

Brisbane Chorale, Brisbane Philharmonic Orchestra
and Brisbane Symphony Orchestra present

HOLST *THE PLANETS* WALTON *BELSHAZZAR'S FEAST*

Grand opening event of the 4MBS Festival of Classics 2017

Shaun Brown *baritone*
Brisbane Chorale
Canticum Chamber Choir
Brisbane Philharmonic Orchestra
Brisbane Symphony Orchestra

Emily Cox *chorusmaster*
Peter Luff *conductor*

3pm 28 May, 2017
Brisbane City Hall

Pre-Festival Concert
3pm 21 May 2017
Lake Kawana
Community Centre

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4MBS *Classic* FM
103.7

**Welcome to the opening concert of the
24th annual 4MBS Festival of Classics.**

This year the Festival takes its theme from the great British composers and this spectacular concert features two of the epic musical works of the English repertoire. We are pleased to acknowledge the long-term support of the Brisbane City Council and Arts Queensland for the Festival which has 28 concerts in 17 venues in and around Brisbane and runs from today until 18 June.

In an unprecedented event, four of Brisbane's outstanding music ensembles join forces under Maestro Peter Luff for the opening concert in the splendour of the Brisbane City Hall. My sincere thanks to the Brisbane Chorale, Brisbane Philharmonic Orchestra, Brisbane Symphony Orchestra, Canticum Chamber Choir, chorusmaster Emily Cox, conductor Peter Luff and soloist Shaun Brown, for giving us a memorable opening for the Festival.

Gary Thorpe OAM
Artistic Director

The 4MBS Festival of Classics is
supported by the Queensland
Government through Arts Queensland



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Please turn off all mobile phones and pagers.

Programme

The Planets Op.32

Holst

- I. Mars, the Bringer of War
- II. Venus, the Bringer of Peace
- III. Mercury, the Winged Messenger
- IV. Jupiter, the Bringer of Jollity
- V. Saturn, the Bringer of Old Age
- VI. Uranus, the Magician
- VII. Neptune, the Mystic (with chorus)

Brisbane Philharmonic Orchestra
Brisbane Symphony Orchestra
Canticum Chamber Choir women's chorus
Emily Cox *chorusmaster*
Peter Luff *conductor*

INTERVAL

Belshazzar's Feast

Walton

(for mixed chorus, baritone solo and orchestra)

Shaun Brown *baritone*
Brisbane Chorale
Brisbane Philharmonic Orchestra
Brisbane Symphony Orchestra
Peter Luff *conductor*

[*Belshazzar's Feast* text pages 8-10]

Notes & Texts

Gustav Holst

(b. Cheltenham 1874; d. London 1934)

The Planets, Suite for Large Orchestra Op.32 (1914-1916)

Holst originally wanted to be a concert pianist, but was prevented from a career as a pianist by an injury to his right hand. Instead, he became a composer and respected music educator as well as a professional trombonist and a pioneer of music education for women, including as music director of the St Paul's Girl's School in western London from 1905 until his death.



His most famous work, *The Planets*, was inspired on holiday in 1913 with some fellow composers in Majorca. There he was introduced to astrology and became interested, buying texts on astrology and divining the horoscopes for his friends, one of whom, the composer Bax, suggested that he write an orchestral suite inspired by astrology.

The seven movements were composed progressively between 1914 and 1916, and premiered in a private concert in 1918. Public performances of selections of movements would occur over the next two years, but it was not until 1920 that the full suite was performed publicly. The finished work, while owing a debt to Schoenberg, Stravinsky and Rimsky-Korsakov in its brilliant use of the orchestra, is firmly original and a masterpiece of orchestral writing. The suite is scored for a very large orchestra with quadruple winds, a large brass and percussion section, a large string section, two harps and organ, and features several unusual orchestral instruments including alto flute, bass oboe and tenor tuba (euphonium), joined by a women's chorus in the final movement, Neptune.

The order of the suite is influenced by astrology, rather than astronomy, which is why there is no Earth movement; and, rather than beginning with Mercury and going further from the sun until reaching Neptune, the work begins with Mars. This structure appears to be based on the 'ruling' planet for each zodiac sign, starting with Aries, the traditional first sign of the zodiac, which is 'ruled' by Mars, but it is also a symmetric structure centred on Jupiter with pairs of contrasting movements: the malevolence of Mars against the eerie stillness of Neptune (both in unusual 5/4 metre); the serenity of Venus against the manic energy of Uranus; and the slow ponderous unfolding of Saturn against the quicksilver lightness of Mercury. Holst himself later described the suite as "mood pictures," organised in careful juxtaposition with contrasting emotional qualities".

