

IMPRESSIONS OF BRAZIL

SUNDAY JULY 24



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



CONCERT PROGRAM

Antônio Carlos Gomes

Overture to Il Guarany

Joaquin Rodrigo

Concierto Andaluz for Four Guitars and
Orchestra (Queensland Premiere)

INTERVAL

Ottorino Respighi

Impressioni Brasiliane
(Impressions of Brazil)

Heitor Villa-Lobos

Bachianas Brasileiras No.4,
W424 for Orchestra

VIOLIN 1

Cameron Hough*
(Concertmaster)
Keith Gambling
Kylie Hinde
Danielle Langston
Tove Easton
Emma Eriksson
Yvette McKinnon
Peter Nicholls

VIOLIN 2

Amy Phillips*
Anna Jenkins
Ryan Smith
Emily Clark
Ailsa Nicholson
Bec Johnson
Melissa Nichols

VIOLA

Daniel Tipping^
John McGrath
Jennifer Waanders
Amanda Tio#

CELLO

Helen Dolden*
Mathilde Vlieg
Edward Brackin
Gabriel Dumitru
Nicole Kancachian

BASS

Samuel Dickenson*
Amelia Grimmer
Glenn Holliday
Harry Mulhall#
Angela Jaeschke

FLUTE

Jo Lagerlow**
Jessica Sullivan**

PICCOLO

Kurt Schouten#

OBOE

Gabrielle Knight*
Catherine Clarke#

COR ANGLAIS

Anton Rayner*

CLARINET

Daniel Sullivan*
Kendal Alderman

BASS CLARINET

Melissa Baldwin*

BASSOON

Carl Bryant*
Jeff Turpin

CONTRABASSOON

Guy Knopke#^

HORN

Melanie Taylor*
Emma Holden
Laura Guiton#
Janelle Harding

TRUMPET

Chris Baldwin*
Courtney Oxenford#
Courtney Smith#

TROMBONE

Nicholas Whatling^
Michael Adams#

BASS TROMBONE

Neale Connor*

TUBA

Michael Sterzinger*

PERCUSSION

Kerry Vann*
Jenny Gribbin
Michael Stegeman
Lucie Allcock

HARP

John Connolly*

CELESTE

Mark Connors#

*denotes principal

**denotes co-principal

^denotes acting principal

#denotes guest performer

IMPRESSIONS
OF BRAZIL

METRO CONCERT SERIES #3

Conductor MICHAEL KEEN



Impressions of Brazil marks BPO's first collaboration with Michael Keen.

Michael began his music studies with a pre-tertiary scholarship at the Australian National University's School of Music, Canberra and completed a Bachelor of Music at the Queensland Conservatorium. Michael received his Masters degree from the University of British Columbia, in Vancouver Canada, studying trumpet with Mr Larry Knopp.

Having received his degrees in orchestral performance, Michael has performed with the Queensland Symphony, Vancouver Symphony, Prince George Symphony, North Czech Philharmonic and the North Czech Opera and Ballet.

Michael also undertook studies in choral and orchestral conducting, and was assistant conductor for the Queensland Conservatorium's opera productions of Puccini's *Suor Angelica & Gianni Schicchi*, Ravel's *L'Enfant et les Sortilèges*, Gluck's

Orpheo et Euridice, Poulenc's *Les Mamelles de Tiresias*, and was the music director and conductor for the Conservatorium's production of Offenbach's *Orpheus in the Underworld* directed by Tama Matheson. While in Vancouver Michael served as teaching assistant to Maestro Dwight Bennett and the University of British Columbia Symphony Orchestra.

In 2014 and 2015 Michael took part in Symphony Services International's Conductor Development Program. This allowed him to work with Maestro Christopher Seaman, Maestro Johannes Fritzsche, the Auckland Philharmonia and the Tasmanian Symphony Orchestra.

In recent years Michael has worked for Opera Queensland's Open Stage, an education program for south east Queensland high schools. Michael is also resident conductor of the St Andrew's Community Orchestra, South Brisbane.



Soloist KARIN SCHAUPP

Karin Schaupp is one of the most outstanding young guitarists on the international scene.

She performs widely on the international stage as a recitalist, concerto soloist and festival guest, and has given countless recitals in Australia, Europe, Asia, the US, Mexico and Canada. Karin's playing receives the highest acclaim from critics and audiences alike and she is held in great esteem by her peers worldwide. Her unique stage presence and magical, passionate playing have inspired several composers to write works especially for her.

Karin's guitar training began at the age of five and she first performed in public the following year. While still in her teens she won prizes at international competitions in Lagonegro, Italy and Madrid, Spain, where she was also awarded the special competition prize for the Best Interpretation of Spanish Music.

