

# HOMELAND

## Metro Series #2

Conductor: Simon Hewett

Sunday 18 July 3pm

Somerville House, VPAC



**BRISBANE  
PHILHARMONIC  
ORCHESTRA.**

PHOTO: ADAM FINCH

# CONCERT PROGRAM

EDWARD ELGAR

*Sospiri Op.70*

JEAN SIBELIUS

*Oma Maa Op.92 (My Own Land)*

## INTERVAL

EDWARD ELGAR

*Enigma Variations Op.36*

*Theme (Enigma: Andante)*

*Variation I (L'istesso tempo) "C.A.E."*

*Variation II (Allegro) "H.D.S-P."*

*Variation III (Allegretto) "R.B.T."*

*Variation IV (Allegro di molto) "W.M.B."*

*Variation V (Moderato) "R.P.A."*

*Variation VI (Andantino) "Ysobel"*

*Variation VII (Presto) "Troyte"*

*Variation VIII (Allegretto) "W.N."*

*Variation IX (Adagio) "Nimrod"*

*Variation X (Intermezzo: Allegretto) "Dorabella"*

*Variation XI (Allegro di molto) "G.R.S."*

*Variation XII (Andante) "B.G.N."*

*Variation XIII (Romanza: Moderato) " \* \* \* "*

*Variation XIV (Finale: Allegro) "E.D.U."*



## VIOLIN 1

Hayden Burton\* (Concertmaster)  
Clare Cooney\*  
Tom Riethmuller  
Rebecca Stephenson  
Drew Cylinder  
Carmen Pierce  
Danny Kwok  
Tove Easton  
Emma Eriksson  
Anyang Tang  
Min Tan  
Hwee Sin Chong  
Ailsa Hankinson

## VIOLIN 2

Isabel Young^  
Finn Williams  
Alison Giles  
Chloe Richardson  
Amanda Lugton  
Rachel Olsen  
Vy Dinh  
Evangeline (Evie) Jacobs  
Elisna (Lisa) van Niekerk  
Anna Jenkins  
Tylar Leask  
Ai Miura  
Lauren Jones  
Ryan Smith  
Isabel Tunstall  
Cara Odenthal

## VIOLA

Sophie Ellis\*  
Courtney Schuurs  
Michele Adeney  
Tim Butcher  
Katrina Greenwood  
Lauren Foster  
John McGrath  
Dan Tipping  
Larissa Aguiar  
Jane Wei  
Brendon Crosby  
Paul Garrahy  
Sammy Smith  
Jacob Seabrook

## CELLO

Lynne Backstrom\*  
Tamara Cheung  
Yoel Garcia Marin  
Joanna Cull  
Edward Brackin  
Charmaine Lee  
Gabriel Dumitru  
Nicole Kancachian  
Elouise Comber  
David Curry  
Angela Batch  
Amy Naumann  
Anitah Kumar  
Andrew Ruhs

## BASS

Samuel Dickenson\*  
Lesley Hooson  
Dean Tierney  
Georgia Lloyd  
Steve Dunn  
Angela Jaeschke  
Chan Luc  
Glenn Holliday