Each movement bears a subtitle reflecting its astrological 'character', as the composer wrote:

These pieces were suggested by the astrological significance of the planets. There is no program music in them, neither have they any connection with the deities of classical

mythology bearing the same names. If any guide to the music is required, the subtitle of each piece will be found sufficient, especially if it is used in a broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial kind of rejoicing associated with religious or national festivities. Saturn brings not only physical decay, but also a vision of fulfilment. Mercury is the symbol of mind.

Mars, the Bringer of War, one of the best known movements of the suite, is based on a repeating rhythmic ostinato in 5/4 time, over which an ominous melody is intoned. The contrast between the ostinato and the melody, sets up the interval of a tritone, the “devil’s interval”, that adds to the malevolent feeling of the movement. The scoring makes heavy use of the large brass section, with a prominent euphonium solo in the march-like second section. The movement finishes with a series of dissonant chords.

Venus, the Bringer of Peace, is a complete contrast and an effective foil to the ugliness of Mars: the blaring brass is silenced, with the orchestration of this movement dominated by horns, flutes, muted strings, harp and celesta in a mood of unhurried serenity. The movement contrasts a slow 4/4 melody with a faster 3/4 melody; the two melodies are developed and contrasted in rhapsodic fashion until the movement ends in a mood of calm contentment.

Mercury, the Winged Messenger, the shortest movement, is nevertheless one of the most difficult for the orchestra to play. Corresponding to ‘thought’ in Holst’s outline for the suite, it is full of sly humour and pattering motifs while the prominent woodwind scoring and use of muted strings gives it a quicksilver softness. Holst’s love of folk tunes is evident in this movement, with a rollicking tune appearing on piccolo and solo violin and then being taken up by the full orchestra.

Jupiter, the Bringer of Jollity, is the centrepiece of the suite and vies with Mars to be the most famous movement. Beginning with shimmering upper string patterns, the lower strings and horns intone the first melody: a syncopated boisterous rhythm full of energy. A new jovial, Falstaffian melody influenced by folk music brings more energy and intensity, and a feeling of celebration. The famous central section is a hymn-like tune that grows to a noble climax. Together these two sections show the two sides of joy: the exuberant rejoicing of the outer section contrasted with the more serious, heartfelt hymn of praise of the central section. The movement comes to a boisterous conclusion.

Saturn, the Bringer of Old Age, was Holst’s favourite movement. It is perhaps less colourful than the other movements, but covers a larger emotional range. It begins bleakly with repeated flute and harp notes, under which a solemn slowly unfolding melody plays, with the double basses, the cellos, and a prominent bass oboe solo. The movement builds in intensity with a trombone solo, and then slows into a ponderous march. With every repetition of the inexorable march theme, the intensity builds to a climax and an agitated central section. Pealing tubular bells provide an unsettled moment of crisis, out of which the bittersweet final section of the movement emerges, with gentle pattering harp and flute notes as the gentle wisdom of age brings acceptance and catharsis at the end.

Uranus, the Magician, is an orchestral tour de force, a devilish scherzo. Holst’s musical sorcery has the brilliant effects of magic, but also some hints of dark power being

unleashed, with Holst exploiting the different instrumental qualities to create a range of moods – manic intensity, the grotesque, the ominous and demonic. The movement opens with a four note “magic spell” motif intoned on the brass. Statements of this motif recur throughout, taken up by various instruments with different effects including a ghostly echo of the motif played by the harp. Finally a battery of timpani strikes leads into a powerful brass statement of the “magic spell” and dissonant chords which bring the movement to a subdued end.

Neptune, the Mystic, the final movement, is eerie and ethereal; its unsettled slow 5/4 metre and layered harmonies with scintillating harps and muted strings make it seem distant yet timeless. Diaphanous celesta, harp and string arpeggios, and funereal trombones continue this contrast between static harmonies and moving textures. The second half of the movement introduces an offstage women’s chorus singing wordlessly in a veil of sound. In the final bars the orchestra falls silent leaving the chorus to repeat the final bars over and over again, slowly fading out “until the sound is lost in the distance”. Holst’s performance instructions had the chorus “placed in an adjoining room, the door of which is to be left open until the last bar of the piece, when it is to be slowly and silently closed”. To the audiences at the first premieres, this aural effect was a wondrously novel thing and was received rapturously.

Holst’s friend Vaughan Williams reflected upon the Planets: “*Holst’s music reaches into the unknown, but it never loses touch with humanity*”. Audiences ever since have agreed.

