

2015 SEASON / METRO #1

A NIGHT IN SPAIN



SATURDAY 14TH MARCH, 7.30PM

**ST PETERS
LUTHERAN COLLEGE
PERFORMING
ARTS CENTRE**

66 HARTS RD, INDOOROOPILLY

CONDUCTOR
SERGEI KORSCHMIN
SOLOIST ALEX RAINERI

PROGRAM:
FALLA
NIGHTS IN THE GARDENS
OF SPAIN
RIMSKY-KORSAKOV
CAPRICCIO ESPAGNOL
BIZET
CARMEN SUITE NO. 2

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\$20 CONCESSIONS
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UNDER 13

CONCERT PROGRAM

FALLA

Nights in the Gardens of Spain

INTERVAL

BIZET

Carmen Suite No. 2

RIMSKY-KORSAKOV

Capriccio Espagnol

BRISBANE PHILHARMONIC ORCHESTRA

* DENOTES PRINCIPAL

First violin

Cameron Hough
(Concertmaster)
Nawres Al-Freh
Katharina Bernard
Tove Easton
Emma Eriksson
Kylie Hinde
Yvette McKinnon
Peter Nichols

Second violin

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Richard Clegg
Keith Gambling
Rosie Gibson
Camilla Harvey
Anna Jenkins
Lauren Jones

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Tim Butcher*
Emily Dickenson
Katrina Greenwood
Eva Mowry Lewis
Sarah Parrish
Jenny Waanders

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Tuba

Michael Sterzinger*

Percussion

Kerry Vann*
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Jenny Gribbin
Zac Loewenthal
Nicole Atkinson
Sangeetha Badya



Conductor Profile

SERGEI KORSCHMIN

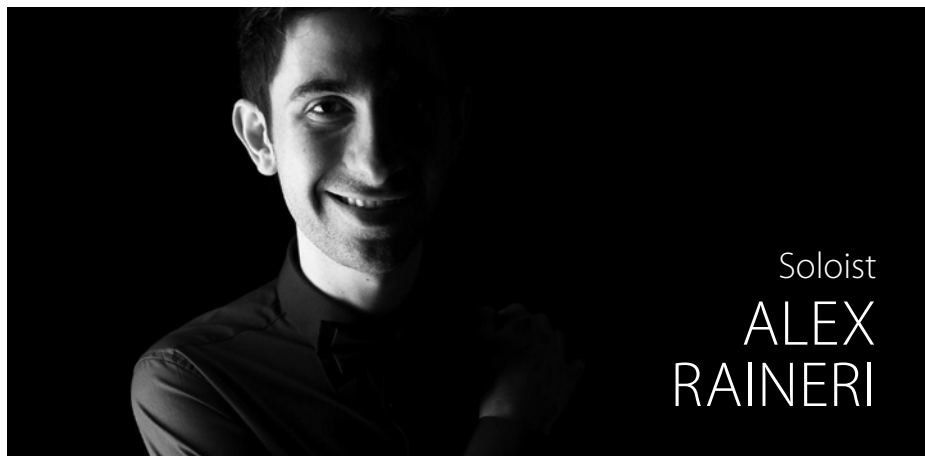
Sergei Vladimir Korschmin began learning music aged four. His mother, an amateur pianist, gave him his first musical training.

This led him eventually to the Central School of Music aged five, the Moscow College of Arts aged fourteen, where he received a Bachelor of Creative Arts in Performance & Education, and to the Moscow P. I. Tchaikovsky Conservatory aged eighteen, completing a Bachelor of Music degree in Performance.

Being the recipient of the Internal Travel Fellowship from the Moscow Tchaikovsky Conservatory allowed Sergei to take music classes at the Le Conservatoire de Paris (France); Hochschule für Musik Franz Liszt Weimar (Germany); Southwest Texas University Music School (U.S.A.), and to attend master classes with Professor Charles R. Hurt, Charles G. Vernon, Christian Lindberg, John Rutter, Zubin Mehta, Sir. Georg Solti and Sir. Yehudi Menuhin. Sergei worked with the Brass Quintet "Take5", the Moscow Radio Symphony Orchestra, the Moscow Conservatory Symphony Orchestra, the Queensland Symphony Orchestra and the Moscow Composer's House Symphony Orchestra.

