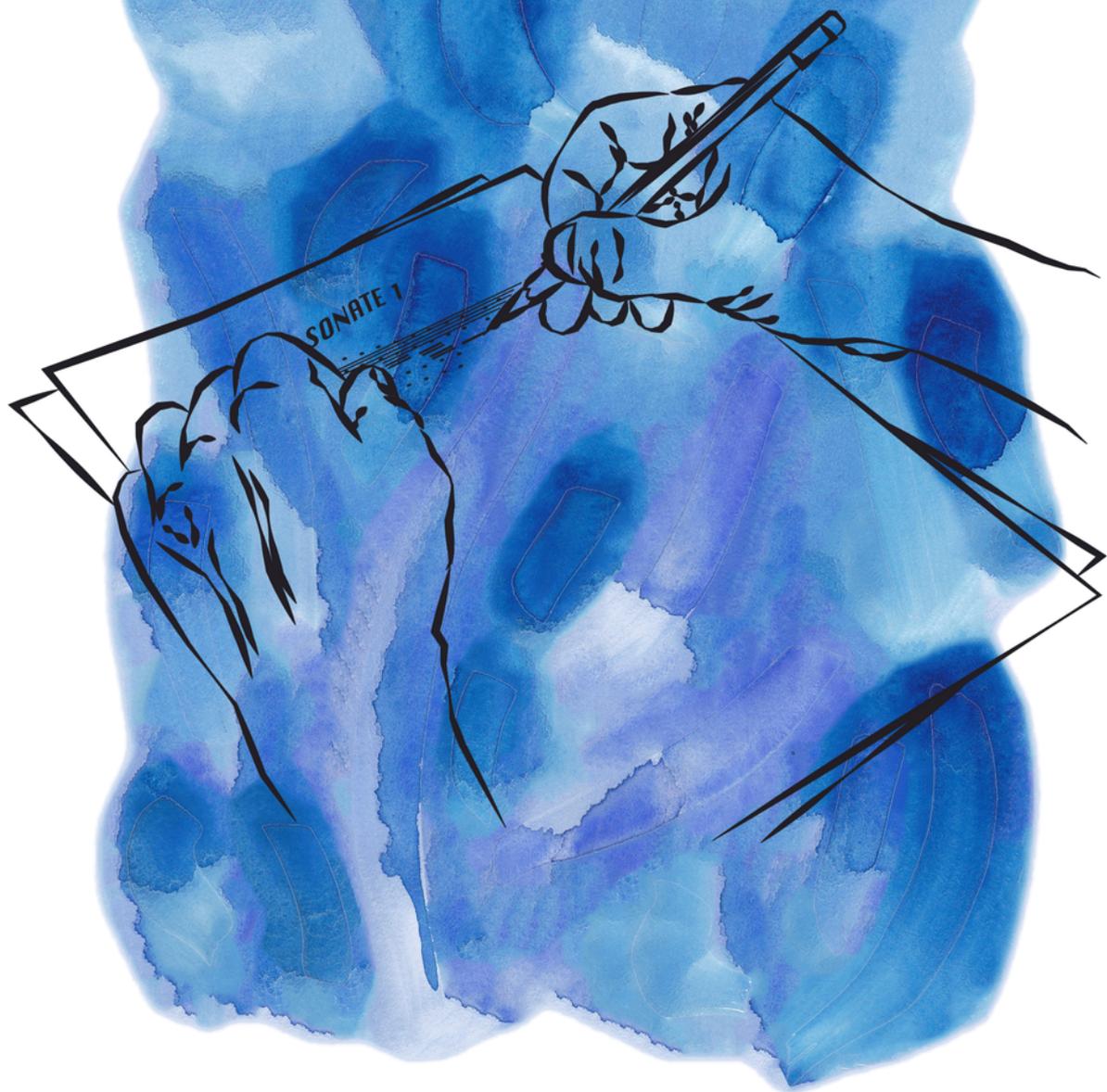




SHOSTAKOVICH 10



3:00PM SUNDAY 1 DECEMBER

#BrisbanePhilharmonic

CONCERT PROGRAM

LEONARD BERNSTEIN

Overture to Candide

LEONARD BERNSTEIN

Fancy Free

INTERVAL

DIMITRI SHOSTAKOVICH

Symphony No.10 in E minor Op.93



VIOLIN 1

Cameron Hough*
(Concertmaster)
Karen Blair
Hayden Burton
Andrè Allavena
Emma Eriksson
Keith Gambling
Tova Easton
Amy Phillips
Emily Farren
Carmen Pierce

VIOLIN 2

Yvette McKinnon*
Rebecca Johnson
Ryan Smith
Nicholas Salmon
Anna Jenkins
Rachel Olsen
Camilla Harvey
Tylar Leask
Cara Odenthal
Ailsa Hankinson

VIOLA

Bronwyn Gibbs*
Georgia Stibbard
Teena Sullivan
Daniel Tipping
Kyle Brady
Sophie Ellis
Jenny Wanders
John McGrath
Katrina Greenwood

CELLO

Lynn Backstrom^
Edward Brackin
David Silman
Charmaine Lee
Donald Backstrom
Gabriel Dumitru
Nicole Kancachian
Ollie Holmes
Elouise Comber

BASS

Samuel Dickenson*
Georgia Lloyd
Steven Dunn
Cassie Dunn
Harry Mulhall
Chan Luc
Justin Bullock
Angela Jaeschke

FLUTE

Jo Lagerlow*
Jessica Sullivan

PICCOLO

Lucia Gonzalez*

OBOE

Gabrielle Knight*
Hui-Yu (Whitney) Chung

COR ANGLAIS

Anton Rayner*

CLARINET

Daniel Sullivan*
Dario Scalabrini
Kendal Thompson

BASS CLARINET

Daniel Byrne*

E Flat CLARINET

Kendal Thomson

BASSOON

Lisa Squires*
Katey Witham

CONTRABASSOON

Carl Bryant*

HORN

Melanie Taylor*
Lauren Owens
Simon Miller
Benjamin Tomarchio
Trestan McMillan

TRUMPET

Blake Humphrey*
Sophie Kukilies
Samuel Schimming

TROMBONE

Angela Longmore-
Prescott*