As for Pluto, it was not discovered until 1930, but Holst expressed no interest in writing an additional movement. He would die four years later, and although other composers have written ‘Pluto’ movements (as well as ‘asteroid’ movements) as additions, Holst had his posthumous vindication: in 2006 the International Astronomical Union reclassified Pluto as a dwarf planet, leaving the solar system firmly in alignment with Holst’s suite!

[Note prepared by Cameron Hough]



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Enharmonie Chamber Ensemble

cello piano, flute tenor

Allan Hall, Tertio Hogan,
with Lee Norrell & Bernard Wheaton

4MBS Festival of Classics 2017

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Adults \$26 Conc/4MBS Subs \$22
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Group bookings: contact info@enharmoniemusic.com

Sir William Turner Walton

(b. Oldham, Lancashire 1902; d. La Mortella, Ischia 1983)

***Belshazzar's Feast* Op.32**

William Walton was a chorister at Christchurch, Oxford and later an undergraduate. When he left Oxford, the eccentric Sitwell family (siblings Edith, Osbert and Sacheverell) took him under their wing. He flourished in that exhilarating artistic environment, within a couple of years making his mark as a composer with the outrageous *Façade Suite*, a combination of Edith Sitwell's poems and Walton's witty, sophisticated music.



In 1929 the BBC commissioned him to write a short choral work with fifteen or so instruments and Osbert Sitwell suggested a cantata on the Biblical story of the lavish feast given by the Babylonian king, Belshazzar. Sitwell selected and arranged biblical text from the Book of Daniel, Psalms 81 and 137, and the Book of Revelations.

By the time *Belshazzar's Feast* was finished it was no longer a 'short choral work'. It was a work of oratorio proportions, scored for huge forces – solo baritone, double chorus, semi-chorus, large orchestra with extra brass and percussion. The work was taken up by the Leeds Triennial Festival. While the Festival Chorus had considerable experience of performing large works, it was rather challenged by Walton's unfamiliar, dissonant harmony and jazzy cross-rhythms. Some of the text also caused problems, especially the word 'concubines' which some of the sopranos and altos objected to singing. However, the first performance in October 1931 conducted by Malcolm Sargent was an instant hit. The work is one of Walton's most celebrated compositions and one of the pinnacles of the twentieth century choral repertoire.

Belshazzar's Feast is certainly not a religious work, but rather a great drama based on a biblical subject – one continuous movement divided into three sections, each linked by an unaccompanied solo baritone recitative.

The first section deals with Isaiah's prophecy concerning the enslavement of the Jews, and their lament at the loss of Jerusalem. A baritone recitative begins the second section with a swaggering description of Babylon's wealth, and the choir gives a colourful portrayal of the lavish feast, with wild songs of praise to the heathen deities – the gods of gold, silver, iron, wood, stone and brass – and the outrage of the Jews at the sacrilegious use of their holy vessels. The next recitative is a dramatic and spine-chilling depiction of the writing on the wall, followed by the sudden death of Belshazzar, reinforced by a tumultuous shout from the full chorus. The final section is a mighty hymn of praise celebrating the fall of Babylon, momentarily sparing a thought for the kings and merchants of the earth who weep at the fate of Babylon the great. The work culminates in a paean of ecstatic Alleluias.

[Note: Anne Tanner]

Text of *Belshazzar's Feast*

[SECTION 1]

Chorus

Thus spake Isaiah:

Thy sons that thou shalt beget they shall be taken away
And be eunuchs in the palace of the King of Babylon.
Howl ye, howl ye, therefore: For the day of the Lord is at hand!

By the waters of Babylon, there we sat down: yea, we wept
And hanged our harps upon the willows.

For they that wasted us required of us mirth;
They that carried us away captive
Required of us a song: Sing us one of the songs of Zion.
How shall we sing the Lord's song in a strange land?

Baritone & Chorus

If I forget thee, O Jerusalem, let my right hand forget her cunning.
If I do not remember thee, let my tongue cleave to the roof of my mouth,
Yea, if I prefer not Jerusalem above my chief joy.

Chorus

By the waters of Babylon, there we sat down: yea, we wept.
O daughter of Babylon, who art to be destroyed,
Happy shall he be that taketh thy children and dasheth them against a stone,
For with violence shall that great city Babylon be thrown down
And shall be found no more at all.

[SECTION 2]

Baritone

Babylon was a great city, her merchandise was of gold and silver,
Of precious stones, of pearls, of fine linen, of purple, silk and scarlet,
All manner vessels of ivory, all manner vessels of most precious wood,
Of brass, iron and marble, cinnamon, odours and ointments,
Of frankincense, wine and oil,
Fine flour, wheat and beasts, sheep, horses, chariots, slaves,
And the souls of men.

