

FANTASTIQUE

METRO SERIES #3



 **BRISBANE
PHILHARMONIC
ORCHESTRA.**

Conductor: Chen Yang | Sunday 25 September 3pm | Old Museum Concert Hall

CONCERT PROGRAM

Antonín Dvořák

Carnival Overture Op.92

Pyotr Tchaikovsky

Variations on a Rococo Theme Op. 33

INTERVAL

Hector Berlioz

Symphonie Fantastique Op. 14

I. Rêveries – Passions

II. Un bal

III. Marche au supplice

IV. Sehr behaglich

V. Songe d'une nuit du sabbat



FIRST VIOLINS

Hayden Burton (Concertmaster)
Amie Stolz
Amy Phillips
Carmen Pierce
Danny Kwok
Drew Cylinder
Dylan Weder
Elena James
Hwee Sin Chong
Jonathan Ward
Karen Blair
Keith Gambling
Maddisyn Dixon-Whitbourne
Nicholas Ooi
Shuo Yang
Tom Riethmuller

SECOND VIOLINS

Isabel Young*
Ai Miura
Alison Giles
Amanda Lugton
Anna Jenkins
Elisna (Lisa) van Niekerk
Emma Eriksson
Evangelina (Evie) Jacobs
Lauren Jones
Rachel Olsen
Ryan Smith
Sarah Trenaman
Vy Dinh

VIOLAS

Sophie Ellis*
Anthony Rossiter
Callula Killingly
Dan Tipping
Jenny Waanders
John McGrath
Katrina Greenwood
Kyle Brady
Lauren Foster
Michele Adeney
Paul Garrahy
Sammy Smith

CELLOS

Renee Edson*
Amy Naumann
Andrew Ruhs
Andrew Zischke
Anitah Kumar
Charmaine Lee
David Curry
Edward Brackin
Elouise Comber
Eugenie Puskarz Thomas
Jane Elliott
Joanna Cull
Lynne Backstrom
Nicole Kancachian
Tamara Cheung
Tianlan Cai
Yoel Garcia Marin

BASSES

Dean Tierney^*
Angela Batch
Angela Jaeschke
Chan Luc
Glenn Holliday
James Mulligan

FLUTE

Jo Lagerlow*
Ella Kay-Butterworth#

PICCOLO

Lucia Gonzalez*

OBOE

Gabrielle Knight*
Hui-Yu (Whitney) Chung

COR ANGLAIS

John Connolly*

CLARINET

Daniel Sullivan*
Kendal Thomson
Annie Larsen

E FLAT CLARINET

Daniel Sullivan*

BASSOON

Lisa Squires*
Rory Brown
Trish Brennan

CONTRABASSOON

Carl Bryant*

FRENCH HORN

Melanie Taylor*
Prue Russell
Simon Olsen
Jessica Piva

TRUMPET

Bella Geeves*
Riley Nimmo
Hamish McCamley
Matthew Nash

TROMBONE

Zhao Ming Liu*
John Rotar

BASS TROMBONE

Clayton Fiander*

TUBA

Michael Sterzinger*
James Harvey#

PERCUSSION

Davis Dingle*
Patrick Hassard
Andrew Palmer
Emily Moolenschot
Joe Teague

HARP

Jaclyn Miles#
Myiesha Maisuria#

*denotes principal

^denotes acting principal

#denotes guest performer



Conductor CHEN YANG

Chen Yang graduated from the Queensland Conservatorium of Music with Distinction in Violin Performance in 1980. While a student at the Conservatorium he explored his interests in conducting forming string ensembles, giving concerts and also conducted several performances of a student production of the opera *Die Fledermaus* by Johann Strauss.

At his first professional musical undertaking, he was offered the Concertmaster position to the Queensland Theatre Orchestra (QTO later renamed the Queensland Philharmonic Orchestra QPO) in Brisbane under distinguished late legendary conductor, Georg Tintner.

Chen attributes his enthusiasm for the music of Bruckner from the inspiration and influence through working with Maestro Tintner. (Georg Tintner left a legacy of critically acclaimed complete recordings of the Bruckner Symphonies on the Naxos label). After a successful collaboration with the QTO, he joined the ABC Queensland Symphony Orchestra (QSO) between 1981-1989 as a member in the first violin section. Although Chen has had no formal conducting lessons many of his musical ideas were formalised during this period, observing the many different ways distinguished conductors approached their craft working with the QSO learning musical repertoire as well.

