

SPIRIT & GRANDEUR

METRO SERIES #4



 **BRISBANE
PHILHARMONIC
ORCHESTRA.**

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

CONCERT PROGRAM

Nikolai Rimsky-Korsakov
Capriccio Espagnol Op. 34

Claude Debussy
Danse Sacrée et Profane

INTERVAL

Sergei Prokofiev
Symphony No. 5 in B-flat major Op. 100

I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso



Australian Government

RISE Fund

This project is generously supported by the
Australian Government's
Restart Investment to Sustain and Expand
(RISE) Fund.

FIRST VIOLINS

Clare Cooney*
Hayden Burton
Amie Stolz
Celine Crellin
Finn Williams
Isabel Young
Maddisyn Dixon-Whitbourne
Shuo Yang
Tom Riethmuller
Tove Easton

SECOND VIOLINS

Elena James*
Ai Miura
Alison Giles
Anna Jenkins
Elisna (Lisa) van Niekerk
Evangeline (Evie) Jacobs
Lauren Jones
Rachel Olsen
Ryan Smith
Sarah Trenaman
Shaileigh Thompson
Tylar Leask
Vy Dinh

VIOLAS

Sophie Ellis*
Dan Tipping
Jinny Kwen
John McGrath
Katrina Greenwood
Kaz Ninness
Kyle Brady
Michele Adeney
Paul Garrahy

CELLOS

Renee Edson*
Amy Naumann
Andrew Ruhs
Andrew Zischke
Charmaine Lee
Elouise Comber
Eugenie Puskarz Thomas
Jane Elliott
Joanna Cull
Lynne Backstrom
Nicole Kancachian
Tianlan Cai
David Curry
Matthew Teakle

BASSES

Samuel Dickenson*
Angela Batch
Angela Jaeschke
Chan Luc
Dean Tierney
James Mulligan
Steve Dunn

FLUTE

Jo Lagerlow*
Isabella Weiss#

PICCOLO

Lucia Gonzalez*

OBOE

Gabrielle Knight*
Hui-Yu (Whitney) Chung

COR ANGLAIS

John Connolly*

CLARINET

Annie Larsen*
Daniel Sullivan
Kendal Thomson

E FLAT CLARINET

Daniel Sullivan*

BASS CLARINET

Hugo Anaya Partida*

BASSOON

Trish Brennan*
Rory Brown

CONTRABASSOON

Carl Bryant*

FRENCH HORN

Melanie Taylor*
Prue Russell
Simon Olsen
Jessica Piva

TRUMPET

Bella Geeves*
Riley Nimmo
Matthew Nash

TROMBONE

Zhao Ming Liu*
Richard Sanderson

BASS TROMBONE

John Rotar*

TUBA

Michael Sterzinger*

PERCUSSION

Davis Dingle*
Patrick Hassard
Andrew Palmer
James Guest
Greg Turner
Joe Teague

PIANO

Maree Kilpatrick#

HARP

Remi Hirayama#

*denotes principal

^denotes acting principal

#denotes guest performer





Conductor SUSAN COLLINS

While holding this position Susan acted regularly as Concertmaster for the AOBO, and accepted engagements as Guest Concertmaster with many orchestras around Australia, performing under the baton of Bonyngé, Macerras, de Waart, Cillario, Hickox, Fiore, and many others. In 2003 Susan was awarded the Australian Centenary Medal for her contribution to Opera and Ballet in Australia.

At age 14, Susan performed Sarasate's Zigeunerweisen with the Sydney Symphony Orchestra under the baton of Patrick Thomas at the Sydney Opera House. Since that time, she has performed as soloist and recitalist throughout Australia, the USA and Europe.

Susan has recorded many times for ABC FM, and 2MBS FM radio stations in live performance broadcasts as well as studio recorded recitals and has appeared numerous times in the Australian Broadcasting Corporation's Sunday Live series, performing as recitalist as well as in duo and trio combinations with Duncan Gifford and Sue-Ellen Paulsen as a founding member of Kingfisher Trio.