Chorus

In Babylon Belshazzar the King made a great feast,
Made a feast to a thousand of his lords,
And drank wine before the thousand.
Belshazzar, whiles he tasted the wine, commanded us to bring the gold and silver vessels:

Yea! the golden vessels, which his father, Nebuchadnezzar, had taken out of the temple that was in Jerusalem.

He commanded us to bring the golden vessels of the temple of the house of God,
That the King, his Princes, his wives, and his concubines might drink therein.

Then the King commanded us: Bring ye the cornet, flute, sackbut, psaltery,
And all kinds of music: they drank wine again, yea! drank from the sacred vessels.
And then spake the King:

Baritone & Chorus

Praise ye

The God of Gold

Praise ye

The God of Silver

Praise ye

The God of Iron

Praise ye

The God of Wood

Praise ye

The God of Stone

Praise ye

The God of Brass

Praise ye the Gods.

Chorus

Thus in Babylon, the mighty city, Belshazzar the King made a great feast,
Made a feast to a thousand of his lords, and drank wine before the thousand.
Belshazzar, whiles he tasted the wine, commanded us to bring the gold and silver vessels

That his Princes, his wives, and his concubines might rejoice and drink therein.
After they had praised their strange gods, the idols and the devils, false gods who
can neither see nor hear,

Called they for the timbrel and the pleasant harp to extol the glory of the King.

Then they pledged the King before the people,

Crying, Thou, O King, art King of Kings: O King, live for ever...

[SECTION 3]

Baritone & Chorus

And in that same hour, as they feasted came forth fingers of a man's hand
And the King saw the part of the hand that wrote.

And this was the writing that was written:

'MENE, MENE TEKEL UPHARSIN'

'THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING'.

In that night was Belshazzar the King slain and his Kingdom divided.

Chorus

Then sing aloud to God our strength: Make a joyful noise unto the God of Jacob.
Take a psalm, bring hither the timbrel, blow up the trumpet in the new moon,
Blow up the trumpet in Zion, for Babylon the Great is fallen.

Alleluia!

Then sing aloud to God our strength: Make a joyful noise unto the God of Jacob.
While the Kings of the Earth lament and the merchants of the Earth
Weep, wail and rend their raiment.

They cry, Alas, Alas, that great city, in one hour is her judgement come.

The trumpeters and pipers are silent and the harpers have ceased to harp
And the light of a candle shall shine no more.

Then sing aloud to God our strength:

Make a joyful noise unto the God unto the God of Jacob.

For Babylon the Great is fallen.

Alleluia!

[Text selected from Biblical sources by Osbert Sitwell]



William Walton and La Mortella Trust

We gratefully acknowledge a financial contribution from the 'William and La Mortella Trust' in support our performance of *Belshazzar's Feast*. The Trust was established by the composer's wife, Argentinian born Lady Susana Walton.

The Waltons came to the island of Ischia near Naples shortly after their marriage in 1949 and bought the property La Mortella. There, for the next 50 years, Lady Walton developed magnificent gardens that spread over 2 hectares. Widowed in 1983, she opened the gardens to the public in 1991. At the same time she created two foundations, the William Walton Trust in England, and the Fondazione William Walton e La Mortella in Italy, with the aim of promoting the music of her late husband, encouraging the love and knowledge of music, and preserving the gardens. Lady Susana died in Ischia in 2010.

The William Walton Trust in the United Kingdom plays an active role in running arts education projects and supporting the promotion of British music. The Trust supports the promotion of Walton's music throughout the world, by offering advice, information and marketing support, and by ensuring that particularly the less established Walton works are accessible to the widest possible audience. The Italian Walton Fondazione is responsible for running the house, gardens, masterclasses and performances on Ischia.

Artists

Peter Luff *conductor*

Peter Luff is an Associate Professor and Deputy Director (Performance and Engagement) at Queensland Conservatorium Griffith University (QCGU). He holds the position of Associate Principal Horn with the Queensland Symphony Orchestra.

In 1987, after completing his Bachelor of Music in Performance at Adelaide University's Elder Conservatorium, Peter moved to Brisbane to join the Horn section of the Queensland Symphony Orchestra. He has since completed a Master of Music degree in conducting at Queensland Conservatorium Griffith University and continues to pursue a busy career performing, teaching and conducting.



Peter has conducted many ensembles and orchestras nationally and internationally, including the Queensland Symphony Orchestra, Tasmanian Symphony Orchestra's Brass Ensemble, Bangalow Festival Orchestra, Macgregor Summer School Symphony Orchestra, Queensland Conservatorium Symphony Orchestra, Wind Orchestra and Brass Ensemble.