Deciding on a change, he spent two years as musician-in-residence on tropical Dunk Island Holiday Resort in North Queensland where he led a string quartet and performed as a cabaret violinist entertaining guests. He continued as a freelance musician throughout the early 1990s performing in show orchestras for major Musical Productions at QPAC including "The King & I", "The Wizard of Oz" and "Joseph & his Technicolour Dreamcoat".

At present, Chen performs regularly with many musical ensembles in Brisbane. He is the leader and conductor with The Sinfonia of St Andrews & The Corda Spiritus Orchestra of Brisbane. He also led the Queensland Pops Orchestra last year in a successful show concert with entertainer Tim Minchin at the Convention Centre.

Other musical interest includes Early Music being a founding member of The Badinerie Players of Brisbane who specialize in performing on authentic styled instruments. He performs on a Baroque violin which is a copy of a Guenerius violin made by well known Australian violin maker Ian Clarke from Biddeston, Queensland.

Chen enjoys teaching and working with young musicians and is a strong supporter of the Queensland Youth Orchestra organization having been resident conductor of their QYO Third Orchestra from 1983-1988 and conductor at of their Junior String Ensemble since 1991. He is the string teacher and conductor at St Hilda's School, Southport and adjudicates regularly at many Eisteddfods, Music Festivals and Competitions.



Soloist JOSHUA JONES

Joshua (aged 18) is studying with Howard Penny (Australian National Academy of Music) and began cello studies at the age of 5 in Brisbane with Christine Wang and has participated in many eisteddfods, masterclasses, workshops and festivals in the years since gaining a wealth of knowledge and experience from many teachers and performers internationally and in Australia. He obtained the L.Mus.A and A.Mus.A (Distinction) at the ages of 12 and 11 years respectively. He attended Brisbane State High School and was offered a Music and Academic Scholarship.

In 2019, Joshua was a Recitalist in the Queensland Youth Orchestra National Youth Concerto Competition. In 2021 Joshua was a finalist in the National Youth Concerto Competition. However, it was cancelled due to COVID restrictions. As a member of the Amogus Trio, Joshua was a winner of the Sutherland Piano Trio Prize, Bendigo Chamber Music Festival Prize, and won first prize in the 2021 Musica Viva Strike A Chord national chamber music competition.

In 2021, Joshua was a Finalist in the Queensland Symphony Orchestra Young Instrumentalist Prize and was awarded 2nd Prize of six finalists in 2020 and 3rd Prize in 2018 and 2016. In 2016 he was selected to participate in the Waikato International Cello Festival at the University of Waikato in Hamilton, New Zealand, performing in masterclasses with Richard Aaron (Juilliard School, New York), Li Wei Qin (Singapore), Wolfgang Schmidt (Germany) and Phillipe Muller (France).

Joshua was Principal Cellist of the Queensland Youth Symphony in 2020 and 2021 and appeared as soloist with the orchestra performing the Dvorak Cello Concerto. Joshua was a member of the Australian Youth Orchestra in 2021 and 2022 and attended AYO National Music Camp in 2022. He was accepted to participate in the Australian Chamber Orchestra Academy and Chamber Music Program in 2016, 2018, 2019 and 2020. In 2018, Joshua was invited to perform as a guest in the QSO's Chamber Players concert series in a concert featuring the cellos of the QSO performing the leading cello part in an arrangement of the Paganini "Moses Variations" for five solo cellos. Joshua had performed frequently in the QYO Morning Music Concert Series.

Joshua is a three-time winner of the AUSTA Concerto Competition in 2014, 2017 and 2019 and was placed Highly Commended in the 2015 AUSTA Concerto Competition for his performance of the Dvorak Cello Concerto (1st movement), which also gained his acceptance into the 2015 Melbourne Cello Festival and a masterclass with Festival Director and Melbourne Conservatorium Lecturer Dr. Alvin Wong.

