

GUILTY PLEASURES

SPECIAL CHAMBER
ORCHESTRA EVENT



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



CONCERT PROGRAM

Wolfgang Amadeus Mozart

*The Abduction from the Seraglio Overture,
K384*

Wolfgang Amadeus Mozart

*Symphony No. 31 in D major, "Paris",
K297/300a*

INTERVAL

George Frideric Handel

*Concerto for Harp in B flat Major Op. 4 No. 6,
HWV 294*

George Frideric Handel

Music for the Royal Fireworks HWV 351

VIOLIN 1

Cameron Hough*
(Concertmaster)
Kylie Hinde
Ryan Smith
Keith Gambling
Hwee Sin Chong
Nawres Alfreh

VIOLIN 2

Yvette McKinnon^
Anna Jenkins
Joshua Bonesso
Camilla Harvey
Lauren Jones
Ailsa Nicholson
Bec Johnson
Murari Campbell

VIOLA

Amy Phillips^
John McGrath
Jennifer Waanders

CELLO

Helen Dolden*
Mathilde Vlieg
Charmaine Lee
Edward Brackin
Nicole Kancachian

BASS

Samuel Dickenson*
Amelia Madigan
Harry Mulhall

FLUTE

Jo Lagerlow**
Jessica Sullivan**

OBOE

Gabrielle Knight*
Anton Rayner
Catherine Clarke#

CLARINET

Daniel Sullivan*
Kendal Alderman

BASSOON

Patricia Brennan#^
Sarah Johnson

CONTRABASSOON

Guy Knopke#^

HORN

Melanie Taylor*
Laura-Nicole Guiton#
Oscar Schmidt#

TRUMPET

Nathan Schilling**#
Michael Keen**#

PERCUSSION

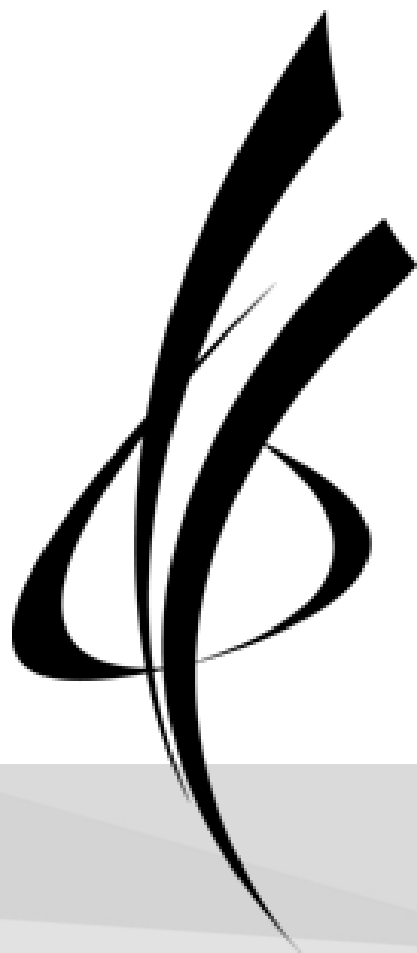
Michael Stegman
Craig Rabnott
Jenny Gribbin
Kate Thompson

*denotes principal

**denotes co-principal

^denotes acting principal

#denotes guest performer



**GUILTY
PLEASURES**

Conductor CHEN YANG



BPO welcomes another collaboration with respected conductor Chen Yang.

Chen Yang has held the position as concertmaster of the Queensland Theatre Orchestra (QTO) after graduating from the Queensland Conservatorium of Music with distinction in violin performance. He later joined the Queensland Symphony Orchestra (QSO) for many years.

Chen performs regularly as leader & conductor of both The Sinfonia of St Andrew's Orchestra and The Corda Spiritus Orchestra of Brisbane. Last year he was invited as guest conductor for a successful Gala Concert with The Northern Rivers

Symphony Orchestra celebrating their 20th anniversary.

Chen has worked in music education for many years with his association with the Queensland Youth Orchestra (QYO) leading their Junior String Ensemble (JSE) consisting of up to 70 talented young string players. At present he is also conductor and string teacher at St Hilda's School, Southport.

His other musical interests include playing baroque violin with The Badinerie Players of Brisbane.



Soloist Tijana Kozarčić

Tijana Kozarčić was born on November 20th 1992 in Novi Sad, Serbia.

In September 2015 she finished her Bachelor studies in the class of Prof. Ljiljana Nestorovska at the Faculty of Music Art in Belgrade, Serbia.