As a professional horn player Peter has performed with orchestras and ensembles all over the world, including the Sydney Symphony, Melbourne Symphony Orchestra, Australian Chamber Orchestra, Adelaide Symphony Orchestra, West Australian Symphony Orchestra and Hong Kong Philharmonic. He was also a founding member and solo horn of the internationally acclaimed chamber ensemble, Southern Cross Soloists.

Peter is in great demand as a horn teacher. Many of his horn graduates have secured permanent playing positions in national and international professional symphony orchestras. He has tutored for the Australian Youth Orchestra, Queensland Youth Orchestra, Australian National Academy of Music, University of Arkansas (USA), Korean National University and Shandong University (China). Peter currently lectures in Horn and Brass Studies at Queensland Conservatorium Griffith University.

Shaun Brown *baritone*



Australian baritone Shaun Brown has worked and studied in England, Germany, Italy and the United States of America where he is currently completing a Doctorate of Musical Arts at the University of North Texas. His professional operatic repertoire includes the major baritone roles in *Così fan tutte*, *La fanciulla del West*, *The Merry Widow*, *Billy Budd*, *Don Giovanni*, *Otello*, *Rigoletto*, *La bohème*, *L'elisir d'amore*, *Carmen*, *Le nozze di Figaro*, *Romeo et Juliette*, *Il Barbiere di Siviglia*, and *Die Fledermaus*. Internationally, Shaun has sung in Opéra de Lyon's production of *The Lindbergh Flight* at the New Zealand International Arts Festival and has performed in New York at the Center for Contemporary Opera in works by Jake Heggie.

He has also appeared to acclaim as a soloist in concert repertoire including Britten's *War Requiem*, Brahms' *Ein deutsches Requiem*, Bach's *St Matthew Passion*, Handel's *Messiah*, Fauré's *Requiem*, and Mendelssohn's *Elijah*. In high demand as an adjudicator for vocal and choral competitions and Eisteddfods, Shaun also holds a position as an examiner for the Australian Music Education Board. Shaun is currently employed in the positions of Vocal Lecturer, Stagecraft Lecturer and Aural Studies Lecturer at the University of Queensland. Forthcoming engagements include roles in *Les Pêcheurs de perles*, *Ruddigore*, *The Merry Widow* and a new radio opera by Dr Eve Klein.

Emily Cox *conductor*



Known for sensitive, authoritative musical interpretations and inspirational conducting, Emily Cox is one of Australia's leading choral musicians, exploring diverse and challenging repertoire in her varied roles as conductor and chorusmaster. Specialising in the performance of choral/symphonic repertoire and virtuosic chamber choral repertoire, she has been Music Director of Brisbane Chorale since 2003, and is founding Music Director of Canticum Chamber Choir.

Emily has conducted a diverse range of large-scale works including Bach *St John Passion* and *Christmas Oratorio*, Mendelssohn *Elijah*, Brahms *Ein deutsches Requiem* (two-piano version), Monteverdi *Vespers*, Walton *Belshazzar's Feast*, Beethoven *Mass in C*, Mozart *Mass in c minor*, Orff *Carmina Burana*, Stravinsky *Les Noces*, Elgar *The Dream of Gerontius*, Vaughan Williams *A Sea Symphony*, Fauré *Requiem*, Rachmaninov *Vespers*, and Pärt *Passio*.

American born and educated, Emily studied at the Queensland Conservatorium and in Europe with renowned conductors. Musical highlights of recent years include conducting the QSO's 2015 performance of Handel's *Messiah* with Brisbane Chorale, her role as Chorusmaster of the Brisbane Mahler Chorus in the Helpmann Award-nominated performance of *Mahler's Symphony No. 2* with Hamburg Philharmonic Orchestra under Simone Young, and her leadership of Canticum in *Brisbane Baroque* 2015 and in 2016 as Music Director of the acclaimed production "Women of the Pietà". Emily's innovative programming, and her reputation as a creative musical collaborator and dynamic interpreter of music from the renaissance to the present day, place her in demand by professional arts companies and festivals.



Canticum Chamber Choir

Music Director: Emily Cox

Canticum Chamber Choir was founded in 1995 by Emily Cox to explore wide-ranging and significant choral repertoire. It aims to present choral music from the Renaissance through to the present day, all at the highest standard. World, Australian and Queensland premieres are hallmarks of the ensemble's

repertoire, and Canticum values working with local composers.