He gave numerous recitals in Moscow (Great, Small and Rachmaninov Halls of Moscow Conservatory; Goldenveiser's Museum; Gagarin Concert Hall; Historical State Museum; Revolution State Museum), Tambov (Rachmaninov Music College Hall), Vladimir (Philharmony Hall), Novgorod (Philharmony Hall) and many other cities in Russia, and internationally: in Switzerland, Germany, Italy, France, Greece, USA, England, Czech Republic, Hungary and Poland. Since moving to Australia, Sergei has lectured at the Central Queensland University in Rockhampton, the Central Queensland Conservatory of Music in Mackay, The University of Queensland in Brisbane, held the position of Artistic Director of the Mackay Youth Orchestra, and Artistic Director and Conductor of the Mackay Symphony Orchestra.

Sergei is also regularly invited both as a conductor and teacher, to tutor and direct vacation workshops and master classes. Sergei is a guest conductor with Queensland Youth Symphony and Western Australian Youth Symphony and in 2002 was appointed a permanent conductor of the Second Queensland Youth Orchestra & QYO Chamber Orchestra.



Twenty-one year old pianist Alex Raineri is currently based in both Melbourne and Brisbane.

Some of Alex's performance experience includes tours of California, South-East Asia, England, New Zealand, Germany and a vast amount of recital and chamber music engagements in Australia including regular broadcasts on ABC Classic FM and the MBS Networks. He has performed concertos by Schumann, Bartok, Mozart, Bach, de Falla and Gershwin with the Queensland Symphony Orchestra, Tasmanian Symphony Orchestra, West Australian Symphony Orchestras, Southern Cross Soloists and Queensland Pops Orchestras.

Alex is presently under the tutelage of Leah Horwitz OAM and Timothy Young and is studying at the Australian National Academy of Music (ANAM). Concurrently he is also undertaking a Doctor of Musical Arts (DMA) program at the Queensland Conservatorium of Music (Griffith University) and is a current recipient of a Griffith University Postgraduate Research Scholarship.

Having had several successes in the competition field, In 2014 Alex was the winner of several prizes including the Kerikeri International Piano Competition, Australian National Piano Award, ANAM Concerto Competition, Joyce Campbell

Lloyd Scholarship, Theme and Variations Foundation Scholarship and a 'Kranichstein Musikpries' at the International Summer Courses for New Music in Darmstadt (Germany).

A passionate chamber musician, Alex is the pianist and co-artistic director of the Brisbane contemporary music ensemble Kupka's Piano who are currently in residence at the Judith Wright Centre of Contemporary Arts. He has also performed duo recitals with clarinettist Andreas Ottensamer (Deutsche Gramophon/Berlin Philharmonic Orchestra) on the BBC, Sydney Opera House Utzon Room Series and for Andreas' Australian tour in 2013. Other chamber music partnerships have been with Southern Cross Soloists, Brett Dean, ELISION Ensemble, ensemble interface, Ensemble Offspring, eighth blackbird, Victoria Sayles, Ensemble Nikel, Speak Percussion, Kroumata Percussion, Greta Bradman, Richard Haynes, Jessica Aszodi, Tabatha McFadyen and Angus Wilson.

For information about upcoming events, see www.alexraineri.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 classical orchestral music. Over 100 members of the incorporated association form the core of the orchestra. The 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 young audience. Additionally, BPO performs one chamber music concert, featuring multiple 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 adversity 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.

FROM THE PRESIDENT



Welcome to A Night in Spain, the Brisbane Philharmonic Orchestra's first concert for the 2015 season. This year marks fifteen years of BPO delivering wonderful concert programs to you, our thriving Brisbane musical community.

Thank-you for supporting us all these years, and here's hoping to many more!

In keeping with our ambition to showcase the wealth of local musical talent, it is a pleasure to welcome back Brisbane-based conductor, Sergei Korschmin, and soloist Alex Raineri, for A Night in Spain.

It is also exciting to be part of one of the first orchestral performances at St Peter's Lutheran College's new performance arts facilities. When you live in a capital city, it can be easy to forget how lucky we are to have so many great musicians available to come together in the one place, and the venues in which to see them.

We hope you enjoy being taken away this evening by the colours and rhythms of exotic lands, and we hope to see you across the year as we celebrate fifteen years of wonderful community music-making.