He was a prize winner at the 2014 Brisbane Eisteddfod, winner of the 2015 Bursary 12 years and under at the Ipswich Eisteddfod and winner of the Junior Instrumental Championship at the Silkstone Eisteddfod in 2013, 2014 and 2015. Joshua has also performed at masterclasses in Brisbane with local and visiting performers and pedagogues such as Howard Penny (ANAM), Dr. Meta Weiss (USA), Aaron Minsky (USA), Carey Cheney (USA), Maureen Kelly (USA) and Patrick Murphy (University of Queensland). He was Principal Cellist of the Queensland Youth Orchestra Junior String Ensemble in 2014, 2015 and 2016 where he also appeared as soloist. In 2017 Joshua toured to China and Europe as a member of the Queensland Youth Symphony. In 2018 and 2019 he was Principal Cellist of the QYO's Chamber Orchestra touring North Queensland. He has also been a member of the Western Suburbs String Orchestras.

ABOUT THE ORCHESTRA

The Brisbane Philharmonic Orchestra (BPO) is Brisbane's leading community orchestra. The orchestra brings together up to 200 musicians a year to play a variety of orchestral music. Over 100 members of the incorporated association form the core of the orchestra. Other players perform as casual musicians, but often join as full-time members after their first concert with BPO. The orchestra was founded on principles of musical excellence and development, communal participation, and organisational professionalism.

Since its creation in 2000, the BPO has become the community orchestra of choice for over 500 musicians. It is eagerly sought as a performance partner for touring choirs, festivals, and internationally acclaimed instrumentalists and vocalists. The BPO performs its own series of symphony concerts and participates in multiple community and festival events throughout the year, attracting an audience of over 2,500 people. The orchestra's main metropolitan concert series includes four to five symphony concerts at Brisbane City Hall and the Old Museum Concert Hall. Programs vary between concerts featuring the great classical, romantic, and 20th

century composers, light concerts including film music, as well as concerts with programs targeted at a younger audience. Additionally, BPO occasionally performs chamber music concerts, featuring smaller groups in a more intimate setting.

The BPO maintains many community partnerships including with the Queensland Music Festival, 4MBS Festival of Classics, Brisbane City Council, and The Brisbane Airport Corporation. These partnerships provide essential connections in artistic, educational, professional, and social programs and cater to the association's increased responsibility to culturally enhance localities and bring a diversity of people together in a fast-paced, ever-impersonal global village. Unusually for a community orchestra, entry to the BPO is by audition and the ensemble is the only community orchestra within the city that rotates guest conductors by invitation rather than establishing a permanent Music Director. Uniquely, this allows a variety of the finest local professional conductors to deliver diverse and innovative programming to artistically stimulate members of the orchestra.



PROGRAM NOTES

Antonin Dvořák (1841-1904)

Carnival Overture op. 92

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As a composer, Dvořák's fame came late in life, with his first "big break" occurring at the age of 36! Despite this, he is known today as the quintessential Bohemian and a premier Czech composer. His compositional style draws from the traditions of Czech, Moravian, and other Slavic traditional music.

The *Carnival* overture heard here today was intended as the middle of a set of three overtures, originally entitled separately as "Nature, Life, and Love". *Carnival* is the resultant work of the "Life" portion, brimming with joyful energy.

His description of the eponymous Carnival juxtaposes an observer and the scene he observes: "The lonely, contemplative wanderer reaches the city at nightfall, where a carnival is in full swing. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in their songs and dance tunes."

The opening drops us right into the carnival scene, filled with delight and enthusiasm. Strings and winds clamour to be heard over the rush of the crowd, leaping from one brilliant and uplifting line to the next without a pause.

This vivacious opening gives way to a contrasting middle section interspersed with wind solos. After this new idea, the strings wind down, finally coming to a halt. This brings us to an exquisite moment of contemplation in a lovely interlude on cor anglais, flute, clarinet and solo violin, backed by shimmering strings. The theme heard here is one shared by all three of Dvořák's overtures, known as the "Nature" theme.

Finally, the wanderer passes by and the carnival resumes at fever pitch, with a frantic and driving finale that brings the opening melody back before a demanding sprint to the finish.

Program notes by Susan Key and Jo Lagerlow

PROGRAM NOTES

Pyotr Tchaikovsky

Variations on a Rococo Theme op. 33

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A nostalgia for the world of the 18th century, thought of as refined, elegant and gently civilised, is never far from the surface in the highly Romantic art of Tchaikovsky, and it was Mozart who symbolised for him the best of the former century. Whatever the term 'rococo' may mean, to Tchaikovsky it meant Mozart. This set of variations is his finest tribute to his idol's art. Charming, elegant and deftly written, the Rococo Variations are gratifying to cellists and to audiences.