## FLUTE

Jo Lagerlow\*  
Lucia Gonzalez

## PICCOLO

Lucia Gonzalez\*

## OBOE

Gabrielle Knight\*  
Hui-Yu (Whitney) Chung

## CLARINET

Daniel Sullivan\*  
Hugo Anaya-Partida

## BASSOON

Amelia Cody-Byfield^  
Milly Yip#

## CONTRABASSOON

Carl Bryant\*

## HORN

Melanie Taylor\*  
Helen Fiander  
Cedar Miller  
Trudy Bolton

## TRUMPET

Blake Humphrey\*  
Sophie Kukulies  
Riley Nimmo

## TROMBONE

Zhao Ming Liu\*  
John Rotar

## BASS TROMBONE

Clayton Fiander\*

## TUBA

Michael Sterzinger\*

## PERCUSSION

Kerry Vann-Leefflang\*  
Davis Dingle  
Patrick Hassard  
Sarah Hundal

## HARP

John Connolly\*

## ORGAN

Christopher Wrench^



## Conductor SIMON HEWETT

He was Principal Conductor of the Stuttgart Opera from 2011-2016, and he has appeared as a regular guest conductor with many of Europe's leading ballet companies. His debut performances of Kenneth Macmillan's *Anastasia* with the Royal Ballet Covent Garden in 2017 were broadcast in cinemas worldwide and released on DVD. He has conducted the Ballet of the Paris Opera in performances of Mahler's *3rd Symphony*, *Swan Lake*, *A Midsummernight's Dream*, and *Romeo and Juliet*. He has also appeared as a guest conductor with the Vienna State Opera Ballet, leading in 2018 and 2019 respectively the premiere performances of *Peer Gynt* and *Coppelia*.

After completing a Bachelor of Music at the University of Queensland (First Class Honours and a University Medal), Simon Hewett received a German Government Scholarship and finished his studies in conducting at the Hochschule für Musik 'Franz Liszt' in Weimar, Germany. In 2002 he was offered a position in Opera Australia's Young Artists' Programme, and he made his debut at the Sydney Opera House in 2003 conducting *Les Pecheurs du Perles*. He returned many times to conduct for Opera Australia in Sydney and Melbourne, where his repertoire included *Le Nozze di Figaro*, *Così fan tutte*, *Il Barbiere di Siviglia*, *Otello*, *Aida*, *Macbeth*, *Tosca* and *Turandot*. For his interpretation of *Salome* in 2012 he was awarded a Green Room Award for Best Conductor of an Opera.

Following his appointment as Kapellmeister and Assistant Music Director to the Hamburg State Opera in 2005, Simon has conducted over 500 performances in Hamburg of a large repertoire of opera and ballet.

Since conducting the premiere of John Neumeier's ballet *Parzival* at the Festspielhaus Baden Baden in 2006, Simon has enjoyed a close relationship with the Hamburg Ballet. He was appointed Principal Conductor in 2008, and since then he has conducted the premieres of *Orpheus*, *Liliom*, *Tatyana*, *Duse*, *Anna Karenina*, and *Das Lied von der Erde*. He has appeared with the Hamburg Ballet at the Salzburg Festival, the Spoleto Festival, in the USA, Japan, Hong Kong, Moscow and Australia. In 2019 he conducted premieres of John Neumeier's *The Glass Menagerie*, Christopher Wheeldon's *The Winter's Tale*, and he returned to the Vienna State Opera for performances of *Peer Gynt*, and to the Royal Ballet for *The Sleeping Beauty*.

Upon relocating to Australia with his family in 2020, Simon has taken on a role as Director of Music of the Queensland Youth Orchestras, and Principal Guest Conductor of the Canberra Symphony Orchestra. His performance with QYS in March 2021 was recently awarded a Gold Award at the World Youth Orchestras Festival - one of only 2 Youth Orchestras world wide. Simon will return to the Vienna State Opera in January 2022 for performances of *Eugene Onegin*.



## Chorusmaster EMILY COX AM

One of Australia's most experienced and versatile conductors, Emily Cox is founding Music Director of Canticum Chamber Choir and Music Director of Brisbane Chorale. Her repertoire is extensive, spanning large-scale choral symphonic to smaller-scale virtuoso chamber works. She has also worked extensively as a tertiary and secondary educator and church musician. Emily was recognised in the 2020 Australia Day Honours as Member of the Order of Australia (AM) "for significant services to the performing arts through choral music".

Emily is a graduate of Dartmouth College (USA) and of the Queensland Conservatorium of Music, and has undertaken further training in Europe, developing her craft while working closely with numerous renowned conductors. Known for innovative curation of choral projects, Emily's work as conductor, chorusmaster, and educator places her in demand by professional arts companies and festivals, as does her reputation as a creative musical collaborator.