Peter Kleinschmidt

BASS TROMBONE

Phil Soalheira^

TUBA

Michael Sterzinger*

PERCUSSION

Kerry Vann*
Sarah Hundal
Davis Dingle
Craig Rabnott
Patrick Hassard

HARP

John Connolly*

PIANO/CELESTA

Julian Wade^

*denotes principal ^denotes acting principal #denotes guest performer



Conductor DAVID LAW

David Law is a passionate supporter of school and community music-making. He studied Euphonium at the Queensland University of Technology and has been playing piano since the age of eight. In addition to conducting the Queensland Wind Orchestra, David conducts the Queensland Youth Orchestra Wind Ensemble and Brisbane's Westside Orchestra. In 2019, David has also conducted seasons for the Brisbane Philharmonic Orchestra, Ignite Choir and was the guest conductor of the Wind Orchestra as part of Griffith University's Australian Honours Ensemble Program. 2019 is David's 15th year as President of the Queensland Wind Orchestra.

David has been an invited clinician, instructor, consultant and conductor for Queensland Music Festival's Cape York Instrumental Program. He has regularly directed the Wind Ensemble as part of Griffith University's State Honours Ensemble Program in Central and North Queensland, and is a sectional lecturer with the University of Queensland Symphony Orchestra.

Additionally, he has adjudicated at state and national competitions including the West Australian School's Concert Band Festival, the Queensland Catholic Music Festival and Queensland's MusicFest.