Yvette McKinnon
President

PROGRAM NOTES



MANUEL DE FALLA (1876-1946) *Nights in the Gardens of Spain* (1916)

..... Falla ranks as one of the most important Spanish composers of the early 20th century, although he is perhaps not quite as well-represented in the concert hall as his contemporaries Albeniz and Granados. He spent the majority of his career living and working in Spain apart from a seven-year period in Paris, where he met (and was influenced by) Ravel, Debussy and Stravinsky, and a final period of self-imposed exile at the end of his life where he fled Spain for Argentina after Franco's victory in the Spanish Civil War (refusing offers from the government to return).

Though he was not a prolific composer, Falla's works are characterised by his use of orchestral colour and nuance, and influences from Spain's culture and folk songs, particularly the Moorish-influenced culture of Andalusia in southern Spain. His musical style is a characteristically Spanish mix of energy and melancholy.

The nocturne for piano and orchestra, *Noches en los Jardines de España* (*Nights in the Gardens of Spain*), is Falla's only *concertante* work for piano.

Written in 1916, shortly after his return to Madrid from Paris, it began life as a series of solo piano works, to which the composer was eventually convinced to add orchestral parts and thus produce the final work. Although difficult, the piano part is not traditionally 'virtuosic' - Falla famously commenting that "virtuosity, with its concert tours, has always repelled me"; instead, the soloist's technical skill is in service of the musical meaning.

Along with the ballet/opera *El Amor Brujo* from the previous year (with its famous Ritual Fire Dance), *Nights in the Gardens of Spain* is Falla's most popular piece, and is Falla at his most 'Impressionistic', painting vivid and colourful musical pictures of some of the beautiful gardens of Andalusia, in what was described by the composer as follows:

If these 'symphonic impressions' have achieved their object, the mere enumeration of their titles should be a sufficient guide to the hearer... the end for which it was written is no other than to evoke places, sensations, and sentiments. The music has no pretensions to being descriptive; it is merely expressive. But something more than the sound of festivals and dances has inspired these 'evocations in sound,' for melancholy and mystery have their part also.

The first movement, *En el Generalife*, is the most characteristically 'nocturnal' of the movements, depicting the Generalife gardens surrounding the famous Alhambra palace in Granada. It is a deeply evocative and dark musical picture, filled with 'spicy' Moorish harmonies, and shifting textures of orchestral colour underpinning the shimmering solo piano part with its dramatic changes from languid to impassioned. The rapid repeated notes in the solo piano evoke Flamenco guitar music, while the layered orchestral textures (with Debussy-like fine gradations of loudness, swells and falls) provides a dreamy atmosphere in which the scent of jasmine in the gardens can almost be perceived. The orchestration (Romantic orchestra with harp) is used skilfully to evoke some of the characteristics of Spanish folk music - for example, the frequent use of *sul ponticello* (over the bridge) bowing by the strings when playing tremolo to produce a sound similar to Flamenco guitar.

The second movement, *Danza lejana* (Distant dance) has a hint of subdued menace with its trills and sudden staccato notes, as if depicting a frenzied sword-dance by fire-light. In mood it is somewhat similar to the famous Ritual Fire Dance, although its longer structure allows for some contrasting sections - the dance becoming less menacing, but more-sensual - culminating in the eerie final section of the dance where shimmering orchestral colour seems to bring the action to a close, before a sequence of piano notes leads into the attacca transition into the final movement.

The third movement, *En los jardines de la Sierra de Córdoba* (In the gardens of the Sierra de Córdoba), is a series of musical tableaux ranging from vigorous dances to exotic bravura statements by the soloist interspersed with more relaxed lush romantic episodes.

The gardens of the Sierra de Córdoba are most-famous as the home of the Sufi philosopher Ibn Masarra, and Falla was perhaps thinking of this in writing this movement, with its 'philosophical' structure of contrasting sections, of deep moments of emotion interspersed with robust dances (Falla alluded to gypsy dance as an influence of this movement), with the movement finishing with a melancholy-yet-beautiful ending.

GEORGES BIZET (1838-1875) *Carmen Suite No. 2 (arr. Guiraud, 1875)*

..... One of the great tragedies of music is that Bizet never lived to see the success of his most famous work. When Bizet died in 1875 of a heart attack on his wedding anniversary, at the age of only 36, *Carmen* was struggling to attract audiences (although after his death audience numbers did boost due to morbid fascination), and it looked as though Bizet's legacy would be consigned to the history books.

