the Orava Quartet who are the first Australian quartet to be signed with Universal Music. They have two highly acclaimed recordings that have appeared on the Deutsche Grammophon label and have recently been nominated for the 2024 ARIAS. The quartet has toured internationally and performed in some of Australia's most prestigious venues as well as performing for Queen Sofia and Pope Benedict XVI. As a soloist Karol has been awarded many prizes, such as First Place in the Australian Youth Classical Music Competition and Third Prize in the Gisborne International Music Competition. He has also received many scholarships to attend music festivals and summer schools such as the Juilliard String Quartet Seminar, Meadowmount School of Music in New York, and Radolfzell Sommerakademie in Germany. Karol plays on an anonymous Cello that is on generous loan.



Courtenay Cleary | Violin

Courtenay is fast becoming one of Australia's brightest young soloists, who burst onto the world stage with her solo performance at Westminster Abbey for Her Majesty Queen Elizabeth II, which was broadcast live on BBC television. She has appeared as a soloist at other prestigious venues including Wigmore Hall, Buckingham Palace, Colston Hall, The Regent Hall and The Lincoln Center. Courtenay recently graduated with a Master of Music degree from The Juilliard School in New York where she studied with violin Professor Naoko Tanaka. During her time at Juilliard she was awarded the M. & E. Cohen Scholarship and the Charles H. Bechter Scholarship, and was a finalist in the 2020 violin concerto competition. She received her Bachelor of Music degree with first-class honours from the Royal Academy of Music in London where she studied with professor Maureen Smith. She is a Tait Memorial Trust and ABRSM scholar, and was recently awarded the Dame Joan Sutherland Award from the American Australian Association and the Guy Parsons Award from the Portland House and Australian Music Foundations. **Violin Chair Sponsored by Cass and Ian George.**



Natalia Edwards | French Horn

Natalia Edwards has always had a passionate commitment to chamber music. She was awarded a fellowship to participate in the 2018 Norfolk Chamber Festival in the United States. During this enriching experience, Natalia collaborated with fellow musicians who shared her passion and had the privilege of working closely with the esteemed brass faculty of the Yale School of Music. Since graduating with a Masters in Orchestral Performance from the University of Melbourne in 2022, Natalia Edwards has continued her journey as a horn player with the Royal Australian Navy Band where she performs as first horn in the Concert Band.



Roger Cui | Piano

Roger is an international concert pianist, artistic executive, chamber musician, and music critic. A former laureate of the Lev Vlassenko Piano Competition (2005, 2007), Roger has also been prize winner at other piano competitions such as the Cleveland International Piano Competition (Ohio, U.S.A.), Kerikeri International Piano Competition (New Zealand), Southern Highland International Piano Competition (Sydney, Australia), and J.S. Bach International Music Competition (Berlin, Germany). Roger holds a Master of Music from the University of Music Karlsruhe (2012, HfM Karlsruhe) in Germany, and a Doctor of Musical Arts from Griffith University Queensland Conservatorium (2022, Brisbane). He is sponsored and represented by Yamaha Music Europe, and Kayserburg International. His chamber music partners include Jeffrey Black (Tenor, Australia), Markus Stocker (Cellist, Switzerland), Zoltan Daragó (Counter-tenor, Hungary), Marco Lima (Guitarist, Brazil), and György Déri (Cellist, Hungary). Roger is a co-founder of the Black-Note Productions Studio (Hamburg, Germany), and has been a music critic for The Australian Music Trust. Since 2024, Roger is the Principal Pianist for Queensland Ballet.



Piano Chair Sponsorship Susan and Paul Garside.

Isabella Geeves | Trumpet

Isabella Geeves made her Solo Trumpet debut with the Queensland Conservatorium Symphony Orchestra in 2024, performing the first movement of Oskar Böhme's Trumpet Concerto in F minor. She holds a Bachelor of Music in Performance from the Queensland Conservatorium where she studied under the tutelage of Sarah Butler, Rainer Saville and Sarah Slater. Isabella completed her fellowship with the Queensland Symphony Orchestra as part of the 2023 inaugural Academy Program. Noteworthy performances include productions of Swan Lake and AIDA in partnership with the Queensland Ballet, Opera Queensland and Opera Australia. At the beginning of 2023, she was appointed Principal Trumpet of the Queensland Youth Symphony. She has also performed with Ensemble Q and the Queensland Pops Orchestra. Isabella is passionate about sharing her music and connecting to the greater community through performance and education.