He has worked as Music Director, Conductor and Pianist with various musical theatre organisations throughout Brisbane, with Opera Queensland as part of their Musical Theatre and Contemporary Solo Workshop outreach program, and has trained in Music Direction at the multiple-Tony Award®-winning Goodspeed Musical Theatre Institute in Connecticut, USA. Locally, he has worked on productions of *Into the Woods*, *CATS*, *Les Misérables* and *West Side Story* and has been involved with Oscar Theatre Company as Musical Director for the Queensland premieres of [title of show] (Brisbane Powerhouse), *Spring Awakening* and *Next to Normal* (QPAC).

As Head of Performance Music at Redeemer Lutheran College, David directs a number of award-winning wind bands, string orchestras and vocal ensembles.

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

By Cameron Hough

Leonard Bernstein (1918-1990)

Overture to *Candide* (1956)

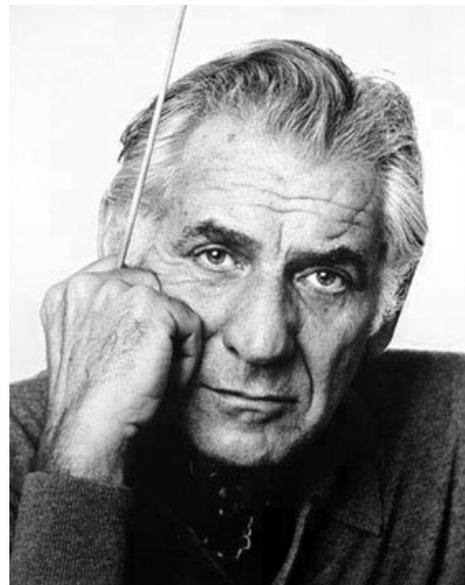
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Candide, an operetta based on Voltaire's sarcastic and irreverent novella of the same name, was somewhat of a flop when it first opened, before eventually finding success in a revised version almost 20 years after its premiere. The lack of success was entirely due to the original over-serious libretto: Bernstein's music, particularly the ebullient overture, was popular from the outset: the original cast recording is still in print and the overture was quickly adopted as part of the concert repertoire.

Unlike the Latin-inspired music Bernstein composed for *Candide's* near-contemporary *West Side Story*, for *Candide* Bernstein looked to the great European operetta tradition of Gilbert and Sullivan and Offenbach for inspiration, coming up with a witty and eclectic pastiche of musical styles that matches the ironic tone of Voltaire's story. Bernstein himself wrote "Candide was written as a kind of personal love letter to European music. It's an American's Valentine to Europe...And it is a pastiche, it's eclectic, that's the whole point of it".

The short overture (less than 5 minutes) quotes from several songs from the show (as is common for operetta overtures), beginning with a brassy fanfare leading into a jaunty opening melody that recurs throughout the overture. A boisterous second melody (somewhat reminiscent of Offenbach's *Can-Can* music) follows, before the mood changes and the more-expansive central section of the overture puts the viola section on display with a lush melody that alternates between double and triple time.

The three main melodies of the overture are all heard again (recast in slightly-different forms) and then after a brief moment of silence a new tune is introduced: a cheeky playful syncopated melody that builds in volume and momentum before the finale of the overture weaves together the main melodies one final time to come to a witty conclusion.



Leonard Bernstein (1918-1990)

Fancy Free (1944)

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Fancy Free is one of Bernstein's earliest compositions and his first stage work, and his first collaboration with Jerome Robbins (a partnership later to culminate in the immensely successful West Side Story). It is a short ballet (only around 30 mins) with the scenario being the antics of three sailors on shore leave during World War 2.

Set entirely at or around a bar in New York City, the ballet begins with a song (Big Stuff) playing 'on the gramophone' in the bar - originally sung by Billie Holliday, but in this performance played instrumental only - which is suddenly interrupted by the knocking on the door as the sailors enter.

