

METRO SERIES 2

SPIRIT OF THE WILD



SATURDAY 24 JUNE 7PM
OLD MUSEUM, CONCERT HALL

CONCERT PROGRAM

Felix Mendelssohn

The Hebrides (Fingal's Cave)

Nigel Westlake

Spirit of the Wild

for solo oboe and orchestra

INTERVAL

Pyotr Tchaikovsky

Symphony No. 6 - "Pathétique"

I. Adagio – Allegro non troppo

II. Allegro con grazia

III. Allegro molto vivace

IV. Adagio lamentoso



FIRST VIOLINS

Hayden Burton*
Carmen Pierce
Drew Cylinder
Dylan Weder
Elena James
Fan Yang
Hwee Sin Chong
Issy Young
Sally Waterhouse
Sophia Goodwin
Stephen Chan
Tom Riethmuller
Tove Easton

SECOND VIOLINS

Helentherese Good*
Georgina Brindley
Evie Jacobs
Danny Kwok
Lisa van Niekerk
Ran Luo
Ai Miura
Rachel Olsen
Nicholas Ooi
Kathy Raspoort
Shuo Yang

VIOLAS

Anthony Rossiter#
Michele Adeney
Paul Garrahy
Katrina Greenwood
Charise Holm
Callula Killingly
Adrian Wallace
Jenny Waanders
Jacob Seabrook

CELLOS

Renee Edson*
Eugenie Puzkars-Thomas
Lynne Backstrom
Amy Naumann
David Curry
Jane Elliot
Andrew Ruhs
Anitah Kumar
Charmaine Lee
Elouise Comber
Nicole Kancachian

BASSES

Dean Tierney^
Andrea Sitas#
Angela Jaeschke
Chan Luc
James Mulligan
Steve Dunn

FLUTE

Jo Lagerlow*
Jessica Sullivan

PICCOLO

Emma Heading-Knight*

OBOE

Gabrielle Knight*
Hui-Yu (Whitney) Chung

CLARINET

Daniel Sullivan*
Kendal Thomson

BASSOON

Lisa Squires*
Rory Brown

FRENCH HORN

Melanie Taylor*
Prue Russell*
Lauren Owens
Alex Hogan

TRUMPET

Chris Baldwin*
Jack Duffy

TROMBONE

Richard Sanderson#
John Rotar^

BASS TROMBONE

Jason Luostarinen

TUBA

Michael Sterzinger*

PERCUSSION

Davis Dingle*
Patrick Hassard
Andrew Palmer
Greg Turner
James Guest
William Smith

HARP

Remi Hirayama*#

PIANO

Jasmine Buckley*#

*denotes principal

^denotes acting principal

#denotes guest performer



Conductor STEVEN MOORE

Conductor Steven Moore, born and raised in Toowoomba, has a wide ranging education involving Organ, Piano, Voice, Conducting and Cello studies. Having previously undertaken a short study tour in England pursuing his organ studies, Steven moved to London in 2006 and completed his Masters degree at the Guildhall School of Music and Drama, which he followed by the National Opera Studio.

He was immediately accepted on the Young Artist Program of the Royal Opera House, Covent Garden as conductor and répétiteur, where his long standing passion for opera and conducting flourished with the chance to work with the world's leading exponents of the art form.

He then moved to Germany as Kapellmeister and Head of Music at the Badisches Staatstheater, Karlsruhe, conducting ballet, opera, concerts and operetta, alongside performing chamber music and curating the recital series.

While in Karlsruhe, Steven further developed his coaching and work with young singers, a passion he still very much pursues in his current career. Steven moved to Copenhagen in 2018 to become Chorus Master and Conductor at Det Kongelige Teater (The Royal Danish Opera), where he has very swiftly made an enormous impact on the musical landscape.

He was awarded a Knighthood for his outstanding services, already in 2020, and has continued to have great success on the podium, alongside his hugely acclaimed work with the Royal Opera Chorus, who were nominated as Best Chorus at the International Opera Awards.



