

White Rock Concerts *Presents*

WINDS OF THE
SOUTHERN CROSS



Friday, January 16, 1998



QUEENSLAND GOVERNMENT



**Winds of the Southern Cross
1998 North American Tour
The Ensemble**

Margaret Schindler *Soprano*

Sarah Meagher *Oboe*

Paul Dean *Clarinet*

Leesa Dean *Bassoon*

Peter Luff *Horn*

Kevin Power *Piano*

This tour was made possible through the generous assistance of:

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Tour planning and coordination, George Zukerman, Surrey, B.C.

Road Manager, Georg Schlumpp

Winds of the Southern Cross Director, Paul Dean

Administrator, Kirsten Siddle

Winds of the Southern Cross 1998 North American Tour

- PROGRAMME -

John Sebastian Bach (1685-1750) Gott versorget alles Leben, BWV 187.3
Hört, ihr Augen, auf zu weinen, BWV 98.3
(For soprano, oboe and continuo [keyboard and bassoon])

Charles Gounod (1818-1893) Le Soir
(For soprano, horn and piano)

Mary Mageau (1934 -) Forensis in three movements
(For oboe, clarinet, bassoon and horn)

Franz Schubert (1797-1828) The Shepherd on the Rock
(For soprano, clarinet and piano)

- INTERMISSION -

Benjamin Frankel (1906-1973) Early Morning Music
Too early; Breakfast Cackle; Unwillingly to work
(For oboe, clarinet and bassoon)

Ludwig van Beethoven (1770-1827) Quintet, Op.16
(For oboe, clarinet, bassoon and horn)

Winds of the Southern Cross 1998 North American Tour

- PROGRAMME NOTES -

Gott Versorget Alles Leben BWV 187,5
Hört, Ihr Augen, Auf Zu Weinen BWV 98,3

J.S. Bach

for soprano, oboe and continuo

These two arias for soprano, oboe obbligato and continuo from two of Bach's church cantatas, are fine examples of the composer's unique skills in writing for both voice and instruments. The oboe was regarded at the time as the closest of all the instruments to the human voice, and in these two arias Bach's superb intertwining of the oboe with the soprano voice lends credence to this belief.

"Gott versorget alles Leben" is a hymn of thanksgiving for creation and the good things of life. "Hort, ihr Augen, auf zu weinen" moves from a mood of sadness and uncertainty to one of joy and confidence in one's faith.

Le Soir

C. Gounod

for soprano, horn and piano

This song, from Gounod's later years, has only recently been published for the first time, and was first performed in 1987. Gounod had a strong interest in the French horn, having published a tutor for the two-piston instrument invented by his compatriot Auguste Raoux, and this song is thought to have been commenced about that time.

The text, by the 19th century French poet Alphonse de Lamartine, is a meditation on the thoughts aroused by starlight, and the song with its lyrical tunefulness, elegant harmony and charm is a fine example of Gounod's art.

Forensis

Mary Mageau

for oboe, clarinet, horn and bassoon

writes the composer....

The art of performing chamber music has often been described as a conversation among equals. During 1990, I composed a work for members of the Winds of the Southern Cross which was scored for oboe, clarinet, horn and bassoon. The shape of the work was conceived as a scenario in which the players would engage in a tightly knit conversation or dialogue over the course of three movements. A clarinet cadenz separated the musical conversations and functions as a soliloquy. Since the term "forensic" is described as pertaining to public debate or discussion, I chose to entitle this piece "Forensis"

The Shepherd on the Rock

F. Schubert

for soprano, clarinet and piano

Believed to be the very last of the more than six hundred songs composed by Schubert, this song has become one of his most popular. Written for the famous soprano Anna Milder-Hauptmann, who received the score only after the composer's death, it is in three joined sections. In the first, the young shepherd tells of his joy in singing and listening to the echoes. The vocal line here is cleverly designed in imitation of yodelling and the clarinet portrays the echoes. The second section expresses his sadness at his lonely existence, while in the third he sings of his anticipation of the returning Spring and the joy and happiness it will bring.

Early Morning Music

Benjamin Frankel

Too Early - Breakfast Cackle - Unwillingly to work

for oboe, clarinet, and bassoon

British composer Benjamin Frankel is best known for his superb movie scores - he wrote the background music for such post-war hits as "The Man in the White Suit" and "London Belongs to Me." The Early Morning Music was written in 1949 and displays Frankel's wonderful craft and ability to paint vivid musical pictures. In this case, three cartoon characters - very reluctantly - get up in the morning, prepare breakfast and head off to work! In the last of these three pieces, Franklin incorporates various popular tunes of the day which almost - but not quite - deter our heroes (or heroines?) from catching the 7.26 to London.