Highlights of her work in recent years include her role as Music Director of Canticum's recent semi-staged original production of Bach's *Christmas Oratorio* with Director Anatoly Frusin, her role as Chorusmaster for the 2018 Queensland Conservatorium production of Mahler's *Symphony No 8* (with Brisbane Chorale as lead choir), conducting productions in Brisbane Baroque 2015 and 2016 (including music directorship of the acclaimed staged production 'Women of the Pietà'). She has a particular interest in cross art-form collaborative projects.

# Chorus CANTICUM CHAMBER CHOIR



Devoted to presenting high-quality repertoire in a diverse range of styles, Canticum Chamber Choir enjoys a reputation as one of Brisbane's finest choral ensembles. Under the leadership of founding Music Director Emily Cox since 1995, the choir has been honoured to collaborate with professional companies such as the Queensland Symphony Orchestra, the Queensland Ballet and the Queensland Youth Symphony Orchestra. The group appeared in both seasons of "Brisbane Baroque", and has sung under the baton of such renowned conductors as Richard Gill, Benjamin Northey, Geoffrey Lancaster, Ottavio Dantone and Erin Helyard.

Highlights of recent years have included performing in GOMA's "Gerhard Richter: The life of images" exhibition in 2017 and 2018. Also in 2018, Canticum was part of Queensland Conservatorium's production of Mahler's Symphony No. 8, and in 2019 presented Handel's Israel in Egypt with Brisbane Chorale, Camerata and Graham Abbott. Despite challenges presented by the COVID pandemic in 2020, Canticum produced a new semi-staged production of JS Bach's Christmas Oratorio, with stage direction by Anatoly Frusin. Membership of Canticum is by audition. For further information about Canticum and our coming projects, please visit [www.canticum.org.au](http://www.canticum.org.au)

## **Soprano**

Amanda Acutt  
Leanne Coombe  
Rhelma Evans  
Katherine Fellows  
Chloe Han  
Heather Jensen  
Karen Luetsch  
Kirsti Palmer  
Libby Schmidt  
Anne Tanner

## **Alto**

Bronwen Arthur  
Rebecca Axelson  
Sheena Brockman  
Susan Dowrie  
Talia Garrett-Benson  
Johanna Horschler  
Katherine Munro  
Karen Pedley  
Rosie Perkins  
Penny Webb

## **Tenor**

Adrian Jackson  
Paul Kennedy  
Guillaume Lemay-Yates  
Rob Partridge  
Jeremy Thomson  
James Tranter

## **Bass**

Mike Bernays  
Joshua Blake  
Michael Cooke  
Ian Graham  
Nathan Howard  
Lionel Hudson  
Peter Kennedy  
David Murree-Allen  
Andrew Robinson  
Matthew Scott

**Rehearsal Pianist:** Phillip Gearing

# 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 classical 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

Edward Elgar (1857 - 1934)

## ***Sospiri* Op.70**

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Though the name of Elgar brings to mind the large compositions for which he is most widely known — the two Symphonies, the Concertos for Violin and for Cello, the “*Enigma*” *Variations* — he was also recognized by the audiences of his day for his many small orchestral works.

Among these instrumental miniatures the one entitled *Sospiri* (“Sighs”) holds a special place by virtue of its thoughtful intensity. It is a musical tribute to two of Elgar’s dearest friends. The score was dedicated to W.H. Reed, the composer’s close companion (and eventual biographer) and a fine violinist, who was concertmaster of the London Symphony Orchestra during the time when that organization was performing and recording many of Elgar’s works. It was Reed who gave Elgar invaluable advice during the composition of the Violin Concerto in 1910, four years before *Sospiri* was written.

The subdued mood of *Sospiri*, however, seems to have been occasioned by the death of Julia Worthington, an American who was an intimate friend of the Elgar family and one of that day’s most prominent hostesses. Of the nature of this expressive composition, Michael Kennedy wrote, “It is, though short, a major work of grave beauty, an epitome of Elgar’s ability to express nostalgic regret.”