Karin completed her tertiary music studies at The University of Queensland with First Class Honours, a Masters degree and was the recipient of a University Gold Medal. In 2003 she was awarded the Music Council of Australia Freedman Fellowship in recognition of her achievements.

Karin has released five highly acclaimed solo CDs, all of which have proven to be classical best-sellers shortly after their release. Her debut *Soliloquy* (1997) was followed by *Leyenda* (1998), *Evocation* (2000), *Dreams* (2004), and most recently *Lotte's Gift* (2007), the soundtrack to the play of the same name, which was written for her by David Williamson. *Classical Guitar Magazine* (UK) praised *Soliloquy* as "a pace-setting performance in all respects...", while the *Ottawa Citizen* (Canada) described Karin's playing on *Leyenda*, with "The poetic intensity and sense of elation in her playing are truly quite special".

Orchestral releases include the award-winning world premiere recording of Ross Edwards' *Concerto for Guitar and Strings* (2004), and Peter Sculthorpe's *Nourlangie* (2005) for guitar and orchestra with the Tasmanian Symphony Orchestra. Collaborative ensemble releases include three albums with Saffire, The Australia Guitar Quartet; and a duo album with Genevieve Lacey (recorders). Upcoming CD releases include a collection of Spanish concertos recorded with the Tasmanian Symphony Orchestra, and with *Cantillation* (choir).



Ben Ellerby, Libby Myers and Joe Fallon are the Rosa Guitar Trio.

The three classical guitarists met through their studies at the University of Queensland and have been playing together in Brisbane for four years. During this time they were invited to appear in a number of the University's Lunchtime Concert Series, and in 2013 won the 4MBS Musica Viva Sid Page Memorial Prize in Chamber Music. In 2014 the trio performed at the Adelaide International Guitar Festival, opening the Festival Finale Concert for internationally renowned artists such as Pepe Romero, Slava Grigoryan and Yamandu Costa.

They have performed as a group and as soloists in prestigious Queensland venues such as the Judith Wright Centre for

Contemporary Arts, Queensland Performing Arts Centre, St John's Cathedral and the Redlands Performing Arts Centre. The three are currently undertaking their Masters in classical guitar performance at UQ under the tutelage of Karin Schaupp, as well as teaching extensively in schools around Brisbane. All three members have been selected to compete in the Adelaide International Guitar Competition in August this year. The trio has become known for their energetic and joyful performances of diverse repertoire that spans centuries and genres. This repertoire includes unique arrangements of Renaissance and Classical era masterpieces, contemporary Australian works for guitar trio, and infectious Brazilian jazz.

PROGRAM NOTES

Antonio Carlos Gomes

(1836-1896)

Overture to Il Guarany (1870)

.....

Hailed as Brazil's greatest opera composer, Gomes is now sadly all but unknown outside his native country, although for a brief period in the late 1800s his talent was lauded in Europe as well as in Brazil, with Verdi himself lauding Gomes as a "real musical genius" and Italian King Victor Emmanuel bestowing an award of merit upon him; indeed Gomes was the only non-European to have his works part of the standard repertoire, although they have since fallen into obscurity.

His masterpiece is the opera *Il Guarany* from 1870, which was premiered at La Scala itself in Milan, and was well received both there and in Brazil. The story of the opera is the love between Cecilia, a Portuguese daughter of a noble house, and the indigenous chief Pery of the Guarany tribe. As with most operatic love stories, it ends in tragedy, with Cecilia's father Don Antonio blowing up his castle (with himself and his enemies inside) in order to save his daughter.

Gomes' music is stylistically similar to Verdi's, but with some deft touches of orchestration that provide an interesting take on an otherwise-familiar musical style.

As with most operatic overtures, the overture to *Il Guarany* quotes extensively from music from the opera itself, beginning with a dramatic fanfare that is later played to accompany Don Antonio's sacrifice. A more-lyrical episode follows, and then a return to the fanfare.

The next section sounds almost more-Verdian than Verdi himself, a warm march-like melody played in unison by violins and celli and leading into a frantic impassioned section with wailing piccolos and violent tremolos in the strings and fierce brass writing, culminating in a series of abrupt chords.

After a brief transition, the next section is staccato and mysterious, growing in intensity up to another orchestral climax. A short transition passage with interplay between the strings and the winds leads to a quotation from the love duet between Cecilia and Pery (with rhapsodic harp accompaniment), which then becomes more excited and impassioned and leads to a bravura run of semiquavers by the violins leading up to a sudden pause - and then a triumphant return of the love duet melody for full orchestra, which then leads into a boisterous coda that sets the scene for the opera to follow (and would not be out of place coming before many Verdi operas; indeed the ending of the overture is very similar to Verdi's *La Forza del Destino* overture, albeit with a bit of South American exoticism added!).