Quintet for Piano and Winds in Eb Major, Op.16 L. Van Beethoven

Grave - Allegro ma non troppo

Andante cantabile

Rondo: Allegro ma non troppo

Beethoven's Quintet Op.16 was written in 1798 and is clearly modelled closely on Mozart's Quintet for the same instruments and in the same key. Unlike Mozart's Quintet however, this work tends to be somewhat dominated by the piano for which Beethoven wrote a particularly brilliant part. The style of the writing, though still showing the influence of Haydn, also bears the unmistakable thumbprint of the later Beethoven, especially in his fondness for the dramatic use of changes in dynamics.

The work is formally very similar to the Mozart Quintet K.452. A short, slow introduction precedes the opening Allegro. This is followed by a lyrical slow movement with expressive solos for each of the instruments, and a rollicking finale.

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Winds of the Southern Cross 1998 North American Tour

- ABOUT THE ENSEMBLE -

Few Constellations in the Southern Hemisphere more clearly portray Australia than the Southern Cross and no musical constellation is rising so dramatically on the concert stages of Europe, Australasia, - and now Canada - than the Winds of the Southern Cross.

Their concert tonight is part of a thirty-three venue tour of North America which in the course of seven weeks takes them from Vancouver Island to the Maritimes. As part of this tour, the ensemble will take a side trip to New York for a debut recital at the prestigious Merkin Hall at Lincoln Centre.

The ensemble is based in Brisbane, where key members of the group are Principal players of the Queensland Symphony Orchestra. The addition of piano and soprano allows their programme an immense variety of repertoire and musical genres.

First organized as the Queensland wind soloists in 1988, the ensemble toured Canada and the United States in 1992, and will be appearing in the United Kingdom, - including a prestigious Wigmore Hall recital - in 1999. At home in Australia they are popular performers on the domestic touring circuit, and frequently appear on ABC broadcast and Television programmes.

Clarinetist Paul Dean was instrumental in bringing the group together. He is principal player of the Queensland Symphony and a noted exponent of contemporary Australian music. He has been called "Australia's greatest clarinetist."

Sarah Meagher, oboe, is the newest member of the Winds of the Southern Cross. Born in Southern Australia she moved from her home city of Adelaide to become the youngest principal player in the Queensland Symphony. Ms. Meagher is travelling with her 8 month old child, Charlie. Her husband Derek Hill is also accompanying the tour.

Peter Luff has performed with Orchestras all over Australia. In Queensland he is Principal horn of the Symphony. He is senior lecturer at the University of Queensland. He is also well known as a light lyric tenor, and during the course of Winds of the Southern Cross Concerts he often discards his horn and joins soprano Margaret Schindler, in vocal duets.

Leesa Dean, bassoonist, comes from the isolated Northern Queensland community of Bundaberg. Married to clarinetist Paul Dean, she has been a member of Winds of the Southern Cross since 1988 and the Principal player of the Queensland Symphony since 1990. The Deans are travelling with their two children, Linford, age 4, and Isabelle, 8 months.

Pianist Kevin Power is one of Australia's leading chamber musicians and accompanist, and is also Chorus master of the Queensland State Choir. Following five years of concertizing in the United Kingdom and Europe, he returned to Australia in 1978, to join the faculty of the Queensland Conservatorium.

Soprano, Margaret Schindler is equally at home in Opera, Oratorio, chamber music and Lieder recital. She has been a member of the Australian Opera as well as the Lyric Opera of Queensland. She performs frequently in Germany, and at the conclusion of the current tour she begins an engagement with the Cologne Opera.

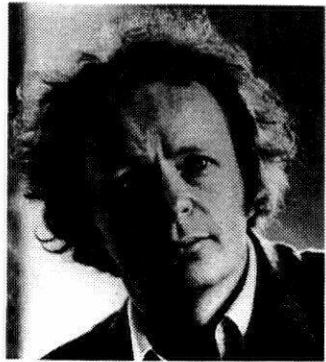
Winds of the Southern Cross have recently recorded their second CD featuring many of the works on their tour programme. The CD will be available at their concerts.

The Winds of the Southern Cross ensemble tours with the cooperation of the Queensland Symphony Orchestra Society, and with transportation and other costs made possible by generous grants from their State Arts Council (The Arts Office) and the Australian Arts Council.

Our Next Concert -

ANTON KUERTI

*Friday,
February 20, 1998*



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