In form and expression, *Sospiri* is similar to a slow symphonic movement. It begins with a single prelude chord, after which the violins sing a tender melody over an accompaniment of harp and sustained strings. The music becomes more impassioned, with frequent thematic interchanges among the strings, until it reaches a dynamic climax that is reinforced by the re-entry of the harp. Against a tremulous background, the plaintive theme passes into the middle strings before the violins once again take up the strain to bring *Sospiri* to its quiet, moving close.

**Program note:** Dr Richard E Rodda

Jean Sibelius (1865 - 1957)

## ***Oma Maa (My Own Land)* Op. 92**

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Finland declared independence on 6th December 1917 and the new Bolshevik government in Russia recognized the country's new status on 31st December. In the new year, however, civil war broke out between the Reds (who had Russian support) and the Whites (aided by Germany). On 28th January 1918, Red Guards took control of Helsinki. In the ensuing weeks prominent figures with White sympathies - such as Sibelius - were at risk of being arrested or murdered although, as Erik Tawaststjerna has pointed out, Red authorities ‘nursed no ill feelings towards Sibelius, and the same applied to the Reds in Järvenpää.

# PROGRAM NOTES

Indeed, for a variety of reasons they were keen to see that he came to no harm'. On 12th and 13th February Sibelius's home, Ainola, had been searched by Red Guards; about a week later, he was persuaded to move to Helsinki; he stayed at Lapinlahti hospital, where his brother Christian (who had also been briefly imprisoned) was a doctor. In these inauspicious circumstances Sibelius composed his cantata *Oma Maa* (My Own land) for mixed chorus and orchestra. Its origins were described in *Suomalainen musiikilehti* in 1955 by Amas Maasalo, who conducted the first performance:

*"In 1918 the choir I conducted, the Kansallis-Kuoro (National Chorus), was preparing to celebrate its tenth anniversary and decided – despite the turbulent times – to turn to Jean Sibelius, no less, for an interesting new concert item... When, a couple of weeks later, a familiar voice on the telephone announced that the work requested by the choir was ready, I was greatly surprised – especially when the maestro, as though with a roguish twinkle in his eye, asked if I might possibly have the time to call in and take a look... The score was on the table. He asked me to look at it and explained that the quiet environment [at the hospital] near the big cemetery was favourable for his work. 'I don't have any instruments at my disposal, but that doesn't matter', he added."*

Maasalo and his choir obtained the new piece on very favourable terms: Sibelius was to receive a deposit of 1,000 marks, but this was to be retuned if the piece was subsequently sold to a publisher!

By the time Sibelius finished work on *Oma Maa* it was becoming clear that the Reds' cause was hopeless; on the day he finished the piece, 20th March 1918, he noted in his diary: *'They speak of a conclusive turning point in a matter of days. Perhaps even tonight'*. By mid-April, the Whites could celebrate victory in Helsinki - although fighting continued elsewhere in the country for several weeks and the Sibelius family could return to Ainola.

Sibelius himself selected the text for *Oma Maa*, and his choice fell upon a poem by Kallio (a pseudonym for Samuel Gustaf Bergh [1803-52]), a text that had become very dear to him during the war years. The first performance took place on 25th October of that year at the Great Hall of Helsinki University; Amas Maasalo conducted the Helsinki Philharmonic Orchestra and Helsingin Kansallismielisen Nuorison Sekakuorolaulajat (the Helsinki Nationalist Youth Mixed Chorus), as the Kansallis Kuoro was then known. The reviews were polite rather than enthusiastic, although Evert Katila noted in *Uusi Suometar* on 26th October that *"Sibelius has found convincing expression for the beauty of Finland"*. Indeed, the underlying character of the work is of serenity and optimism - so far removed from the upheavals of the civil war that, with hindsight, it is easy to interpret the work as portending – or at least aspiring towards – a more peaceful future. In his symphonic music Sibelius was not to attain a comparable mood of tranquillity until five years later, with the completion of the *Sixth Symphony*.