However, after this shaky start, audiences around the world came to love *Carmen* and it is now viewed as a masterpiece of opera, recently being rated as Australia's favourite piece of French music by an ABC survey. The combination of the emotionally-charged plot of the love triangle between free-spirited *Carmen*, the soldier Don Jose and the bullfighter Escamillo and the appealing music with its exotic Spanish feel makes *Carmen* one of the most well-loved operas ever.

Bizet's friend Ernest Guiraud compiled two orchestral suites from the music for *Carmen*, preserving Bizet's original orchestrations very closely. These suites have become essential repertoire for many orchestras since.

PROGRAM NOTES (CONT.)

The second suite begins with the *Marche des Contrebandiers* from Act III, depicting the march of the smugglers amongst whom Carmen has taken refuge into their mountain camp, then the famous sultry *Habañera* sung by Carmen in Act I as she catches the eye of the unwitting Don Jose. The plaintive Nocturne follows is adapted from Micaëla's aria in Act III, where Micaëla (Don Jose's childhood sweetheart) unsuccessfully pleads with Don Jose to leave Carmen and return home with her, with solo violin taking the vocal line. The famous Toreador's Song, now a trumpet solo, is the entrance of the bullfighter Escamillo, and then *La Garde Montante* (the Children's Chorus) is the music for the changing of the guard - with trumpet calls and piccolos taking the music of the fife band, with the rest of the orchestra depicting the children who march along with the soldiers. The suite closes with the energetic *Danse Boheme* from Act II, with the flutes starting off the dance of Carmen and her gypsy friends before the full orchestra joins in as the dance gallops away to a rousing conclusion.

NIKOLAI RIMSKY-KORSAKOV (1844-1908)
Capriccio Espagnol, Op 34 (1887)

Rimsky-Korsakov is possibly one of the greatest masters of orchestration ever, having an amazing ability to produce vibrant and brilliant musical colour even from the 'standard' Western orchestra, and writing one of the seminal works on orchestration. This is even more impressive when it is considered that Rimsky-Korsakov wasn't even a "professional" composer - he had a successful (if undistinguished) career in the Russian Navy.

His *Capriccio Espagnol* (Spanish Capriccio) from 1887 is quite-literally a "textbook" example of brilliant orchestral colour, with Rimsky-Korsakov's own treatise on orchestration and many subsequent works using examples from the *Capriccio* to illustrate how to write for orchestra.

Rimsky-Korsakov eventually became annoyed at critics who focussed only on the brilliant orchestration of the piece and neglected its considerable musical qualities:

"The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece* — is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration. The Spanish themes, of dance character, furnished me with rich material for putting in use multiform orchestral effects."

The *Capriccio* is indeed a magnificent composition for orchestra, which shows off the extensive range of tone colours and effects possible with the different orchestral sections. Unlike many composers, Rimsky-Korsakov didn't compose using the piano and later-on 'clothe' the orchestral colour: he composed directly for orchestra, having a detailed knowledge of the technical capabilities of each instrument (especially woodwind and brass, developed from his earlier role as chief of the naval bands) he knew exactly which dazzling orchestral effects he wanted to produce from the outset.

Strangely-enough for a piece which is lauded for its skilful use of the entire orchestra, the *Capriccio* actually was originally conceived as a work for solo violin and orchestra (as a companion piece to his earlier *Fantasia on Russian Themes*), but Rimsky-Korsakov eventually decided that the Spanish themes (from a collection of Spanish songs and dances) would be better served as an orchestral piece. This ancestry in a solo violin work does survive in several solo passages for violin throughout the work, however.

The Capriccio is in five movements, although they are played together without breaks so that the piece is perhaps better described as being in five sections.

The opening section, the Alborada, is based on Andalusian music greeting the sunrise, and features prominent solos for clarinet and violin interspersed with the orchestral passages. The brilliant tone colour and exotic Spanish feel are highlighted by the use of percussion and rapidly-plucked strings in this movement - the violins needing to pluck their open E strings rapidly by both their left and right hands in succession to produce the desired effect.