Tchaikovsky composed the work in 1876 for a cellist and fellow-professor at the Moscow Conservatorium, Wilhelm Fitzenhagen. Fitzenhagen had requested a concertolike piece for his recital tours, so Tchaikovsky first completed the Variations in a scoring for cello and piano. Before orchestrating it he gave the music to Fitzenhagen, who made changes in the solo part, in places pasting his own versions over Tchaikovsky's. The first performance was of the orchestral version, in November 1877. Tchaikovsky couldn't attend since he had left Russia to recover from his disastrous marriage. Fitzenhagen retained the score, and it was he who passed it on to the publisher, Jurgenson. The cello and piano version was the first to appear in print, in autumn 1878, with substantial alterations which Fitzenhagen claimed were authorised but about which Tchaikovsky complained somewhat bitterly.

But by the time Jurgenson came to publish the Rococo Variations in orchestral form, the Fitzenhagen 'edition' had entered the repertoire. When Fitzenhagen's pupil, Anatoly Brandukov, asked Tchaikovsky what he was going to do about Jurgenson's publication of the Fitzenhagen version, the composer replied, 'The devil take it! Let it stand as it is!' The theme, which determines the character of the variations, is Tchaikovsky's own. It has an orchestral postlude, with a final question from the cello. This, increasingly varied, rounds off most of the variations. The first two of these are fairly closely based on the theme. These are followed by a leisurely slow waltz, the expressive heart of the variations. In Variation IV Tchaikovsky gives the theme a different rhythm and incorporates some bravura flourishes. In the fifth variation the flute has the theme, but the cello solo has its most substantial cadenza at the end of this variation which leads into the soulful slow variation, number six. It was this variation that, without fail, drew stormy applause on Fitzenhagen's recital tours. The final variation begins with the solo part establishing its own particular rhythmic interpretation of the theme, a delightful way of upping the activity, which continues into the coda.

Abridged from a note by David Garrett

PROGRAM NOTES

Hector Berlioz

***Symphonie Fantastique* Op. 14**

- I. Rêveries – Passions
- II. Un bal
- III. Marche au supplice
- IV. Sehr behaglich
- V. Songe d'une nuit du sabbat

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On September 11, 1827, Berlioz went to the Paris Odeon for a performance of *Hamlet* by a company from London. The younger female roles were taken by Harriet Smithson, a twenty-seven-year-old actress who had been brought up in Ireland. Berlioz fell instantly and wildly in love with her. He wrote to Smithson repeatedly, but they did not meet. He heard gossip about an affair between her and her manager. This hurt, but it also provided enough distance to enable him to plan and begin work on this most amazing of first symphonies.

The premiere of *Symphonie fantastique* took place in the winter of 1830. Two years later, Berlioz introduced a revision, much sharpened and improved. He moved heaven and earth to get Harriet to his concert on December 9, 1832, though it seems that she went without at first realizing the nature of the event or even the identity of the composer. On the morrow of the *Fantastique's* second premiere, Berlioz and Smithson finally met. Before long she had said the fatal "*Berlioz, je t'aime,*" and on October 3, 1833, they were married. Her French was roughly like his English. It was all a disaster.

They separated in the summer of 1844 and should have done so much sooner. Berlioz wrote several programs for this autobiographical symphony of his, and it has been remarked that the differences between them serve as a barometer of his changing feelings for Harriet Smithson. What follows, sudden explosions of CAPITAL LETTERS and all, is the note Berlioz published with the score in 1845 and described as "indispensable for a complete understanding of the dramatic outline of the work."

Part One: Reveries, Passions

The author imagines that a young musician, afflicted with that moral disease that a celebrated writer [Chateaubriand] calls 'the surge of passions,' sees for the first time a woman who embodies all the charms of the ideal being of whom he has dreamed, and he falls hopelessly in love with her. Through a bizarre trick of fancy, the beloved image always appears in the mind's eye of the artist linked to a musical thought whose character, passionate but also noble and reticent, he finds similar to the one he attributes to his beloved.