While *Il Guarany* itself has only received the occasional performance out of Brazil in the 20th century, the overture has proved more-popular and is a staple of Brazilian orchestras. BPO is delighted to bring this underappreciated work to Brisbane in what is believed to be the Queensland (and possibly Australian) premiere.

Joaquin Rodrigo (1901-1999)

Concierto Andaluz (1967)

.....

Joaquin Rodrigo was a virtuoso pianist and composer – even more remarkable for having been blind since the age of three. Rodrigo wrote all his compositions in Braille, which was then transcribed into traditional musical notation for performance and publication.

Best known for his *Concierto de Aranjuez* for solo guitar from 1939, Rodrigo also wrote several other concertante works for guitar and orchestra, including the *Concierto Andaluz* for four guitars and orchestra from 1967, which was commissioned by Spanish guitarist Celedonio Romero for performance by himself and his three sons. Like his other guitar concertos, the *Concierto Andaluz* has been somewhat-unfairly overshadowed by the *Concierto de Aranjuez* and this is believed to be the Queensland premiere of the work.

It is scored for a medium orchestra with strings, wind and trumpets, with louder instruments like the lower brass removed to assist in balancing the guitar, which is much quieter than most solo instruments and would otherwise struggle to be heard against full orchestra.

As with all of Rodrigo's music, the *Concierto Andaluz* is filled with the rhythms and character of his beloved Spain. The first movement (Tempo di Bolero) is full of the characteristic rhythm of the Bolero dance, opening with strummed guitars and abrupt chords for the full orchestra. The main theme of the movement is then played by the violins

over an accompaniment by the four soloists, who then take over with a series of solo episodes, contrasted with the Bolero rhythm played by the orchestra with staccato winds and ricochet-bowings for the strings. The music turns minor and melancholy with an exotic feel, but then a contrasting section - in 1 in a bar rather than the triple time of the Bolero rhythm, provides some comedy, accentuated by two loud "out of tune" chords by the orchestra! The Bolero itself then recurs and the main melodic material of the movement is repeated (in different keys) before a brief coda brings the movement to a close.

The beautiful second movement is in ternary (ABA) form and has the character of a nocturne, opening with a sustained shimmer of *pianissimo* strings and a gently-flowing passage by one solo guitar, over which the main theme is played by the first guitar, with characteristic Spanish grace notes and ornamentation. The winds enter with countermelodies, and then finally the strings take over the main theme of the movement in an impassioned conclusion to the opening section. The contrasting middle section is in triple time and faster, and has the character of a dance, with lilting woodwinds and running note passages played by the soloists which grow in complexity and virtuosity and turn into an extended cadenza for the four soloists. After the cadenza, the first section returns and is repeated before a brief coda changes the key to major at the very end.

The third movement is a joyous dance with more strumming Spanish rhythms, initially played by the four soloists and then taken over by the orchestra, again with ricochet bowing by the strings. A contrasting faster section in 6/8 time forms the central section of the movement, with running notes passed between the soloists, strings and woodwinds, before the strumming dance returns again and the movement finishes with a short coda and three plucked chords.

As a reward for his lifetime of contribution to Spanish music, Rodrigo was raised to the Spanish nobility in 1991 – fittingly as the *Marques de los Jardines de Aranjuez* (Marquis of the Gardens of Aranjuez).

PROGRAM NOTES (CONT.)

Ottorini Respighi (1879-1936)

Impressioni Brasiliane (1928)

.....

Much of Respighi's orchestral output relates to his beloved adopted city of Rome, adorning it musically with a series of tone poems - the Pines, Fountains and Festivals of Rome - but two visits to Brazil in the 1920s produced a work that captures the spirit of Brazil in the same way that Respighi vividly pictured Rome in music.

Although originally intended to have five movements, by the end of his second visit to Brazil only three had been completed, and the first movement was actually premiered in Rio de Janeiro in 1928 before Respighi's return to Italy. The work was so well-received that Respighi decided it needed no additional movements to be successful!

As with his better-known Roman works, *Impressioni* shows Respighi's mastery of orchestral colour, especially in the first movement, "Tropical Night", which is an atmospheric and gentle work filled with the sounds of distant dances and the soft murmurings of tropical breezes. The opening begins with the first violins playing a syncopated rhythm that recurs throughout the work, under which some "sighing" melodies on the winds set the scene. The following sections present a vivid series of musical "snapshots" - a lilting melody played originally on celeste and later on oboe, an extended languorous clarinet solo, and a more-robust melody for strings - before the movement subsides into a gentle conclusion.