Canticum's members are a diverse group who share a passion for the musical aims of the ensemble and bring to it a high level of musical experience and expertise. Canticum has been enriched by numerous collaborations with Queensland's premier artistic bodies including the QSO, Queensland Youth Symphony, Queensland Ballet, Brisbane Festival, Queensland Music Festival and, most recently, the highly acclaimed festival, Brisbane Baroque. Another highlight was its invitation to perform in Japan at the World Symposium on Choral Music in 2005. The ensemble looks forward to performing with baroque specialist, conductor Erin Helyard in QSO's annual presentation of Handel's *Messiah* in December 2017.

With an ever-expanding world of music to explore, Canticum strives to offer high quality choral performances in Brisbane and further afield, providing audiences with inspiring and memorable musical experiences. In 2016, Canticum released the CD recording *Luminescence* featuring 20th and 21st century choral music on the theme of light. www.canticum.org.au

Canticum singers for *The Planets*

Sopranos

Amanda Acutt, Sally Camuglia-May, Tina Carter, Petrina Collingwood, Leanne Coombe, Rhelma Evans, Kat Fellows, Phoebe Kearey, Libby Schmidt, Anne Tanner

Altos

Rebecca Axelson, Celia Canning, Katherine Munro, Rosie Perkins, Penny Webb



Music Director Emily Cox
Accompanist Justine Favell
Patron Dr Roy Wales

Brisbane Chorale, a symphonic choir of over 100 voices, has been under the leadership of Emily Cox since 2003. It is an independent performing organisation but has a close relationship with the Queensland Conservatorium, Griffith University, as it has since it was formed in 1983 by Dr Roy Wales, then Director of the Conservatorium.

The Chorale has a reputation for outstanding choral performance. It collaborates with major orchestras, choirs and performance organisations. Its repertoire is broad and extensive, with performances including great choral works of the past and 20th century works. There have been Queensland and Australian premières, as well as world premières, including the 2011 performance of Kats-Chernin's *Symphonia Eluvium*, a reflection on the Queensland floods. The Chorale has participated regularly in the 4MBS Festival of Classics, with recent memorable performances of Verdi's *Requiem*, Elgar's *The Dream of Gerontius* and Rachmaninov's *The Bells*.

The Chorale has sung in staged productions and events such as the Queensland Ballet's 1989 season of *Carmina Burana*, the Australian première of the rock musical *Chess*, "Lord of the Rings – Fellowship of the Ring" (original score performed live with film), and the "Dr Who Spectacular" in 2015 at Brisbane Entertainment Centre. It has commissioned works from Australian composers and recorded works for Move Records and ABC Classics.

For over two decades the Chorale has performed in the Queensland Performing Arts Trust's 'Spirit of Christmas' concerts and has collaborated over the years with Queensland Youth Symphony. The Chorale was privileged to be the host choir, coordinating a large choral force for a performance of the Berlioz *Te Deum* in August last year, celebrating the 50th anniversary of QYS and its founder and conductor John Curro.

For information about Chorale concerts and audition processes
please see the website: www.brisbanechorale.org.au

In May last year the Chorale was delighted to receive a Brisbane City Council History Grant to publish its history, with Peter Roennfeldt engaged for the project which is nearing completion.

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Brisbane Chorale Singers

Sopranos

Glenise Berry, Rachael Bloomer, Rachel Bond, Helyn Brockman, Tina Carter, Tracy Carthew, Linda Chen, Leanne Coombe, Barbara Crellin, Jessica Ferguson, Ruth Gabriel, Diana Grima, Lindsay Hope, Barbara Howarth, Catherine Hunter, Jenny Irvine, Naomi Klazinga, Amy Korshmin, Wendy Low, Sylvia MacDonald, Sandra Nissen, Mary Parker, Diane Powell, Debbie Price, Joanne Rynja, Libby Schmidt, Anita Stehbens, Anne Tanner, Marijke Taylor, Virna Trout, Jeni Young, Larissa Zavialov

Altos

Joan Amorsen, Louise Baldwin, Jeanette Carroll, Maria Chappell, Elene Claire, Melissa Cloake, Ruth Cox, Julia Crombie, Gillian Eastgate, Mary Hartley, Lynn Haughey, Laurie Jacobson, Stephanie Johnson, Janet Lee, Katherine Munro, Frances Owen, Karen Pedley, Lyn Stern, Noelene Stock, Flo Wadley, Helen Walker, Penny Webb, Louise Wilson

Tenors

Jill Anderson, Ian Clarkson, Bill Colbrahams, Alan Ereaut, Troy Fonopo, Chris Hall, Warren Ham, Paul Kennedy, Stephen Kershaw, David Keyt, Murray Massey, Sven Roehrs, John Yeh