This brings in the first number, titled **Enter Three Sailors** which opens with a jaunty syncopated melody representing the sailors, with frequent changes of rhythm and metre, with the scoring interspersing full orchestra sound (heavily dominated by brass and woodwinds in a 'big band' sound) and quieter sections where the jazz piano features.

The movement dies away and gentle woodwinds and pizzicato strings transition into the second section, **Scene at the Bar** which contrasts serene woodwind phrases with faster piano syncopations and a lush string melody, finally ascending to a high chord.

A sudden mood change to sultry swing brings in the third section, **Enter Two Girls**, with the syncopated jazz piano making a reappearance joined by a rollicking 6/8 tune introduced by the horns.

The sailors see a pretty woman walking on the street and two of them go off in pursuit. A slower section at the end leads to a sudden loud chord and the whole orchestra taking over the piano's syncopations: the third sailor, left alone, sees a second woman walking down the street and introduces himself.

The following section is a **Pas de Deux** danced by the Third Sailor and Second Woman with a languid melody on muted trumpet and woodwinds against a short and unsteady accompaniment by strings. The central section is rhythmically unstable and builds to a climax out of which the strings and horns take over the main melody, and then the piece ends gently. The other sailors and the First Woman then return - and the two women are revealed to be friends. They all socialise at the bar.

The three sailors then compete for the attention of the two women in the next section, the **Competition Scene**, which begins brashly with the sailors motif played as a fanfare interspersed with tremolo chords after which a spiky descending motif on woodwinds and piano introduces a tense section over thrumming lower strings.

The strings bring back the 6/8 rollicking theme which builds and the brass play a reference to the syncopated jazz piano theme, and a new jazzy melody is introduced.

The movement builds in intensity until finally a coda based on the sailors theme introduces the next section, the most famous excerpt from the ballet, the **Three Dance Episodes**, in which the three sailors show off and compete for the attention of the girls.

Fancy Free Continued..

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The first of these is the vigorous **Galop** which has a strutting melody on trumpet contrasted by virtuosic passages which have a circus-like character. The short movement ends with a short coda.

The second dance episode is a **Waltz**, but in an unsettled metre that blends bars of $\frac{3}{8}$ and $\frac{3}{4}$ giving it a limping quality, and has a slightly exotic, almost sinister character at times. The central section is brash and swaggering, before the return of the waltz.

The third episode, a **Danzon** (a Cuban dance), has a Latin character and looks forward to the composer of West Side Story. Pizzicato strings and percussion create a rhythmic underlay for the samba-like melody which features clarinets and flutes heavily. The central section has solos for flute, violin and then a mood change with an expansive trumpet melody which is then taken over by full orchestra, after which solo violin takes over the main rhythm of the dance and the movement winds down with flutes and percussion before finishing with an abrupt chord.

The **Finale** is a musical summation of the previous pieces with the rollicking theme leading into a return of the fanfare-version of the sailors theme and then a shimmering passage where brass and percussion play over tremolo strings. The solo piano then takes over before trailing off unsettled: the girls cannot decide between the sailors, who fight each other.

A descending brass phrase and chords pronounce the judgement of the girls: disgusted, they walk off leaving the sailors alone. The mood then shifts back to the atmosphere of the Scene at the Bar as the sailors are left alone and the jazz piano plays on mournfully - but just as things seem grim they see another pretty girl walking past and follow her down the street, and the ballet finishes with a boisterous coda.

Fancy Free was very successful and the scenario was later expanded into a popular musical On The Town the next year, which was itself turned into a film post-war.

Dmitri Shostakovich (1906-1975)

Symphony No. 10 in E minor, Op 93 (1953)

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Shostakovich's relationship with the Soviet establishment was a bipolar oscillation between acclamation and denunciation - from the 1920s where as a teenaged wunderkind his First Symphony was celebrated worldwide, he was repeatedly lauded or derided as the whims of the Party dictated.