The second movement, "Butantan", is inspired by a visit to a snake research institute near São Paulo, and begins chillingly with strings playing nonvibrato and calculated dissonances to give an unsettled, "creepy" atmosphere. The wind writing in this

movement is particularly virtuosic, with slithering clarinet writing and rapid bassoon passages suggesting the writhing and coiling of snakes, while the rattling of tambourines suggests the hissing of rows and rows of caged serpents. The second section moves forward with a faster, rollicking melody, which grows in intensity until the final section of the movement has the strings playing tremolando and *sul ponticello* (on the bridge of the instrument) to give the sound a glassy tone quality and urgent wind passages underneath evoke excitement and danger - perhaps feeding time? - while the strings play the *Dies Irae* (Day of Wrath) chant from the traditional setting of the Requiem mass and the movement ends in an unsettled mood.

The third movement *Canzone e Danza* "Song and Dance" is a return into celebratory mood, based on music heard at Carnival in Rio and evoking the feel of samba dance. In simple ternary form, the outer sections are a brilliant dance over an accompaniment evocative of strummed guitars, while the inner section is a robust and playful orchestral song.

Heitor Villa-Lobos (1887-1959)

Bachianas Brasileiras No. 4
(1942)

.....

Brazil's most famous and successful composer, Villa-Lobos is best known to modern audiences for his nine *Bachianas Brasileiras*, which are compositions for various instrumental groups based around the concept of "Bach in Brazil" - i.e. taking Baroque compositional forms and practices, and using them to develop melodies based on Brazilian folk and popular music. Although the melodies are folk-like, they are all original compositions by Villa-Lobos, albeit in the style of Brazilian folk music.

The fourth Bachiana was originally written for piano, and later arranged by the composer for full orchestra, and consists of four movements, each with both Baroque and Brazilian movement titles.

The opening movement (Preludio / *Introdução* "Introduction") is perhaps the most "Bachian" of the set. Scored only for strings, it is based on a syncopated melodic cell, which is developed and sequenced in the manner of a Bach prelude (and, coincidentally, is very similar to the prelude movement in Bach's spurious Orchestral Suite No. 5, which was probably written by one of Bach's sons). The orchestral writing, however, is much more virtuosic than Bach's idiom, with the emotional and textural range of the music extending to the full range of the string section.

The second movement, *Coral* (Chorale), is subtitled *Canto do sertão* ("Song of the wilderness"), and consists of a sequence of 'scenes' based on the repetition and development of a chorale melody, initially introduced by oboe and horns. With each successive variation, the accompaniment and countermelodies grow in texture, as if showing vistas of the Brazilian countryside, culminating in a magnificent chorale on trombones with a virtuosic accompaniment by the strings and winds.

The third movement, *Aria* (*Cantiga*, "Song") is another sequence of atmospheric "character variations" on a sorrowful-sounding melody. Initially presented simply, it takes on very different character in the different variations - most strikingly in the central section where the tempo increases and syncopated countermelodies give the melody - now presented fortissimo and heavily accented - a manic and malevolent character.

The finale, *Danza* (Dance), is subtitled *Miudinho*, which is a style of the Brazilian martial art-cum-dance capoeira, and features complicated and exciting rhythms. The overall structure is ternary (A-B-A), with the opening section featuring a virtuosic running passage of semiquavers played by the first violins against syncopated counter-rhythms in the winds. A transition passage, with small melodic fragments being passed from section to section through the orchestra, leads to the central section, which is more-lyrical (although still with considerable energy). A series of syncopated chords for full orchestra marks the return of the initial 'A' section, now played up the octave, which brings the work to a spirited conclusion.

Program notes by Cameron Hough



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.



THE TEAM

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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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WHAT'S NEXT?

GUILTY PLEASURES

Join us for a delightful afternoon of baroque and classical chamber music, featuring Mozart Symphony No. 31 and Handel's Music for the Royal Fireworks.

Serbian-born harpist Tijana Kozarčić will join us for a performance of Handel's charming Harp Concerto in B flat.

Sun 25 September
3pm

Venue
Old Museum Concert Hall

Tickets
www.bpo.org.au or phone 3847 1717

THE REVOLUTIONARIES

Maestro Chen Yang returns to conduct Beethoven's Egmont Overture and Piano Concerto No. 3, performed by 2016 Concerto Competition winner Levi Hansen.

We conclude the year with a performance of Shostakovich's iconic Fifth Symphony.

Sun 27 November
3pm

Venue
Old Museum Concert Hall

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