Basses

Michael Browne, Tom Cleary, Colin Galbraith, Ian Graham, Max Hay, Peter Helmstedt, Lionel Hudson, Lindsay Johnson, Peter Kennedy, Ben Klazinga, Robin Kleinschmidt, Geoffrey Lomas, James McKeon, Donald Murray, Graham Nielson, Alex Ogle, Toni Reverter-Gomez, Eddie Smith, Ian Symes, Colin Taylor, Pelu Veikoso, David Webster, John Whitehouse

Brisbane Chorale 2017 – Forthcoming Concerts

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| Thursday 31 August, 7.30pm Brisbane City Hall | (Not) The Last Night of the Proms – Rachael Durkin sop, Queensland Symphony Orchestra, Kenneth Kiesler conductor |
| Saturday 7 October, 3pm St Paul's Anglican Church, Ipswich | 'Cathedral Echoes' – Glorious music in a glorious space. Works by Vaughan Williams, Barber, Parry, Ešenvalds and more, with guest choir: Blackstone-Ipswich Cambrian Choir (conductor David Webster), Christopher Wrench organ, Emily Cox conductor |
| Sunday 15 October, 2pm St John's Cathedral | |
| Sunday 3 December, 3pm Old Museum Concert Hall, Bowen Hills | 'Christmas Around the World' – A multicultural celebration of Christmas joy. A wonderful afternoon of music for the whole family with community singing and guest choirs, Christopher Wrench organ, Emily Cox conductor |



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. 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.

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.

BPO 2017 – Forthcoming Concerts

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| Sunday 23 July, 3pm Old Museum Concert Hall, Bowen Hills | “Pictures at an Exhibition & Bolero” – music by Borodin, Ravel, Mussorgsky & Lisa Cheney (<i>Concerto for Flute</i> – world première with soloist: Jonathan Henderson) Conductor: Michael Keen |
| Sunday 26 November, 3pm Old Museum Concert Hall, Bowen Hills | “Arias at the Old Museum” – featuring arias, duets, songs & orchestral interludes from well-loved operas. Soloists: TBA (winners of the 2017 BPO Concerto Competition) Conductor: Nicholas Cleobury |



Patrons: Dr John & Mrs Anne Forbes; Professor Robert & Mrs Lynette Milns
Music Director and Founding Conductor: Antoni Bonetti

Brisbane Symphony Orchestra (BSO), formerly Brisbane Sinfonia, was formed in 1990 in response to the need for a community orchestra of professional performance standard. Members of the orchestra are drawn from all walks of life including medical specialists, lawyers and professional musicians engaged in music education. The orchestra has had marked success, due in great measure to the efforts of founding conductor and artistic director, Antoni Bonetti.

BSO's annual concert program provides an entertaining array of standard orchestral repertoire from baroque to contemporary. The orchestra has also commissioned works by Australian composers Robert Davidson and Paul-Antoni Bonetti. BSO currently performs up to eight concerts per year in Brisbane and regional centres in South-East Queensland.

The orchestra works regularly with international and Australian soloists and conductors, including John Curro, Peter Luff, Charles Castleman, Simon Tedeschi, and Brendan Joyce. Soloists are also drawn from the ranks of the orchestra. BSO often combines with other music ensembles including Topology, Youth Orchestra of St Peters Lutheran College and various Queensland choirs. The orchestra often performs symphonies of Mahler, Beethoven, Dvořák to name a few and performs Australian composers such as Carl Vine and Graham Koehne. BSO concerts are regularly recorded and broadcast by 4MBS. BSO has released 10 CDs and a DVD, spanning performances from 1990-2016.

Email: admin@brisbanesymphony.com.au
www.brisbanesymphony.org.au

BSO 2017 – Forthcoming Concerts

| | |
|---|--|
| Sunday 10 September, 3pm Lake Kawana Community Centre Sunday 17 September, 3pm Marist College Ashgrove TBC | “Mozart and Mahler” – programme includes Mozart <i>Piano Concerto No.22 K.482</i> ; Mahler <i>Symphony No.4</i> . Soloists: Suzanna Hlinka piano, Anna Stephens soprano |
| Sunday 19 November, 3pm Lake Kawana Community Centre Sunday 26 November, 3pm Marist College Ashgrove or St Aiden's TBC | “Dvořák Cello Concerto” – programme includes Nielsen <i>Symphony No 1</i> ; Dvořák <i>Cello concerto OP.104</i> . Soloist: Patrick Murphy cello |