Tijana has had solo concerts all over Serbia, in her hometown of Novi Sad, in the capital - Belgrade, Bačka Palanka, Bačka Topola, Bački Petrovac, Zrenjanin, Sremski Karlovci, Subotica, Vršac, Pančevo. She has performed at numerous festivals such as The Music Summer of Novi Sad (Novosadsko muzičko leto), The Danube Sonata, Night of the Museums (held annually across Serbian cities) and at international congresses, both as a soloist and as part of chamber ensembles.

She has performed at many manifestations, like the concert for the World Music Day, the ceremonial concert for the 130th anniversary of the birth of Isidor Bajić, in the National Theatre of Serbia in Novi Sad on the 20th anniversary of the "Privrednik" foundation, many gallery openings, local festivals and other special occasions.

Tijana has recorded as a soloist for Radio-Television of Vojvodina and has performed in several radio shows with live stream.

In the summer of 2014 Tijana has performed at the 12th World Harp Congress in Sydney, Australia in the Focus on Youth part of the Congress. Upon her return to Serbia, she took part in the Summer workshop for contemporary music organized by the Academy of Arts in Novi Sad as well as Hochschule für Musik Hans Eisler and the Institut für neue Musik Klangzeitort, Berlin. She performed a piece composed by Florian Wessel called "Für fir" in an ensemble with piano, double bass and bass clarinet.

She has taken classes from some of the worlds most prominent professors, like Anna Loro and Elisabeth Fountan Binoche (their masterclass in Italy), Jana Boušková, Catrin Finch, Şirin Pancaroğlu, Monika Stadler, Remy van Kesteren, during The Harp Festivals in Belgrade.

Tijana receives two scholarships, one from the Republic of Serbia – the Scholarship for Gifted students, and one from the humanitarian foundation "Privrednik". In the previous year she had been awarded the prestigious "Dositeja" scholarship which is given to the best 800 students who are on their final year of study in Serbia.

Tijana is currently a student at the Queensland Conservatorium, Griffith University in the harp class of Prof. Sebastien Lipman where she is doing her Master of Music Performance studies.

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

Wolfgang Amadeus Mozart

(1756-1791)

The Abduction from the Seraglio

Overture, K384 (1782)

.....

Mozart's *Die Entführung auf des Serail* (The Abduction from the Seraglio) opened in Vienna in July 1782, and was a tremendous success. The hero of the opera, Belmonte, is searching for his fiancé, Konstanze, who has been abducted by pirates and sold into the seraglio (harem) of Pasha Selim. Mozart's stunning music, in which the 25-year old composer showed off his extensive talent, allows his performers to display their virtuosity, with the arias placing extreme demands on the performers, although reactions at the premiere were mixed: the Emperor famously described the opera as having "too many notes"!

The opera proved very popular, and was performed many times. Part of this can be attributed to it being a *singspiel*, a lighter

version of opera with spoken dialogue inbetween the musical numbers rather than having all the text sung, as well as it being performed in German rather than Italian, but the enduring appeal of the work to audiences of the day - and to modern listeners - is the exotic "Turkish" setting, evoked in Mozart's music by use of cymbals and bass drum as well as the standard opera orchestra of the time of strings, flutes, oboes, clarinets, bassoons, horns, trumpets and timpani.

The overture opens with a statement of the main theme above energetic repeated notes on the lower strings, and features sudden contrasts between loud and soft sections. The "Turkish" atmosphere is heightened by the ornamented grace notes of the main theme and by use of syncopation, particularly in the second section where the cellos and violas play the main theme in canon under a shimmering violin accompaniment.

In the central section, the overture changes to minor key and is much slower, with a prominent oboe solo, before a recapitulation of the fast section. In the original opera the overture was joined directly into the first scene, however for concert performances a coda is added which brings the overture to a flamboyant conclusion.



Wolfgang Amadeus Mozart (1756-1791)

Symphony No. 31 in D major, "Paris", K297/300a (1778)

.....

.

In 1777, Mozart left Salzburg on a coming-of-age tour of Europe, accompanied by his mother and sister. After travelling to Mannheim, they arrived in Paris in 1778. Mozart had been to Paris as a touring child prodigy fifteen years earlier, but he was not to receive as warm a welcome at the age of twenty-three as he did when he was eight. His visit was beset by jealousy and interference from local composers, and culminated in the sudden tragic death of his mother. Nevertheless, Mozart's Paris trip was not completely in vain, since it produced two charming and popular works: the *Paris* symphony, and the *Sinfonia Concertante* for winds.

Mozart wrote the symphony for Paris' *Concerts Spirituel* concert series, one of the first public concert series, and quite popular with Parisians, who prided themselves on their refined musical taste. Mozart had previously written the *Sinfonia Concertante* for winds, which had been lost by the copyist before its performance (perhaps deliberately as the result of a jealous rival) for the *Concerts Spirituel*; in amends, the organiser asked Mozart to compose a symphony for a later performance.