Soloist CALLUM HOGAN

Born in Sydney, Callum Hogan studied under Shefali Pryor and later with Alexandre Oguey, completing his undergraduate at the Sydney Conservatorium of Music in 2018. During his studies, he performed in masterclasses for Jacques Tys, François Leleux and Gordon Hunt. Callum was a regular member of the Australian Youth Orchestra, notably performing as Principal Oboe in the 2019 International Tour of Europe and China.

Later that year, Callum received the 2020-21 Oboe Fellowship with the Sydney Symphony Orchestra. Callum joined the Sydney Symphony Orchestra in 2022 as Section/Tutti Oboe. As a soloist, Callum has performed with the Willoughby Symphony Orchestra and Ensemble Apex, of which he is a founding member and Principal Oboe. Callum has performed as guest Principal with the Melbourne, Adelaide, Queensland and Canberra Symphony Orchestras, and is regularly engaged as a casual musician with the Opera Australia Orchestra.

Callum is a passionate chamber musician and founding member of the Tarsus Chamber Collective. He has been engaged as an artist for the Musica Viva and Four Winds Festivals, and notably performed at the UKARIA Cultural Centre with Momentum Ensemble.

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

Felix Mendelssohn

The Hebrides (Fingal's Cave)

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Low strings open this work with a restless motif that rises and falls like the swelling sea, as held woodwinds and upper strings give off still sea air. Mendelssohn is economical in his materials and will make much of this motif; we find that almost every theme in the work derives from this idea. The lovely second theme, stated by cellos and bassoons, has a solid, calm tone; it also derives from the first motif, as do the interruptions in winds and brass that follow.

The development leads to a turbulent climax with calls between brass and woodwinds and virtuosic passagework for the massed strings; perhaps this is a storm? Unprepared modulations evoke changes in the current, dramatic accents suggest waves crashing on rocks, a shimmer of spray sparkles in flutes and clarinets as the recapitulation begins. After a clarinet duet on the second theme, gull calls from the oboe return us to the "storm" then to a brief return of the opening. This coda dies away in the low clarinet while the flute ascends to fade away into nothingness, like a lone sea-bird vanishing from sight.

Program notes by Robert Howe

Nigel Westlake

Spirit of the Wild

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In mid 2016, following concert commitments in Hobart, I was invited by Bob Brown, one of Australia's leading environmentalists, to accompany him on a visit to Bathurst Harbour, a pristine waterway on the South West Coast of Tasmania contained within the Tasmanian Wilderness World Heritage Area.

Almost completely devoid of modern human intrusion, the area was the home of the Needwonnee people for many thousands of years, and is accessible only by boat, plane or foot.

It is a magical patchwork of button-grass moorlands, heathlands, and estuaries, bordered by jagged peaks, wild rivers and rugged coastlines.

My introduction to this place of exquisite beauty became the backdrop to my next project, an oboe concerto commission for the Sydney Symphony, and as I pondered the ensuing collaboration with soloist Diana Doherty, the memories and significance of my expedition with Bob continued to infuse my consciousness, leaving their fingerprints on the concerto score in subtle and mysterious ways.

As a young boy, my parents had introduced me to the wilds of Tasmania and I am forever grateful to them for instilling in me a deep love of Australia's wilderness fostered during numerous walking and boating expeditions.

My trip to Bathurst Harbour reminded me of the preciousness of the wilderness, & of mankind's propensity to become subsumed by materialism, neglecting our connection to country and the wonders of the natural world, choosing instead to value only those elements of our environment that can be quantified by monetary worth. Such wild places are truly priceless and we exploit and destroy them at our peril.

Work on the concerto began when, in an act of courageous exploration, Diana dropped around to my studio one morning and allowed me to record her performing a dazzling stream of freeform improvisations. Always up for a challenge, she had accepted my invitation to do so with characteristic enthusiasm and good will.

To hear such an accomplished classical player liberate themselves from the constraints of the notated score in this way, enter "the zone" and follow their musical intuition through a myriad of patterns, riffs and sequences was a privilege indeed, and the best possible way for me to infiltrate Diana's highly unique, dynamic and virtuosic approach to the instrument. Her visit left me inspired and ready to start work.