His symphonies and operas generally mark the turning points in these sudden swings of favour - Lady Macbeth prompted his first major denunciation, while the Fifth Symphony rehabilitated him; the Seventh Symphony (the Leningrad) marked the peak of his popularity and political favour, while his failure to follow up with a triumphal Ninth Symphony at the end of World War 2 celebrating the victory and praising Stalin prompted Stalin's wrath, and led to the Ninth being banned after its premiere.

Within a few years Shostakovich would face all of his music being banned when he was denounced by the 1948 Zhdanov decree which derided him as a 'formalist' (meaning, in practice, only that he didn't write the music that the Party wanted) and denounced his Eighth Symphony.

During these, the final years of Stalin's tyranny, Shostakovich turned inwards and wrote several works 'for the drawer', only daring to have these works performed after Stalin's death in 1953.

Under the Soviet regime, the symphony gained extra-musical baggage - rather than being a pure music form, a Soviet symphony was expected to be "about" something - and this meaning was expected to affirm the ideals of Soviet society and be politically acceptable. This made any symphony a perilous task for a composer who wanted to preserve his artistic integrity but had to provide an acceptable public "programme" for the symphony

According to his supposed memoirs, Testimony:

"I couldn't write an apotheosis to Stalin. I simply couldn't. I knew what I was in for when I wrote the Ninth. But I did depict Stalin in music in my next symphony, the Tenth. I wrote it right after Stalin's death, and no one has yet guessed what the Symphony is about. It's about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that's the basis."

The Tenth is Shostakovich's response to Stalin's tyranny - although premiered after Stalin's death, he started work on it beforehand (with some material possibly dating back as early as 1946), although he claimed officially that he started work following Stalin's death. Publically, he claimed *"regarding its programme only that 'I wanted to convey human feelings and passions. Let them listen and decide for themselves."*

Symphony Continued..

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The Tenth Symphony is perhaps his greatest composition, and is a magnificently constructed work - in particular the brooding first movement which takes the traditional structure of sonata form and expands it into a monumental arch-like structure that takes the thematic elements of sonata form and expands them into a cogent and chilling essay of the consequences of tyranny on society - the entire movement feels as if there is an oppressive weight hanging over it, and despite all its efforts it ends almost as it begins.

Like several of his other symphonies, it develops musical material between movements, in particular the dark, rising six-note 'motto' that opens the symphony and is transformed into the themes for the second and third movements, and it is notable for the first appearance of his 'musical signature' DSCH motif which appears for the first time in the 3rd movement but is foreshadowed in the first.

The first movement begins softly -almost hesitantly - with the six note 'motto' theme on lower strings, and is scored entirely for strings until the entrance of the clarinet with an beautifully-sad melody that tries but fails to bring warmth to the movement, like a weak winter sun struggling to pierce through the mist.

The first violins take over the melody and it builds to a climax, emphasising one of the major rhythmic features of the movement - the hemiola between bars of 3/4 and (effectively) bars of 3/2, and then the mood stills and the clarinet theme returns, still distant and with a washed-out stillness, as if numb and emotionally exhausted.

The second subject is a halting, nervous waltz initially for flute with passages of chromatic paired quavers. The rhythmically unsteady accompaniment (with different beats emphasised in different bars) and breaks between melodic phrases give it an unsettled feel - as if it is not possible to rejoice or celebrate fully, and even in leisure times the oppression of Stalin looms and it is not possible to relax.

As with many of his symphonies, the development section is where the real impact of the symphony occurs - with many instruments entering for the first time in the symphony, which has hitherto been very sparsely orchestrated.

Starting with the first subject played on mournful bassoons with timpani rumblings, and the ominous ascending 'motto' underpinning things as an ever-present undercurrent of menace. the first and second subjects are combined into a massive orchestral crescendo which lasts several minutes and builds in tension to an almost frightening outpouring of the full orchestra at the climax of the development, in which the full horrors of the Stalin years in Russia, full of paranoia and anxiety, are depicted in chilling intensity, and torrents of quavers overlay the motto theme.