The new symphony followed local taste in leaving out the minuet movement (a staple of the German symphony of the time); however, to modern ears (and indeed, to foreign ears at the time), the Parisians' vaunted reputation for musical taste was perhaps exaggerated - they loved big, brash orchestral writing with trumpets and banging drums, and were great lovers of musical spectacle - the convention was for the entire ensemble to play together as loudly as possible at the beginning of the concert in the so-called *premier coup d'archet*, but over time the traditions of the *Concerts Spirituel* had congealed into

cliches and formula; indeed Mozart's father Leopold commented that "to judge from the Parisian symphonies he had seen, the French must love noisy symphonies".

Even at the age of 22, Mozart was a master of orchestral writing, and set out to give the Parisians exactly what they wanted - a symphony calculated to be impressive, while simultaneously undermining it with his own impish humour: "*I hope even these idiots will find in it something to like*", as he wrote to his father. The Paris Symphony is outwardly just what the Parisians would expect - a brash, noisy symphony that opens with a unison statement of D major by the large orchestra (for the time), culminating in a rapid ascending scale - the so-called "Mannheim rocket" which even at the time had become quite a cliché! - which is then immediately set off by a quieter descending phrase which turns into a pattering running passage on strings and then suddenly brings back the opening fanfare.

This sudden contrast between loud and soft was perhaps a subtle dig at the Parisians' love of loud, showy music - giving them what they want and then suddenly taking it away - but also works musically in setting the stage for the contrast between loud and soft which will persist for the remainder of the movement. The crowds were ecstatic, applauding even within the movement, as Mozart wrote to his father:

"In the middle of the opening Allegro there was a passage that I knew people would like; the whole audience was carried away by it, and there was tremendous applause. But I knew when I wrote it what sort of an effect it would make, and so I introduced it again at the end, with the result that it was encored."

For all that this opening is somewhat tongue-in-cheek, it sounds magnificent, and is amazingly confident music - even more so when it is realised that Mozart is dealing with the largest orchestral forces he has had to date, including using clarinets in an orchestra for the first time in his compositional career. The orchestral writing in the symphony is remarkably rich,

PROGRAM NOTES (CONT.)

with the bass lines given important countermelodies and energetic rhythms to build a great sense of excitement and momentum, none more so than in a couple of moments where the lower strings and winds play the opening theme in canon underneath a shimmering accompaniment by the upper strings.

The overall structure is simple - sonata form with no repeat - and there is very little development of the melodic material (just a transformed, playful countermelody for violins over a warm rising phrase on viola and horns) before the fanfare returns - but the movement is remarkable more for its instrumental colour and dynamic contrast than anything too fancy structurally.

The slow movement exists in two versions - the elegant 6/8 Andantino played here (likely the original) and a revised version in 3/4 which was probably composed for the second performance at the *Concerts Spirituel* a couple of months later (apparently in response to the original version having too many musical ideas). Modern audiences have overwhelmingly preferred the original version, which indeed is musically rich, a kind of embroidered operatic aria which continues the first movement's pattern of contrasts - this time between major and minor as well as between loud and soft; all very skillful composition but perhaps too much for the Parisians "refined" musical tastes.

The finale is the true tour-de-force of the symphony, for all of the opening movement's magnificence; both in terms of compositional skill and in its impact on audiences. Traditionally, the full orchestra would play *forte* to bring in the finale (as per the opening), but here Mozart subverts expectation and has only the violins playing *piano* - a syncopated first violin phrase over pattering second violin passagework - before the full orchestra suddenly comes in *forte*.

This was another calculated effect by Mozart, as he wrote to his father: *"I'd heard that all final Allegros, like all opening Allegros begin here with all the instruments playing together, generally in unison, and so I began mine with just the 2 violins, piano for the first eight bars – immediately followed by a forte; the audience (as I expected) said 'Shh!' at the piano – then came the forte. The moment they heard the forte, they started to clap!"*

After another *piano* violin passage, the movement proper begins, with bravura writing with leaps and jumps in the melodic parts against stirring fanfares. The central section is an extremely skilful *fugato* passage that sounds almost effortless (but would have severely strained the under-rehearsed orchestra in the original premiere) before a return of the main melodic material and a coda brings the symphony to a magnificent conclusion.



Georg Frederic Handel (1685-1759)

Concerto for Harp, Op 4/6 (1736)

.....

Handel's only concerto for harp (quite an unusual piece for its time) was written as an interlude for performance in the middle of his oratorio *Alexander's Feast* (one of three concerti written for the oratorio), and was later published in an arrangement for chamber organ and orchestra as Op 4/6 as part of a set of concerti Handel originally wrote as interludes within his operas and oratorios.

