



WENDY HISCOCKS piano

Wendy Hiscocks studied with Peter Sculthorpe at the University of Sydney before moving to London in 1987. Her music has been performed by major international artists and ensembles such as Piers Lane, Michael Collins, Elizabeth Connell, Schubert Ensemble and Jesus College Choir at a range of venues and festivals that include the Amadeus Festival (Geneva) and the Australian Chamber Music Festival to London's Purcell Room and the Kusatsu International Summer Academy and Festival (Japan).

Championing Australian music has been a lifelong interest and her most recent recording released on Naxos features her accompanying Susan Bickley and Christopher Gillett in the songs of Arthur Benjamin and Edgar Bainton. Wendy is Artistic Director of Celebrating Australian Music.

MARK UNDERWOOD flute

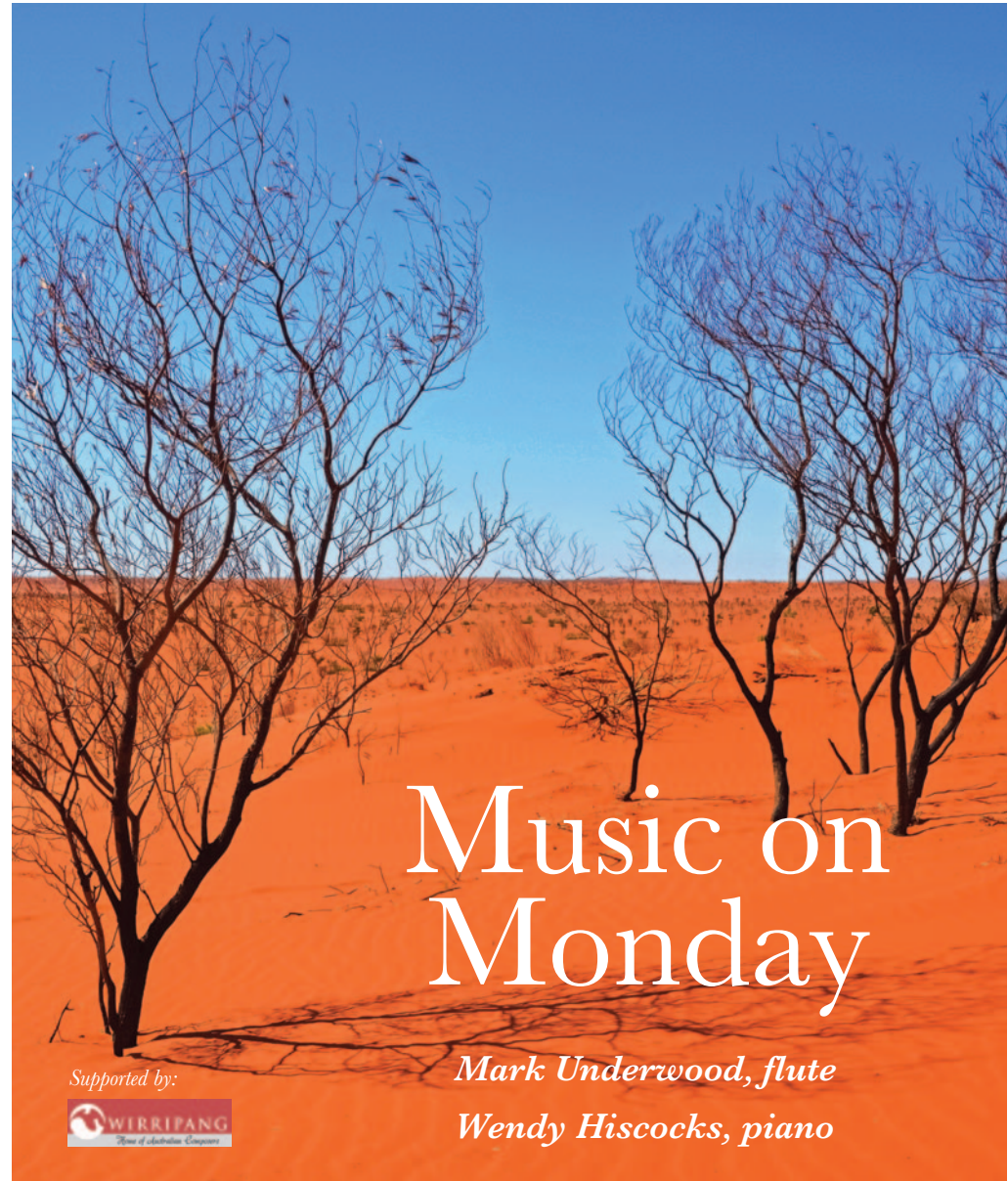
Mark Underwood has played internationally as a flautist in solo recitals, ensembles and orchestras. He has recorded the solo CD *Piping Hot* and with the wind quintet and music theatre ensemble Harlequin the CD *Diamonds*.



A winner of the Australian Broadcasting Corporation's Instrumental and Vocal Competition, Mark completed his studies with first class honours at the Sydney Conservatorium of Music and University of Sydney before commencing studies with Edward Becket and William Bennett in London.