**Program note:** Andrew Barnett 2004

## Oma Maa (My Own Land) Op. 92 (Text: Kallio [Samuel Gustaf Bergh])

Vallan autuas se', jok' ei nuorena sortunu maaltaan, hyljätty,  
onnensa kans', urhoin haudoilta pois!  
Ei sopis' miehenä näin mun nuhdella taivahan töitä,  
mutta mun syömeni taas tahtoo huoata ees.  
Kun minä muistan sen yön, jona rakkailta rannoilta luovuin,  
nuosevat silmiini nyt vieläkin viljavat veet.  
Ei mun mielestän, ei, mee Pohjolan tunturit, joilla  
lasna ma kuuntelin kuin sampo ja kantelo soi.  
Siell' eli toimessa mies, ja Väinöstä lausuvat miehet,  
Poi'at ja karhut puun juurella painia löit.

Raittihit talviset säät,  
kaunihit katsoa;  
revontult' oli taivahat täynnä,  
kaunihit katsoa;  
Talviset taivahat kaunihit  
katsoa kuin aamun alkava koi.

Oi, te kesäiset Pohjolan yöt, joina aurinko loistaa myötään,  
päilyen veen vienossa taivahan kans!  
Oi, te kesäiset yöt, Pohjolan yöt, joina aurinko loistaa  
päilyen veen vienossa taivahan kans!  
Oi, te Pohjolan yöt, joina aurinko loistaa myötään,  
päilyen veen vienossa taivahan kans!  
Oi, te kesäiset valoisat yöt, te valoisat Pohjolan yöt!

Teille, jos Onnetar sois mun vielä,  
niin tuntisin kaikki, saaret ja salmet  
ja myös taivaalla tähdet ja kuun.  
Siellä mun mieleni on, ja siellä ne muinoset muistoin,  
sinne mun kultani jäi, sinne mun ystävän' myös,  
Huoleti kiitelköt muut Alpein seutuja kauniiks',  
kauniimpi, kalliimpi on mulle mun syntymämaa!

Fortunate is he who in youth was not driven from his country,  
Abandoned by fortune, far from his heroes' graves!  
As a man it does not befit me to question heaven's deeds,  
But my heart wishes once more, at least, to sigh.  
When I remember the night when I left the shores I loved,  
Even now many a tear moistens my eye.  
No, I cannot forget the hills of the Northland, where  
As a child I heard the music of the sampo and kantele.  
There a man did his work, and the men spoke of Väinö,  
Boys and bears fought among the trees.

The fresh winter weather,  
Beautiful to behold;  
The heavens were filled with the northern lights,  
Beautiful to behold;  
The winter skies, beautiful  
To behold, like the first light of dawn.

O ye summer nights of the North, when the sun never sets,  
Reflecting, as do the heavens, in the calm waters!  
O ye summer nights, Northern nights, when the sun shines,  
Reflecting, as do the heavens, in the calm waters!  
O ye Northern nights, when the sun never sets,  
Reflecting, as do the heavens, in the calm waters!  
O ye light summer nights, ye white nights of the North!

If Fortune were to summon me again,  
I'd recognise all the islands and straits  
And the stars in the sky, and the moon.  
My heart is there and so are my earliest memories,  
My beloved remained there, and so did my friends.  
May other people lavishly praise the beauty of the Alps,  
More beautiful, more dear to me is the land where I was born.

# PROGRAM NOTES

## Edward Elgar (1857 - 1934) 'Enigma', Variations on an Original Theme, Opus 36

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**THE BACKSTORY** On an October evening in 1898, Edward Elgar, tired from a day's teaching, lit a cigar and began to improvise at the piano. One theme in particular struck his wife's fancy, and she asked what it was. "Nothing," he replied, "but something might be made of it. Powell [the future Variation II] would have done this, or Nevinson [Variation XII] would have looked at it like this." He played some more and asked, "Who is that like?" "I cannot say," Alice Elgar replied, "but it is exactly the way Billy Baker [Variation IV] goes out of the room. Surely," she added, "you are doing something that has never been done before."