Dr Eve Newsome | Oboe

Dr Eve Newsome is a highly experienced music performer having held oboe and cor anglais positions with the Queensland Theatre Orchestra, Melbourne Symphony Orchestra and Orchestra Victoria. She has toured widely as a performer in the USA, Europe, Asia and NZ with the Australian Chamber Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra and the New Zealand Symphony Orchestra. She has extensive teaching experience including Co-ordinator of chamber music and Head of Winds/Lecturer in Oboe at the Victorian College of the Arts and Senior Lecturer in Oboe at the Queensland Conservatorium Griffith University (QCGU). In 2015 Eve convened the award winning course *Optimal Performance Practice* at QCGU and in 2022 completed her ground-breaking PhD research on optimal experience in classical instrumental music. Her research focussed on her *Flow Music Method* which was shown to promote immersive and fulfilling practice and performance experiences in post-secondary musicians. Eve is in demand both nationally and internationally as an optimal experience music specialist and in recent years she has been invited to lecture at the International Symposium of Music Education; Sibelius Academy, Finland; Danish Royal Conservatoire; International Flow Conference; University of Sydney and the University of Melbourne. She is a founding member of the international group *From Potential to Performance* who provide accessible techniques to music teachers and students to enhance their practice and performance experience and outcomes. She provides face-to-face and online practice and performance coaching to all levels of musicians to help them achieve their potential. **Oboe Chair Sponsored by Marg O'Donnell AO and Peter Collins.**



Drivetime Classics
Relax to melodic, popular classics
Weekdays 4pm-6pm

Tune in to **4MBS Classic FM**
Stream live | 4mbs.com.au

103.7

SXS Didgeridoo Commissioning Project 2022 - 2032 featured Composer

Lachlan Skipworth | Composer

Australian composer, Lachlan Skipworth, has been hailed by The Australian as possessing a "rare gift as a melodist" and by Limelight as expressing "both exquisite delicacy and tremendous power". His vivid musical language is coloured by three years spent in Japan where his immersion in the study of the shakuhachi bamboo flute inevitably became a part of his muse. Winning the prestigious Paul Lowin Prize for orchestral composition in 2016 established Skipworth's reputation and led to a string of major commissions and a stint as composer-in-residence with the West Australian Symphony Orchestra. His orchestral work Spiritus won the 2017 Albert H Maggs award and the New England Philharmonic's annual call for scores, and more recently his Pine Chant won the 2023 APRA Art Music Award for chamber music. Skipworth's music is performed widely at home and internationally. Recent highlights include performances by the Detroit Symphony Orchestra, Australian String Quartet, Tokyo Philharmonic Chorus, and the Sydney, Melbourne and Queensland Symphony Orchestras.



www.lachlanskipworth.com

NEW ALBUM **LACHLAN SKIPWORTH** ALTIORA PETO

'I seek higher things'

This collection of works explores the expansive, with two concerti, a bass recorder rumination and the overwhelming force of a choral mass.



SXS Cultural Consultant

Prof Kevin Williams | SXS Cultural Consultant and First Nations Elder

Uncle Professor Kevin Williams is the son of Maureen Stanley, a Wakka Wakka woman, and George Williams, a Gungurri man. His parents valued education as a means to escape poverty, a dream they instilled in their children.

Kevin's mother emphasised its importance, saying, "Education is your way out of poverty and you will use that education to help your people," while his father added, "You will get an education so that you are not a slave like me." Four of their children achieved tertiary qualifications.



Kevin excelled academically, achieving the highest mark in Queensland's senior exam in Modern History and earning a university scholarship. Before attending university in his late twenties, he worked for the Aboriginal Development Commission. He became the first Aboriginal degree graduate from what is now Central Queensland University and later completed his undergraduate law degree at UNSW and a Master of Laws at SCU with the Lionel Murphy law scholarship. Although he was accepted for a PhD at Harvard, he declined for family reasons.