In many of Shostakovich's symphonies, he gives particular prominence to a single woodwind. The Tenth is definitely the clarinet's symphony, with the reprise of both the first and second subjects given to the clarinet.

In the coda, a mood of bittersweet stillness is finally reached with a static string underpinning and an intertwining piccolo duet petering out until the movement finishes with three hushed chords.

Symphony Continued..

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The frenzied second movement is by far the shortest. A musical portrait of Stalin, it is a confronting and chilling depiction of the consequences of unrestrained evil, permeated with a sense of anger against the years under which Russia suffered under Stalin's iron fist.

The inherent menace of the motto theme is transformed into a violent fanfare, with a braying melody initially played by oboe and later taken over by strings, and raucous countermelodies for winds and upper strings. Quotations from Shostakovich's own "Power" motif from *Lady Macbeth* are intoned by the brass and lower strings, resulting in a self-referential yet chilling portrait of the consequences of unbridled power and the vulgarity to which unleashed power may sink, highlighted by the opposition between the strident string and wind writing and the peremptory brass chorale (based on the motto) that is unleashed midway throughout the movement.

As Testimony relates: "Music illuminates a person through and through...even half-mad Stalin, a beast and a butcher, instinctively sensed that... That is why he feared and hated it".

The third movement is an unsettled dance with a similar mood to the *Nachtmusik* movements of Mahler's Seventh Symphony (a very influential work for Shostakovich). Far from a dreamy nocturne, it almost has a danse macabre character at times.

This movement introduces new themes - quotes from a revolutionary song, as well as themes representing both Shostakovich (the famous D-S-C-H motif that is the composer's own 'signature' based on the notes D- E flat (Es in German notation) - C - B natural (H in German notation) - spelling the composer's own name D. Schostakowisch in German) - and also his pupil Elmira Nazirova (E-A-E-D-A, E-La-Mi-Re-A in mixed solfege and note name notation) with whom he had a bit of a platonic infatuation;

this second motif is very prominent via a series of eleven horn solos that seem to almost obsess over the theme and otherwise interrupt the movement. (Perhaps coincidentally, the motif is also very similar to the 'ape call' motif that opens Mahler's *Song of the Earth*).

The main theme, an unsteady waltz based on the motto theme (and also very similar to the scherzo theme of the First Violin Concerto, albeit slowed down significantly) is initially presented in canon by the strings, offset against a second waltz theme that repeatedly quotes the DSCH theme. After the interruption of the horn calls the first waltz is brought back by the cor anglais and the oboe in canon, building to an insistent, almost manic, presentation of the DSCH waltz theme by full orchestra, in the aftermath of which solo violin, horn and flutes bring the movement to an unsettled conclusion with a final iteration of the horn call and the DSCH motif presented together.

In the fourth movement, after a short and desolate introduction that presents several themes - particularly in the winds, including plangent quotations from revolutionary songs - the main body of the movement is introduced by an upward call by the clarinet and gets going in a vigorous Georgian gopak dance which continues on with characteristic vigour.

The orchestral romp culminates in a repeat of the Stalin-transformed motto from the second movement and a defiant blare of the DSCH theme. The recapitulation slows the tempo down and the solo bassoon plays the main theme as mocking, ironic circus music. After a return to the haunting sadness of the opening, the fast music returns and brings in the coda, in which the DSCH motif is defiantly blared by trumpets, horns and finally a timpani flourish as the movement comes to a bravura finish and Shostakovich's own DSCH motif resounds triumphant as the horrors of the Stalinist era are - musically at least - dispelled.

THE TEAM

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Secretary: Josephine Largerlow

Treasurer: Daniel Sullivan

Committee Member: Melanie Taylor

Committee Member: Michael Sterzinger

Committee Member: Nicholas Whatling

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Catering: Bronwyn Gibbs

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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

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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