"Commenced in a spirit of humor & continued in deep seriousness," is how Elgar later described the genesis of the work that would make all the difference in his life. He was in his forties and still had to scrape together a living with long hours of teaching and hackwork for his publisher. When he finished the Variations, he sent the score to the great German conductor Hans Richter, who agreed to introduce the work in London. Richter's advocacy meant a lot. A famed interpreter of both Wagner and Brahms, he had been active and adored in England since the late 1870s. The Variations proved a landmark, not just for Elgar, but for English music.

**THE MUSIC** Elgar presented two mysteries, the identity of the "friends pictured within" and something darker at which he hinted in his program note. The first of these was easy, each friend save one being identified by initials or a nickname. As for the other, Elgar wrote, "The enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes,' but is not played—so the principal Theme never appears. . . ." Probably only Alice Elgar and the composer's friend August Jaeger knew the secret of the unplayed larger theme—if, indeed, there was a secret. Elgar wrote descriptive notes for the variations; unattributed quotations in what follows come from those notes.

**Theme** —This is a simple three-part design, something you could represent as A-B-A, and, in the words of Elgar's biographer Diana McVeagh, "as productive as a goldmine."

**Variation I (C.A.E.)** —This is Alice Elgar, whose death in 1920 brought the composer's creative life to a halt for twelve years until he began work on his Third Symphony toward the end of 1932. "The variation is really a prolongation of the theme with what I wished to be romantic and delicate additions; those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration."

**Variation II (H.D.S-P.)** —Hew David Steuart-Powell was a pianist with whom Elgar, a violinist, played chamber music. Their usual cellist was Basil Nevinson (Variation XII).

# PROGRAM NOTES

**Variation III (R.B.T.)** —“Has reference to [Richard Baxter Townshend’s] presentation of an old man in some amateur theatricals—the low voice flying off occasionally into ‘soprano’ timbre.” Townshend was a classicist at Oxford and rode through that town on his bicycle, the bell constantly ringing. The violins’ plucked strings and their woodwind doublings represent the bicycle bell.

**Variation IV (W.M.B.)** —William Meath Baker, “a country squire, gentleman and scholar. In the days of horses and carriages it was more difficult than in these days of petrol to arrange the carriages for the day to suit a large number of guests. This Variation was written after the host had, with a slip of paper in his hand, forcibly read out the arrangements for the day and hurriedly left the music-room with an inadvertent bang of the door.”

**Variation V (R.P.A.)** —Richard Penrose Arnold, son of the literary critic and poet Matthew Arnold, was “a great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks.” Strings, in one of Elgar’s most expansive and inspired melodies, represent Arnold’s nobility of mind and his deeply truthful way of playing music.

**Variation VI (Ysobel)** —This is Isabel Fitton, a woman, in critic Michael Kennedy’s words, of “grave, statuesque beauty.” She was an amateur violinist who, to make up for a shortage of violists in the neighborhood and to be obliging, switched to the deeper instrument. The music conjoins formality and gravity with discreet romantic allure.

**Variation VII (Troyte)** —Arthur Troyte Griffith, an architect, was one of Elgar’s most intimate friends. “The uncouth rhythm of the drums and lower strings was really suggested by some maladroit essays to play the pianoforte; later the strong rhythm suggests the attempts of the instructor (E.E.) to make something like order out of chaos, and the final despairing ‘slam’ records that the effort proved to be in vain.”

**Variation VIII (W.N.)** —This variation, named for Winifred Norbury, is less a portrait of Miss Norbury than of Sherridge, the eighteenth-century house where she lived with her sister Florence. “The gracious personalities of the ladies are sedately shown.” As the variation draws to a close, Elgar offers the most beautiful harmonic stroke in the Enigma Variations. As the final G major chord dies away, only the first violins hold their note—G—until the other strings, re-entering, with magical effect slip a chord of E-flat major under it. And there, in a new world, begins...