In 1994, Kevin helped establish the Indigenous pre-law program at UNSW, a model that inspired similar programs in other fields and universities. He was the first chair of Ngalaya, the organisation for Indigenous lawyers and law students in NSW. He has also taught law at universities for many years. Now semi-retired on the Sunshine Coast (Gubbi Gubbi country), Kevin lectures part-time at University of the Sunshine Coast (UniSc), sits on several university ethics committees, and mentors students at UniSc and Career Trackers.

He is a member of the Queensland Sentencing Advisory Council and has written and lectured on the unsuccessful referendum for Indigenous constitutional recognition. Kevin believes music is a universal language and champions the fusion of the Didgeridoo with modern music, seeing it as a source of pride for all Australians by blending traditional and contemporary sounds.

2025 SEASON 30TH ANNIVERSARY

SEASON LAUNCH 23 NOVEMBER 2024

16TH QPAC CONCERT SERIES

Sunday 23 February, 3pm

Sunday 1 June, 3pm

Sunday 12 October, 3pm

QPAC Concert Hall - Presented by SXS and QPAC

3RD SUNSET SOIRÉE RECITAL SERIES

Soak up the atmosphere and expect the unexpected as SXS re-imagines the live chamber music experience. In 2025, SXS continues its critically acclaimed recital series including regional tours across Queensland.

21ST SXS CHAMBER MUSIC FESTIVAL

Southern Cross Soloists is proud to present the 21st edition of its APRA AMCOS nominated chamber music festival in the picturesque Tamborine Mountain.

AUGUST 22 - 24, 2025

EDUCATIONAL PROGRAMS

12th Next Gen Program

10th Margaret Schindler Vocal Scholarship



Our 2025 Season is proudly supported by Arts Queensland through the Queensland Government.

HOW TO SUPPORT

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. On the cusp of our 30th Pearl anniversary in 2025, we need your invaluable support to celebrate this incredible milestone and continue the ongoing legacy of SXS, in our journey to engage, inspire and uplift through our live performance art form.

SXS is listed on the Australian Government's Register of Cultural Organisations and has full Deductible Gift Recipient (DGR) status. All donations over \$2 are tax deductible.

STEP 1

OPTION 1 BANK TRANSFER (preferred)

BSB: 064102 ACCOUNT: 10327484

OPTION 2 ONLINE

[SOUTHERNXSOLOISTS.COM/DONATE](https://southernxsoloists.com/donate)

OPTION 3 CHEQUE PAYABLE TO

SOUTHERN CROSS SOLOISTS MUSIC LTD

MAILED TO: PO BOX 849, INDOOROOPILLY CENTRE
QLD 4068

PLATINUM + - \$10000+
PLATINUM - \$5000+
DIAMOND - \$2500 to \$4999
GOLD - \$1000 to \$2499
SILVER - \$500 to \$999
BRONZE - \$250 to \$499
FRIEND - up to \$249

Besides recognition, Platinum + and Platinum receive two double passes to our signature chamber music festival. Diamond and above receive double pass tickets for our QPAC Concert Series.

STEP 2 (OPTIONAL)

ALLOCATE YOUR DONATION

You may choose to allocate your donation to any of the company's program, which include:

- Sponsor an Instrument Chair in 2025
- SXS 2025 QPAC Concert Series
- 21st SXS Chamber Music Festival (Tamborine Mountain)
- SXS Didgeridoo Commissioning Project 2025
- SXS Next Gen Artist Program
- SXS Margaret Schindler Vocal Scholarship
- General Fund



*SXS would like to thank our Flute Chair Sponsor, Shirley Leuthner, for her invaluable support over the years.

HAVE QUESTIONS?

Contact our General Manager, Maxine Williamson

E: maxinewilliamson@southernxsoloists.com
Ph: 0457 045 301

TO OUR PARTNERS

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

2024 SXS SEASON SPONSORS

CHAIR SPONSORS

Cass and Ian George, Peter Collins, Philip Dubois and Leanda Elliot, Jennifer Blake, Marg O'Donnell AO and Shirley Leuthner.

PIANO ARTIST IN RESIDENCE 2024 SPONSORS

Susan and Paul Garside.

DIDGERIDOO ARTIST IN RESIDENCE SPONSORS

Kay Feeney, Michelle May QC.