Debut recitals at the Purcell Room and Wigmore Hall received high praise and his programmes range from folk and classical music to over a hundred works by twentieth century and living composers from around the world. He has commissioned new music and given first performances of these works and many others on flute, piccolo, alto or bass flutes.

Mark's commitment to contemporary music initially resulted in his founding of the Australian ensemble *Chromattica*. Notable engagements over the course of his career have included concerts for the International Society for Contemporary Music, the Australian Broadcasting Corporation's *Gold*, the Sydney Opera House, St John's Smith Square's programme *New Zealand Sounds*, and the British Music Information series *Faces of the Flute* as well as radio broadcasts, concerts and workshops at universities worldwide.



Music on Monday

Supported by:



Mark Underwood, flute

Wendy Hiscocks, piano

CAM

Celebrating Australian Music

PROGRAMME

*Monday 13 February 2023, 1pm
St Michael at the North Gate
Cornmarket Street, Oxford*

CAM

Celebrating Australian Music

Welcome

Celebrating Australian Music, CAM, is delighted to be performing in the historic church of St. Michael at the North Gate in central Oxford. Our concert begins with music by living Australian composers tinged with exotic oriental and south-east Asian influences, alongside the sounds of jazz. The second part of the recital pays tribute to the music of Gabriel Fauré. Although his Anniversary celebration year is not until 2024, who could resist the beauty of his *Fantasia* for flute and piano to end the programme?

This concert is free entry with a retiring collection in aid of OSJ Music for Autism, a charity chosen by the musicians, (70% of the collection) and St Michael at the North Gate Church (30% of the collection to help cover costs).



WENDY HISCOCKS (1963 -)

Keshovati (for solo flute & narration)

**The King; The Six Queens;
The Separation; The Reunion**

K*eshovati* was commissioned in 2002 by the Australian flautist Mark Underwood, who requested a theatrically based work.

The composer wrote her own words and music after discovering the Bengali folk tale based on the Champa flower through the poetry of Rabindranath Tagore.

In Wendy's version, the beautiful Keshovati, as the seventh Queen of a powerful King, tragically endures the jealousy of his other wives and the loss of her children until the magical day when Mali, the palace gardener, collects flowers for puja.

ANNE BOYD (1946 -)

Goldfish through summer rain

Anne Boyd is one of Australia's most distinguished composers and music educators who studied with Peter Sculthorpe at the University of Sydney, an institution where she eventually became the first woman to be appointed Professor of Music.

In the interim years she taught at the University of Sussex, and was the Foundation Head of the Department of Music at the



University of Hong Kong.

Her publisher Faber describes the qualities in her music as "transparency, gentleness and delicacy, attributes which reflect her long involvement with Asian tradition, especially those of Japan and Indonesia".

As I Crossed a Bridge of Dreams (1975) for unaccompanied choir and *Goldfish through summer rain* (1979) are two of her most popular compositions.

In 1996, Boyd was honoured with an AM in the Order of Australia.

BRETT THOMPSON (1967 -)

Air on pipe (UK Premiere)

As a virtuoso flautist, Brett Thompson is ideally placed to be a leader in composition for this instrument.

His concert career has included a number of world premières, recordings and



broadcasts of Australian flute works, and he has performed with both the Canberra and Sydney Symphony Orchestras.

Thompson is devoted to music education, and currently teaches at the Riverina Conservatorium of Music in rural New South Wales. *Air on Pipe* composed in 2008, uses the harmonic progression and rhythms from the opening section in C major to form the basis of the next two parts. The flute phrases are improvisatory in feeling as the musical variations unfold.

MARK UNDERWOOD (1952 -)

Waltzing Matilda Variations

W*altzing Matilda Variations* were composed in 1986 and first performed in the same year at the Purcell Room, London. The theme and three variations follow the story of an itinerant worker or 'swagman' in 19th century Australia who carried his possessions in a swag from farm to farm. Camped by a billabong, he captures a 'jumbuck' (sheep) and puts it in his swag but is caught by the police. Rather than face justice, he drowns in the billabong.

GABRIEL FAURÉ (1845 - 1924)

Fantasia op. 79

*Sicilienne op. 78**

*Vocalise-Étude**

*Air de Danse (Caligula op. 52)**

** arranged by Roy Howat*

This part of today's programme presents four works by Fauré although the *Fantasia* is the only piece that was originally written for flute.

It was commissioned in 1898 as a virtuoso examination piece by the Paris Conservatoire. The professor of flute at that time was Paul Taffanel, to whom Fauré sent the manuscript for revision and consulted regarding technical aspects.

The well-known *Sicilienne* was subject to a number of reincarnations and arrangements during Fauré's lifetime. Roy Howat's edition draws from an early version drafted by the composer for the Molière play *Le bourgeois gentilhomme*.

Published in 1907, the *Vocalise-Étude* was another creation for the Paris Conservatoire examinations, this time for the singing students. Its challenging chromaticism and unpredictable harmonies, however, complement equally the abilities of the flute in this arrangement.

This version of *Air de Danse* (1888) originates from an orchestral score featuring a flute solo that was composed as incidental music for the play *Caligula*.

It also exists as a piano duet, with both versions depicting lively dance rhythms and Fauré's exotic perception of ancient Rome.