# PROGRAM NOTES

**Variation IX (Nimrod)**, the most loved of the variations—"Jaeger" is the German for "hunter," and Nimrod is the "mighty hunter" mentioned in Genesis 10. August Jaeger was a German-born musician of frail health and great soul who worked for the London music publishing house of Novello and who, more than anyone except Alice Elgar, sustained the composer through his frequent and severe periods of depression. "The Variation . . . is the record of a long summer evening talk, when my friend discoursed eloquently on the slow movements of Beethoven, and said that no one could approach Beethoven at his best in this field, a view with which I cordially concurred." Jaeger, still young, died in 1909, and nearly twenty years later Elgar wrote: "His place has been occupied but never filled."

**Variation X (Dorabella—Intermezzo)** — Dora Penny, stepniece of Variation IV (Billy Baker), cheerful and music-loving, was a woman to whom Elgar was very close. We hear a suggestion of the stammer with which she spoke in her youth. We also sense an extraordinarily potent though repressed sexuality, to say nothing of Elgar's powerful and repressed response to it.

**Variation XI (G.R.S.)** —The initials belong to George Robertson Sinclair, organist of Hereford Cathedral, but the music belongs to Dr. Sinclair's dog. In Elgar's words, "The first few bars were suggested by [the] great bulldog Dan (a well-known character) falling down the steep bank into the River Wye (bar 1); his paddling up stream to find a landing place (bars 2 and 3); and his rejoicing bark on landing (second half of bar 5). G.R.S. said 'set that to music.' I did; here it is."

**Variation XII (B.G.N.)** —"The Variation is a tribute to a very dear friend [Basil Nevinson] whose scientific and artistic attainments, and the wholehearted way they were put at the disposal of his friends, particularly endeared him to the writer."

**Variation XIII (\*\*\*)Romanza)** —The asterisks in place of initials suggest further mystery, and the additional title of "Romanza" heightens the effect, as does part of the music itself. The variation starts harmlessly enough, and sweetly, but after only a few bars its course is interrupted by a strange rocking figure in the violas, which, with a soft drumroll, forms the background for a clarinet playing a phrase from Mendelssohn's *Calm Sea and Prosperous Voyage Overture*. Elgar explains that the asterisks take the place of the name of a lady who was, at the time of composition, on a sea voyage. The lady was Lady Mary Lygon of the Worcestershire nobility, in the spring of 1899 on her way to Australia with her brother, who was to be installed as Governor of New South Wales. The music conveys a poignant sense of longing for someone far away.

**Variation XIV (Finale: E.D.U.)** —These are no one's initials, but run them together and they give you Alice's nickname for Edward. This variation/finale shows the composer's boldly assertive, confident side—less than half of him, in other words. Alice returns, as does Nimrod, and the music ends in a blaze.

**Program note:** Michael Steinberg

# THE YEAR 1905

## Metro Series #3

Conductor: Stefanie Smith  
Sunday 26 September 3pm  
Old Museum, Concert Hall



Coming up:

**SUNDAY 26 SEPTEMBER, 3pm**  
**OLD MUSEUM CONCERT HALL**

**Conductor:** Stefanie Smith

**Harp:** Emily Granger

**PROGRAM:**

*Tchaikovsky | Pas de Deux from The Nutcracker Op.71*

*Debussy | Danse Sacrée et Profane*

*Shostakovich | Symphony No.11 in G minor, Op.103 (The Year 1905)*

For tickets visit: [www.bpo.org.au](http://www.bpo.org.au)

## THE TEAM

### Executive Committee

President: John Connolly

Secretary: Josephine Lagerlow

Treasurer: Daniel Tipping

Committee Member: Hayden Burton

Committee Member: Lucia Gonzalez

Committee Member: Davis Dingle

## DONATIONS

The Brisbane Philharmonic Orchestra accepts donations from individuals, groups and businesses. Every donation, whether it be a one-off donation or an ongoing arrangement, greatly assists us to realise our goal of delivering an annual program of high quality music-making to benefit the Brisbane community and our members.

BPO holds deductible gift recipient status (DGR) for tax purposes. All donations over \$2.00 are tax deductible and receipts are provided.

For further information email [info@bpo.org.au](mailto:info@bpo.org.au)

## 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](http://www.bpo.org.au)

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## SPONSORS AND PARTNERS

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