Handel had begun to write concerti as intermission pieces for his stage works in response to London audiences demanding greater spectacle from their night at the theatre - a rival opera company had poached most of his star singers, so he retaliated by writing concerti that he (a virtuoso keyboard player) could perform to wow his audiences and win back their attention. He later had the concerti published - but only had five organ concerti ready, so he self-plagiarised and arranged his harp concerto for organ to complete the set.

Alexander's Feast is an allegory for the power of music (first performed on St Cecilia's Day, the patron saint of music) in which Alexander, holding a banquet in the captured Persian capital Persepolis, is entertained by the musician Timotheus; Timotheus's playing influences Alexander's mood - first placid, then celebratory, and then finally vengeful - to the point where he burns the city down in a fit of rage. The harp concerto is from the "placid" section of the oratorio, and its orchestration for muted strings and winds matches the elegant, peaceful mood of the piece. It, appropriately, follows the text:

*Timotheus placed on high
Amid the tuneful quire
With flying fingers touche'd the lyre:
The trembling notes ascend the sky
And heavenly joys inspire*

The outer movements are ebullient and charming, with virtuosic writing for the harp soloist, who plays unaccompanied for much of the movements, while the central slow movement is sighing and melancholy. In the arrangement played today, the slow movement features an extended (and extremely virtuosic) cadenza, in keeping with its heritage as a "spectacle piece" at the theatre!

Georg Frederic Handel (1685-1759)

Music for the Royal Fireworks (1749)

.....

Handel composed the Fireworks Music in celebration of the signing the previous year of the Treaty of Aix-La-Chapelle [Aachen in modern Germany], which brought the War of the Austrian Succession to a close. George II commissioned Handel to write a celebratory work using "as many military instruments as possible" - and no violins! - to celebrate the successful conclusion of the war.

Handel duly responded with the Fireworks Music, in its original guise, a Baroque dance suite for a large wind band - notated in the score as no less than 24 oboes, 12 bassoons (plus contrabassoon), 9 each of trumpets and horns plus three sets of timpani! The orchestration had practical purpose as well as suiting the King's whims, in that the original performance was held outdoors in Green Park in London, and the louder woodwind and brass instruments (especially in such numbers) would have greater carrying power than strings.

Unfortunately, the first performance itself was a disaster - the weather turned rainy, most fireworks refused to light, and those that did ended up burning down a pavilion and triumphal arch specially-constructed for the celebrations! In the ensuing chaos two people died.

PROGRAM NOTES (CONT.)

After the official festivities were over, Handel quickly arranged the piece for a full orchestra with strings and winds, simply instructing the string players to double the wind and brass parts. In performances (including today's) it is common for some instruments to sit out some sections in order to provide the wind players a break from a very challenging marathon piece and also to provide some variation to the orchestral colour.

In its new version for orchestra, the Fireworks Music was very popular and continued to be regularly played into the modern era (albeit arranged for modern orchestra), even after most Baroque music was neglected.

The suite begins with an overture in the French style (a slow introduction followed

by a fast main section). The fast main section is a joyous and magnificent orchestral celebration full of fanfares and a fitting accompaniment to the fireworks, leavened by a more pensive and slower central section, before the fast celebrations continue until the end of the movement.

The remainder of the suite consists of dances and character pieces: first an elegant bourree dance, then a warm siciliana subtitled *La Paix* (Peace), then the famous military-sounding *La Rejouissance* (Rejoicing), and finally closing with a pair of minuets played in alternation; the outer minuets full of grandeur and pomp and ceremony while the inner minuet is more introspective.

Program notes by Cameron Hough



THE TEAM

Executive Committee

President: John Connolly

Vice-President: Yvette McKinnon

Secretary: Keith Gambling

Treasurer: Daniel Sullivan

Committee Member: Gabriel Dumitru

Committee Member: Carl Bryant

Committee Member: Melanie Taylor

Officers

Auditions Co-ordinator: Amy Phillips

Catering: Bec Johnson

Marketing: Keith Gambling

If you would like to volunteer, contact:
info@bpo.org.au

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

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



WANT TO HEAR MORE FROM US?

We can email you a newsletter with information about BPO's upcoming concerts so you never miss another great concert again.

Simply send us an email to info@bpo.org.au to register your interest in subscribing to our newsletter. Of course, you can contact us at any time to unsubscribe.

WHAT'S NEXT?

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



Sponsors and Partners

Principal Season Sponsors for 2016 season



Dedicated to a better Brisbane



Season Supporter



Business Supporters

French Flowers

8/90 Vulture Street West End 4101
www.frenchflowers.com.au
07 32550873



Website www.bpo.org.au
Email info@bpo.org.au
Post PO Box 792 Paddington QLD 4006