Commercial CD releases include the complete violin works of Raymond Hanson (Tall Poppies) with pianist, David Miller, the complete Schumann Piano Trios (ABC Classics) with Kingfisher Trio, and Fritz Hart Complete Music for Violin and Piano with pianist, Stephanie McCallum (Toccatà Classics).

From 1992 until 2001, Susan held the position of Deputy Concertmaster of the Australian Opera and Ballet Orchestra.

Susan worked as the violin lecturer at the University of Newcastle from 2007 until 2011, and from 2014 until 2021, she held the position of Head of Strings and Orchestra at the University of Tasmania Conservatorium of Music. She now lives in Brisbane and teaches violin at the Queensland Conservatorium, Griffith University.

In recent years, Susan has enjoyed performing as a featured artist in music festivals including Dark Mofo, Synesthesia and Ten Days on the Island festivals, and the Bangalow Festivals. She has performed with Southern Cross Soloists, and Ensemble Q.

During 2022, Susan was a featured artist at the Newcastle Music Festival, joined the panel of international judges on the Lipizer Violin Competition in Italy, and founded the Nova Muse Festival in Penguin, Tasmania, for which she is Artistic Director. She is currently working with the Brisbane Philharmonic Orchestra, to conduct the orchestra's final Metro Concert of 2022 'Spirit and Grandeur' on November 27, and is looking forward to returning to Wagga Wagga in January for the Riverina Summer School for Strings, which remains a highlight of the year.



Harp EMILY GRANGER

American-born, Australian-based Emily Granger effortlessly straddles the worlds of classical, popular, and art music – including glittering appearances with Yo-Yo Ma, Sarah Blasko, and Renée Fleming. Emily's considerable talent finds her equally at home in intimate chamber recitals and thrilling performances of daring new works. Emily has performed recitals from Carnegie Hall to the Kennedy Center and has appeared with the Chicago, Sydney, and Tasmanian Symphony Orchestras. Her debut solo album, *In Transit* (AVIE Records), was Featured Album on ABC Classic and 2MBS Fine Music Sydney. The album was praised by BBC Music Magazine as "beautiful" and Limelight Magazine as "an impressive debut".

Emily's 2022 appearances include concerts with the Australian Brandenburg Orchestra, Ensemble Offspring, Music in the Regions and Musica Viva tours, recitals at Melbourne Recital Centre, Sydney Opera House Utzon Room, Orange Chamber Music Festival, Elder Conservatorium and collaborations with classical guitarist Andrew Blanch, Nexas Quartet, Percussionist Claire Edwardes and Sydney Art Quartet, concerto appearances with the Brisbane Philharmonic and Orange Symphony Orchestra and guest principal harp with the Tasmanian Symphony Orchestra, Queensland Symphony Orchestra, Sydney Symphony Orchestra, and Opera Australia Orchestra.

Emily is represented by Tier 1 Arts.

www.emilygranger.com

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

Nikolai Rimsky-Korsakov *Capriccio Espagnol Op. 34*

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Nikolai Rimsky-Korsakov (1844-1908) is certainly one of a handful of Russia's most influential and important composers. After Glinka, the formation of "The Five" played a central role in shaping Russian music for the rest of the 19th century. Tchaikovsky, who stands outside of that group, is probably the preeminent composer of Russian history, yet Rimsky-Korsakov exerted tremendous influence, not only through his leading role as part of the nationalist school, but as an important academic and the teacher of Igor Stravinsky.

Among Rimsky-Korsakov's most prominent contributions to the history of Russian music is the textbook he wrote on the use of the instruments of the orchestra. His mastery of orchestration is perhaps the hallmark of his musical character, in addition to his interest in Russian and other national folk idioms.

Though he never set foot in Spain, Rimsky-Korsakov became enchanted with the color and variety of Spanish folk music, primarily through collections of folk songs that came to his attention in the 1880s. It is from these sources that he derived the music for his *Capriccio Espagnol*.