Performed in a continuum, the concerto can be divided into 4 distinct sections, the first 2 of which are closely related in terms of energy and contour.

The third section is a slow movement where long, sustained oboe phrases are supported by a detailed filigree of repeated patterns that ebb and flow in dynamic waves.

A syncopated string canon forms a bridge to the final section which is perhaps the most playful & extrovert in manner, building as it does to a traditional style big finish.

Program note by the composer

Pyotr Tchaikovsky
Symphony No. 6 - "Pathétique"

- I. Adagio – Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Adagio lamentoso
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Most subtitles attached to symphonies are appended after the fact, without the composer's involvement. True to form, the name Pathétique (to be understood in the classic connotation of "infused with pathos" rather than the modern sense of "sadly inept") was suggested after this work was first heard, but barely. Tchaikovsky's brother Modest proposed the subtitle Pateticheskaja the day after the premiere, and the composer embraced it enthusiastically — for about 24 hours. Then he shot off a note to his publisher, Pyotr Jurgenson, asking that the name not be printed on the title page, a request the publisher ignored.

In any case, it was an improvement on the title that had identified the work at its premiere: Program Symphony.

Nikolai Rimsky-Korsakov said that at the concert he asked Tchaikovsky what the program was, to which Tchaikovsky replied that "there was one, of course, but he did not wish to announce it." Months earlier, Tchaikovsky had told his nephew, Bob Davidov (to whom the symphony is dedicated), that the piece would have "a program of a kind that would remain an enigma to all ..., [a] program saturated with subjective feeling."

Subjective feeling was as mother's milk to Tchaikovsky, and it is abundantly displayed in this work; even without the composer's intimation, the listener would suspect that something specific was being suggested through this symphony. Tchaikovsky, however, had his way: the exact program remains a mystery.

Tchaikovsky was always given to self-doubt, such that the satisfaction he expressed in a letter to Jurgenson leaps off the page: "I give you my word of honor that never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece." The other shoe was bound to drop, and it did two months later, with the premiere. "It was not exactly a failure," Tchaikovsky reported, "but it was received with some hesitation."

He should not have been surprised. What was an audience to make of a symphony so unorthodox as this, so redolent of private agony, so mysterious that its ending dies away in a whimper of nearly inaudible pianissississimo?

The symphony emerges slowly from nothingness, with the unusual sound of divided double basses and a solo bassoon, then enriched by divided violas, then with melancholy comments from the woodwinds, before breaking into a nervous Allegro non troppo. Tenderness, too, inhabits this first movement, in the ardent theme for strings that all but quotes the “Flower Song” from Bizet’s *Carmen*, an opera Tchaikovsky admired greatly; this gives way to a blustery section that quotes a Russian liturgical chant, surely connected in some way to the composer’s unrevealed plot.

Quirkiness continues with the second movement, which one would be tempted to call a captivating waltz were it not for the fact that it is in 5/4 meter. Choreographers of that time would have demanded the composer’s head on a platter if he had required dancers in one of his ballets to count out five beats to a bar.

The movement’s wistfulness is swept away by the ensuing scherzo, growing from quiet fluttering into a march that crashes relentlessly to its deafening conclusion.

Were it not for its sinister overtones, one might take the march for the symphony’s conclusion. The real finale is a curious appendage, the opposite of a “victory ending.” Its overriding emotion is despair, underscored by descending melodic sighs, an insistence on the minor mode (or, at least, a failure of major-mode passages to break through the gloom), and a final page that disappears into nothingness. What could it all mean?

Tchaikovsky died nine days after the *Pathétique*’s premiere, apparently the victim of cholera (though suicide has been suggested — and endlessly debated). Three weeks later, his final symphony received its second performance. Rimsky-Korsakov wrote: “This time, the public greeted it rapturously, and since that moment the fame of the symphony has kept growing and growing, spreading gradually over Russia and Europe.”

Program notes from the New York Philharmonic database

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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!
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BENJAMIN BRITTEN

WAR REQUIEM

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CONCERT HALL, QPAC**

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Soprano | Eva Kong
Tenor | Andrew Goodwin
Baritone | Hadleigh Adams

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Ensemble Q
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