The second section is a series of 'character' variations on an expansive and noble theme introduced by the horns, with characteristic breaks between notes in the phrase and an ornamented ending which recurs throughout the variations. The second statement of the theme is by the celli, with the rest of the strings playing harmonies, followed by a lush melody for cor anglais (and later horn) over shimmering string tremolos. A sudden leap in volume marks the return of the melody, now played by the full orchestra, then winds, then orchestra again, before a gentle conclusion with strings playing the 'ornamented' ending underneath chromatic flute countermelodies.

The third section is a reprise of the Alborada - except in a different key and a different orchestration. This time the brass have a more-prominent role and the solo violin and clarinet swapping roles - first a long violin solo then a shorter-clarinet solo.

The fourth section, tilted *Scena e canto gitano* (Scene and Gypsy Song) begins with drumrolls and a fanfare by trumpets and horns. The percussion continue playing after the fanfare, with snare drum, timpani, cymbal and triangle rolls underpinning a series of short solos or ensemble passages - a series of exotic musical images. The first solo cadenza is for violin, based on the musical material of the brass fanfare, before ascending to a high harmonic note.

The percussion and orchestral strings (playing ricochet) then accompany the flute which plays the main theme of the movement (also based on the brass fanfare), before leading into a flute cadenza which ascends upwards through a flourish of notes. A clarinet cadenza follows, based on rising-and-falling melodic phrases, and leading into a passage for oboe accompanied by bassoons, which presents the second half of the main theme of the movement. The final cadenza is a virtuosic harp cadenza with a quicksilver torrent of notes.

The movement proper begins abruptly after the harp cadenza, with brass chords leading into a rising-and-falling running passage played by the first and then second violins. All the melodic motifs that Rimsky-Korsakov presented in the 'scene' now fall into place: underneath the main melody played by violins, the 'ricochet' accompaniment is now played by clarinet and viola, with pizzicato bass notes on cello and bass underpinning the melody.

This section of the Capriccio is quite famous, and has been used as the accompaniment for ice skating routines as well as in several movies.

After another iteration of the main "gypsy song" melody, a cello solo takes over with a more-lyrical melody, accompanied by countermelodies by clarinet, oboe and flute, in a brief moment of restrained scoring in the middle of the full orchestra. Afterwards the flute takes over the "running passage" that introduced the movement proper, now with strings playing a pizzicato accompaniment, with violins and violas holding their instruments in their laps to play "quasi guitarra" (like a guitar).

The following section is one of the most-brilliant pieces of orchestration in the whole Capriccio, with the violins playing the 'ricochet' accompaniment again, but now extending it into a flourish of notes that ends on a high harmonic E, almost at the top of the instruments range, which rings out brilliantly while the woodwinds (led by the flute) play the main melody again and pizzicato lower-strings and percussion continue to provide a rich Spanish stamp.

PROGRAM NOTES (CONT.)

This effect using string harmonics is only possible for a couple of notes, and if Rimsky-Korsakov had written the Capriccio in a different key it would not be possible to achieve this effect - another example of how his detailed knowledge of instrumental technique influenced his composition by knowing exactly what musical effects are possible from the orchestra.

The following section uses the “running passage” as a seamless transition into the fifth section, a Fandango asturiana from Northern Spain, with accented third beats of the bar. The fandango theme is first played by brass, then wind, then violins playing double-stopped with the open E strings. A solo violin section follows, again with double-stopped E strings over a triplet melody, then the orchestral violins take over with a lilting waltz-like melody, then a duet section between flute and solo violin, with the solo violin playing harmonics to produce a flute-like sound that blends with the “real” flute.

A slightly-more relaxed mood is created by the clarinet playing the ‘waltz’ melody again, underneath the fandango-rhythm played by ricochet strings, and then the fandango melody proper returns, with harp and pizzicato strings accompanying.

For the finale, Rimsky-Korsakov starts to weave together the “gypsy song” and “fandango” melodies together, with the full orchestra growing in loudness and intensity to lead into a final coda based on a return of the Alborada theme, now played faster than before and forming an impressive conclusion to the entire work as the orchestra ascends to the final chords in a virtuosic flurry of notes!

The Capriccio has been immensely-popular with audiences ever since its 1887 premiere by the Imperial Opera orchestra in St Petersburg. Even at the first rehearsal, the musicians applauded each section; in the actual premiere the whole work had to be repeated! The brilliant kaleidoscope of musical colour of Capriccio Espagnol means it is unlikely to ever fall out of favour!



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