Margaret Schindler Vocal Scholarship 2024 Sponsor

Carolyn Mason

SXS NextGen Artists Program 2024 Sponsor

Siok Tan

PLATINUM + Cass and Ian George and Sean O'Boyle AM.

PLATINUM Philip Bacon Galleries, Shirley Leuthner, Philip Dubois and Leanda Elliot, Jenny Blake.

DIAMOND

Marg O'Donnell AO, Peter Collins, Kay Feeney, Carolyn Mason, Siok Tan.

GOLD

Dame Quentin Bryce AD CVO, Paul Reynolds, Michael Barnes, Robin Harvey, Joe and Rose Hoffmann, Lynne and Graeme Cannell, Bev Henderson, Stephen Henry Photography.

SILVER

Lynette Parsons, Erin McKenna, Dr Carolyn Behm, Laura Sweeney.

BRONZE

Geoffrey Beames

FRIENDS

Cathy McMurphy, Silvia Bosco, John Deuchrass, Eddy Garcia Grant, Cath Charrington, Ashley Tardy, Yuki Nozarki, Prof Kevin Williams, Destiny Aranovitch, Frances Bonner Pamela O'Connor, Alice Jones, Richard Whittington, Yvonne and Stephen Henry, Fiona Stager.

**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!



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



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

**JUDITH
WRIGHT**
ARTS CENTRE



QUEENSLAND PERFORMING ARTS CENTRE

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

Chair

Professor Peter Coaldrake AO

Deputy Chair

Leigh Tabrett PSM

Trust Members

Leanne Coddington

Julian Myers

Georgina Richters

Susan Rix AM

Murray Saylor

Executive Staff

Chief Executive: John Kotzas AM

Executive Director – Visitor Experience:

Jackie Branch

Executive Director – Philanthropy and

Partnerships: Zoë Connolly

Executive Director – People and Culture:

Gemma Davidson

Executive Director – Marketing and Ticketing:

Roxanne Hopkins

Executive Director – Venue Infrastructure and

Production Services: Bill Jessop

Executive Director – Curatorial: Jono Perry

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 Leeanne Enoch MP: Minister for Treaty, Minister for Aboriginal and Torres Strait Islander Partnerships, Minister for Communities and Minister for the Arts

Director-General, Department of Treaty, Aboriginal and Torres Strait Islander Partnerships, Communities and the Arts: Ms Clare O'Connor

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, Sandi Hoskins, Lance and Suzanne Hockridge, Leigh Wheeler, Queensland Community Foundation, de Groot's Charitable Fund, Joachim and Paula Erpf, Dr Colin and Mrs Noela Kratzing, Barbara Snelling, Frank and Karen Alpert, Dr Ailbhe and Dr Frank Cunningham, Jenny Morton, Klaus Beckman, and several donors who wish to remain anonymous.

We give heartfelt thanks to QPAC's Principal Partners Hyundai and MinterEllison.

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.

SOUTHERN CROSS SOLOISTS MUSIC LTD

Patron

The Honourable Dame Quentin Bryce AD CVO



Board of the Southern Cross Soloists

Marg O'Donnell AO | *Chair*

Peter Collins | *Finance Director*

Michael Barnes

Richard Monaei

Laura Sweeney

Administration Team

Dr Ashley Smith | *Acting Co-Artistic Director*

Margaret Blades | *Acting Co-Artistic Director*

Maxine Williamson | *General Manager*

Nikhil Deo | *Production and Marketing Manager*

Catherine Charrington | *Accounts Manager*

Camilo Lopez | *Production Assistant*

Sean O'Boyle AM | *International Ambassador*

Postal Address

PO Box 849 Indooroopilly QLD 4068

Phone: 0457 045 301

General Manager Email: maxinewilliamson@southernxsoloists.com

Web: www.southernxsoloists.com

Program Photography

Southern Cross Soloists: Stephen Henry Photography.

Southern Cross Soloists concert photos: Darren Thomas Photography.

Program Notes

Camilo Lopez © Southern Cross Soloists 2024

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.

Join our Mailing List:

Find us on Facebook and Instagram:

FB: Southern Cross Soloists

IG: @southerncrosssoloists1

LI: Southern Cross Soloists

FB: The Soloists' Chamber Music Festival

IG: @soloistscmf



www.southernxsoloists.com



**SOUTHERN CROSS
SOLOISTS**