The *Capriccio* is in five movements, each of different character and all based on Spanish song types, such as the *alborada* (morning song), gypsy dances, and the *fandango*, here associated with the region of Asturias on the northern coast of Spain.

The opening *Alborada* jolts the orchestra to life with a fanfare-like theme engaging the rich colors of the full orchestra. A solo clarinet introduces and joyfully sings the main theme of the movement before handing off to the solo violin, entering a dialogue that takes the movement to its conclusion.

A set of five variations on a romantic theme make up the second movement, first in the horns, then the low-strings, followed by conversational solos in the French horn and cor anglais. A pair of richly expressive string variations ensues concluded by a swirling flute. This section is interrupted by the boisterous *Alborada* theme, again featuring a busily active solo violin answered by clarinet. The next section is led initially by the brass and percussion introducing the passionate character of the *Gypsy Song*.

The solo violin plays a virtuosic cadenza over the rolling snare. A throbbing dance rhythm begins only to be interrupted by a series of wind solos, flute, clarinet, and oboe, and finally brief harp flourishes. The full string section then sings the intensely passionate song over the rhythmic pulse of the accompaniment, which transitions directly into the concluding *Fandango asturiana*.

The appearance of the castanets and the series of colorful solos mark this section, which builds to a furious coda based on the swirling *Alborada* theme and brings the work to a breathless conclusion.

Notes by Rob Katz, ed. Jo Lagerlow

PROGRAM NOTES

Claude Debussy

Danse Sacrée et Profane

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Debussy was born in St. Germain-en-Laye, France in 1862 and died in Paris in 1918. He composed this work in 1904, and it was first performed in Paris under the direction of Edouard Colonne the same year. The score calls for solo harp and strings.

The harp as featured in today's program is quite different to the one intended for this composition in its original form. In 1903 the venerable Pleyel company, makers of pianos and harps, introduced a new kind of harp and commissioned Debussy to compose music playable on the new instrument.

The modern concert harp, used in this program, has 47 strings. It uses seven pedals which sharpen or flatten given notes of the scale. The Pleyel harp, intended to be revolutionary, had a string for each note of the piano instead of relying on pedals; this made tuning it a lengthy process and the size of the instrument quite unwieldy.

Unfortunately for Pleyel, their new harp was not a success. But to the delight of harpists and music lovers everywhere, its introduction did inspire this unique and exquisite work.

Debussy presented the Pleyel company with his *Danses sacrée et profane*, a coupling of two short works featuring harp and string orchestra. Wisely, he also wrote parts for the standard concert harp and for two pianos as alternate presentations.

Translating more appropriately as "sacred and secular", the works are strikingly different in character while still both strongly evoking the Impressionist qualities that Debussy was so well known for.

The *Danse sacrée* is ethereal and atmospheric; the mood is solemn and at times almost didactic in its progression. The harp exquisitely ornaments a more linear violin melody, with glissandi giving way to a more direct statement leading directly into the *Danse profane*.

In this, the repeated harp notes of the *Danse sacrée* come the rhythmic pulse for the *Danse profane's* gentle and endearing waltz. Lushly framed by strings, the harpist ripples effervescently up and down their instrument, bringing the work to a close with a delightfully energetic final gesture.

Notes by Jo Lagerlow

PROGRAM NOTES

Sergei Prokofiev

Symphony No. 5 in B-flat major

Op. 100

I. Andante

II. Allegro marcato

III. Adagio

IV. Allegro giocoso

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In the summer of 1944, Sergei Prokofiev was working on his Fifth Symphony at an artist's retreat far outside Moscow, where he had been evacuated to safety from the war. On the other side of Europe, Allied troops were landing on the Normandy beaches, beginning the liberation of France.

The following winter, when the Symphony premiered on January 13, 1945, Soviet troops were starting their final advance into German-held territory. Two weeks later, they would liberate Auschwitz. In the spring, they would reach Berlin, and soon the Western and Eastern Fronts would meet, sealing victory in Europe.