Orchestra Players – *The Planets*

Flute

Jo Lagerlow*
Tara Neal

Piccolo

Kylie Moorhouse*
Lucia González

Alto Flute

Lucia González*

Oboe

Gabrielle Knight*
Jaye Guerra

Cor Anglais

Frances Brodie*

Bass Oboe

Anton Rayner*

Clarinet

Gavin Rebetzke*
Daniel Sullivan
Ruth Bonetti

Bass Clarinet

Melissa Baldwin*

Bassoon

Jo-ann Downes*
Angela Cook
Patricia Brennan

Contrabassoon

Carl Bryant*

Horn

Karina Bryer*
Emma Holden
Melanie Taylor
Janine Boothroyd
Damien Berglas
Joyce Shek
Laura Guiton

Trumpet

Michael Mackay*
Chris Baldwin
Pip Harden
Courtney Oxenford

Trombone

Craig Kennedy*
Fred Cassard

Bass Trombone

Mathew White*

Euphonium

Nicholas Whatling*

Tuba

Georgia Mannell*

Timpani

Michael Stegeman*
Jenny Gribbin

Percussion

Steven Bryer*
Lucie Allcock

Harp

John Connolly*
Janita Billingham

Celesta

Julian Wade*

Organ

Christopher Wrench*

Violin I

Cameron Hough*
(Concertmaster)
Megan Arends*
Fiona Willams*
Amy Phillips
André Allavena
Danielle Langston
Frank Fodor
Graham Simpson
Hwee Sin Chong
Ingrid Rochet
Jonathan Ward
Karen Blair
Keith Gambling
Kylie Lundqvist
Richard Clegg
Tertia Hogan

Violin 2

Chris Thomas*
Yvette McKinnon*
Adrian Hogan
Ailsa Hankinson
Anna Jenkins
Antoni Bonetti
Camilla Harvey
Hannah Baker
Jorge Al Gindi
Josh Bonesso
Josh Kang
Julia Guppy
Lauren Jones

Murari Campbell

Rachel Neale
Rebecca Blackburne
Rebecca Johnson
Ryan Smith
Tatiana Murasheva

Viola

Bronwyn Gibbs*
Catherine Erbacher*
Adrian Wallace
Callula Killingly
Damien Thomson
Daniel Tipping
Felicity Rynn
Greg Thompson
Jenny Waanders
John Hemming
John McGrath
Kathryn Bishop
Katrina Greenwood
Micha Jackson
Teegan Dowdell
Tegan Alford
Tim Butcher

Cello

Mathilde Vlieg*
Adam Hoey
Angela Lai
Donald Backstrom
Emma Kreis
Gabriel Dumitru
Lindy Hunter
Lynne Backstrom
Olivia Stanton
Ollie Holmes
Philip Pollett
Rose Hoffmann
Sara Waak

Bass

Bernadette Hawkins*
Angela Jaeschke
Cameron Bryer
Georgia Lloyd
Harry Mulhall
Jeremy Thomson
Katryn Strong
Mike Watson
Rowena Steele
Steve Dunn

Orchestra Players – *Belshazzar's Feast*

Flute

Tara Neal*
Kylie Moorhouse

Piccolo

Lucía Gonzáles*

Oboe

Frances Brodie*
Emily Salonen

Clarinet

Daniel Sullivan*

E Flat Clarinet

Gavin Rebetzke*

Bass Clarinet

Melissa Baldwin*

Bassoon

Patricia Brennan*
Carl Bryant

Contrabassoon

Angela Cook*

Alto Saxophone

Tony Bryer*

Horn

Melanie Taylor*
Laura Guiton
Karina Bryer
Damien Berglas
Janine Boothroyd

Trumpet

Pip Harden*
Chris Baldwin
Ebony Westwood

Trombone

Nicholas Whatling*
Fred Cassard

Bass Trombone

Mathew White*

Tuba

Michael Sterzinger*

Offstage brass*

Players courtesy of
Griffith University
Queensland Conservatorium

Timpani

Michael Stegeman*

Percussion

Jenny Gribbin*
Steven Bryer
Lucie Allcock

Harp

Janita Billingham*
John Connolly

Organ

Christopher Wrench*

Violin I

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Hannah Baker
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Josh Kang
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Lauren Jones
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Rebecca Johnson
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Katryn Strong
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Rowena Steele
Steve Dunn

Brisbane Philharmonic Orchestra

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Debbie Price – flowers for artists

Lake Kawana Community Centre

Epicure at City Hall

Staging Connections – lighting

Front of house staff & programme sellers

David Spearritt – recording

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Anne Tanner – programme content & layout



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