"The melodic image and its human model pursue him incessantly like a double *idée fixe* [a "fixed idea," or recurring motif]. This is the reason for the constant appearance, in every movement of the symphony, of the melody that begins the first allegro. The passage from this state of melancholic reverie, interrupted by a few fits of unmotivated joy, to one of delirious passion, with its movements of fury and jealousy, its return of tenderness, its tears, its religious consolation—all this is the subject of the first movement.

PROGRAM NOTES

Part Two: A Ball

The artist finds himself in the most varied situations—in the midst of THE TUMULT OF A FESTIVITY, in the peaceful contemplation of the beauties of nature; but wherever he is, in the city, in the country, the beloved image appears before him and troubles his soul.

Part Three: Scene in the Fields

Finding himself in the country at evening, he hears in the distance two shepherds piping a *ranz des vaches* in dialogue [a tune sung or played by a Swiss herdsman]. This pastoral duet, the scenery, the quiet rustling of the trees gently disturbed by the wind, certain hopes he has recently found reason to entertain—all these come together in giving his heart an unaccustomed calm, and in giving a brighter color to his ideas. He reflects upon his isolation; he hopes that soon he will no longer be alone. . . . But what if she were deceiving him! . . . This mixture of hope and fear, these ideas of happiness disturbed by black presentiments, form the subject of the ADAGIO. At the end, one of the shepherds again takes up the *ranz des vaches*; the other no longer replies. . . . The distant sound of thunder . . . solitude . . . silence.

Part Four: March to the Scaffold

Having become certain that his love goes unrecognized, the artist poisons himself with opium. The dose of the narcotic, too weak to kill him, plunges him into a sleep accompanied by the most horrible visions. He dreams that he has killed the woman he had loved, that he is condemned, led to the scaffold, and that he is witnessing HIS OWN EXECUTION. The procession moves forward to the sounds of a march that is now somber and fierce, now brilliant and solemn, in which the muffled noise of heavy steps gives way without mediation to the most noisy clangor. At the end of the march, the first four measures of the IDÉE FIXE reappear like a last thought of love interrupted by the fatal blow.

Part Five: Dream of a Witches' Sabbath

He sees himself at the sabbath, in the midst of a frightful assembly of ghosts, sorcerers, monsters of every kind, all come together for his funeral. Strange noises, groans, outbursts of laughter, distant cries which other cries seem to answer. The beloved melody appears again, but it has lost its character of nobility and reticence; now it is no more than the tune of an ignoble dance, trivial and grotesque: it is she, come to join the sabbath. . . . A roar of joy at her arrival. . . . She takes part in the devilish orgy. . . . Funeral knell, burlesque parody of the DIES IRAE [A Latin hymn for the dead], SABBATH ROUND-DANCE. The sabbath round and the Dies irae combined.

Program notes by Michael Steinberg

SPIRIT & GRANDEUR

METRO SERIES #4



Sunday 27 November, 3pm
Old Museum Concert Hall
Conductor: Susan Collins

Program:
Rimsky-Korsakov | *Capriccio Espagnol*
Debussy | *Danse sacrée et Danse profane*
Prokofiev | *Symphony No. 5 in B-flat major, Op. 100*

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Ms Sallyanne Atkinson AO

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AUDITIONS

Being a member of the BPO is a rewarding community experience and a lot of fun. Our members are just like you – ordinary people who enjoy coming together to make extraordinary music! Auditions are held to fill vacant positions or to appoint suitable reserve players capable of filling temporary vacancies from time-to-time.

Visit our website to download audition excerpts and fill out the online form to sign up!
www.bpo.org.au

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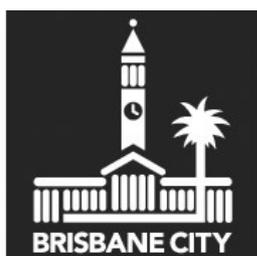
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For further information email info@bpo.org.au

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Brisbane Philharmonic Association Inc
(ABN 12 092 897 904)
Website www.bpo.org.au
Email info@bpo.org.au
Post PO Box 792 Paddington QLD 4006

ADAM FINCH
PHOTOGRAPHER

Cover photo and design by Adam Finch



Brisbane Philharmonic Association Inc (ABN 12 092 897 904)