In contrast with the wartime music that reflects the overwhelming horror and suffering experienced by so many, Prokofiev's Symphony No. 5 is filled with warmth and measured optimism. It's not music of empty morale-raising, but rather music that seems to acknowledge the heaviness of the war while looking ahead to the future and recognizing what was worth fighting for.

"I conceived of it as glorifying the grandeur of the human spirit," Prokofiev said, "praising the free and happy man—his strength, his generosity, and the purity of his soul."

The night the piece premiered in Moscow, artillery fired a salute to the 1st Ukrainian Front, which has broken through German defenses hundreds of miles to the west. Time magazine later reported: "The first distant volley shook the hall. A lank, bald-headed man in white tie and tails... mounted the podium and stood and bowed head, facing Moscow State Philharmonic. He seemed to be counting off the rumbles of artillery. At the 20th, he raised his baton and began the world's premiere of his newest symphony. The bald-headed conductor was Russia's greatest living musician, Sergei Prokofiev."

The pianist Sviatoslav Richter was in the audience and also described the scene:

"When Prokofiev stood up, the light seemed to air straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised.

He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of the—including Prokofiev—had reached some kind of shared turning point."

The following November, after the end of hostilities in both Europe and the Pacific, the Fifth Symphony received its American premiere with the Boston Symphony Orchestra, led by Serge Koussevitzky. It was a tremendous success, resulting in the Time article with Prokofiev on the cover.

The Music

The symphony's first movement is enormous in scale and lushly orchestrated. The opening Andante glows, working its way up to a climax of tam-tam crashed.

The second movement, Allegro marcato, is more sprightly, beginning almost like chamber music, and then gaining velocity through propellant motor rhythms. It cuts off abruptly, as if to say, "that's enough."

The third movement, Adagio, is reminiscent of Ludwig van Beethoven's "Moonlight" Sonata in its lilting, nocturnal backdrop. Contrasting ideas intervene, but when the "Moonlight" accompaniment returns, it has become horrible and overwhelming. Finally, it fades and moves on, dream-like.

The finale begins with the cello and basses contemplating a return of the first movements main melody. But then the tempo picks up and starts to shake off enormous tension—a celebration for people who have not had one for a long time.

Program notes by Benjamin Pesetsky



Emily Granger --- In Transit

In 2022, Emily made her solo debut recording, *In Transit*, with a collection of contemporary works that reveal the breadth and beauty of harp music from her two countries.

Memories and moods infuse **Tristan Coelho's** evocative title track as well as the composer's *The Old School*, recalling an artists' residence in Australia's Blue Mountains. **Laura Zaerr's** rhythmical *River Right Rhumba* is inspired by West African drumming, whilst **Sally Greenaway's** *Liena*, named after Melbourne-born harpist Liena Lacey, draws upon jazz and Latin dance music. **Ross Edwards** evokes a fantasia in his hypnotic *The Harp and the Moon*, whilst Libby Larsen's bold *Theme and Deviations* is a tease on the traditional musical form. **Sally Whitwell's** *Undiminished* is just that both harmonically and in spirit. Emily's virtuosity is on full display in **Kate Moore's** soaring *Spin Bird*, inspired by Jonathan Livingston Seagull, and in **Nancy Gustavson's** *Great Day*, steeped in colourful glissandi showing off the harp in all its glory. Turning her hand to arranging, Emily has adapted **Elena Kats-Chernin's** *Blue Silence*, originally for cello and piano, underscoring the works calming, healing and meditative properties; and **Augusta Read Thomas' Eurythmy Etude "Still Life"** originally for solo piano, stemming from the Greek meaning for beautiful and harmonious rhythm. Emily closes the album with **Deborah Henson-Conant's** *The Nightingale*, one of her earliest musical memories as a young harpist.

Copies of *In Transit* are available for sale following today's performance.



www.emilygranger.com

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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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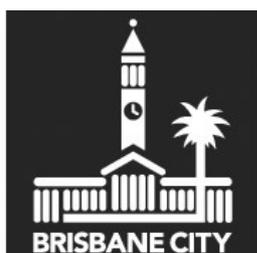
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For further information email info@bpo.org.au

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