



**CELEBRATING  
VIENNA**  
2015 SEASON / METRO #2

SUNDAY 24 MAY 2015 3PM  
OLD MUSEUM CONCERT HALL

# CONCERT PROGRAM

## JOHANN STRAUSS

Overture to  
Die Fledermaus

## HAYDN

Trumpet concerto  
in E flat  
John Coulton - trumpet

## INTERVAL

## MAHLER

Symphony No.5  
in C sharp minor

# BRISBANE PHILHARMONIC ORCHESTRA



## VIOLIN 1

Cameron Hough\*  
(Concertmaster)  
Katharina Bernard  
Yvette McKinnon  
Nawras Al-Freh  
Peter Nicholls  
Keith Gambling  
Weiwei Huang  
Tony Lam  
Nathaniel Chin  
Dan Lopez

## VIOLIN 2

Amy Phillips\*  
Amanda Lugton  
Anna Jenkins  
Camilla Harvey  
Chris Cockerill  
Lauren Jones  
Louise Cottone  
Matt Hesse  
Richard Clegg  
Sarah-Rose Lind  
Tessa Lao  
Rosie Gibson  
Ailsa Nicholson

## VIOLA

Sarah Parrish\*\*  
Brendan Crosby  
Emily Dickenson  
Jennifer Waanders  
Katrina Greenwood  
Stefanie Brandon  
Teena Sullivan  
Tegan Alford

## CELLO

Helen Dolden\*  
Alex McPherson  
Edward Brackin  
Gabriel Dumitru  
Georgia Shine  
Mathilde Vlieg  
Peter Williams  
David Miller  
Tamara Cheung

## BASS

Samuel Dickenson\*  
Amelia Grimmer  
Jack Clegg  
Samuel Nock  
Thomas Arnold

## FLUTE

Jo Lagerlow\*  
Jessica Hitchcock\*  
Emily Smith

## PICCOLO

Cassie Slater

## OBOE

Gabrielle Knight\*  
Justin Lam

## COR ANGLAIS

Kathleen Winter

## CLARINET

Daniel Sullivan\*  
Kendal Alderman

## BASS / E FLAT CLARINET

Michael Thrum

## BASSOON

Charly McIntyre\*\*

## HORN

Melanie Taylor\*  
Tobias Hill  
Andrew Kopittke  
Jackson Lyle  
Joumanna Haddad  
Jessica Goodrich

## TRUMPET

Tamaryn Heck\*\*  
Dani Rich  
Unnah Leitner  
Patrick McKochie

## TROMBONE

Chris Thomson\*  
Nicolas Thomson

## BASS TROMBONE

Jake Mirabito\*

## TUBA

Michael Sterzinger\*

## PERCUSSION

Kerry Vann\*  
Jennifer Rumbell  
Jenny Gribbin  
Nicole Atkinson  
Shaylee Rafter

## HARP

John Connolly\*

\*denotes principal

\*\*denotes acting principal



## Conductor 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.



## Soloist JOHN COULTON

John Coulton has worldwide experience as a professional Trumpeter, concert and recording artist.

His playing features on numerous recordings made for radio and television, and was even featured in the 2000 Olympic Games in Sydney. His latest recordings *Sounds of Splendour* (Brass Classics label) and *Sounds of Grandeur* (Tubicum Records) feature music for trumpet and organ with David Dunnett from Norwich Cathedral. John's newest release, *Jazz Standards* features a selection of popular tunes from the jazz repertoire accompanied by an outstanding trio of international musicians.

As an orchestral musician, he's performed and toured with some of the world's finest musicians, conductors, orchestras and ensembles. Some of these include the Malaysian Philharmonic, Sydney Symphony, Hamburg Philharmonic, Symphony Orchestra of India, Australian Ballet Company, Bolshoi Ballet Company, London Concert Orchestra and the Philharmonia. As soloist with orchestra, John has performed the majority of the trumpet repertoire including the concerti of Vivaldi, Haydn,

Hummel, Arutunian, Neruda, Malcolm Arnold and the 2nd Brandenburg Concerto by J.S. Bach.

His career also features a performance of the Shostakovich Concerto for Piano and Trumpet with Nikolai Demidenko at the British Proms and a solo recital at the 2010 International Trumpet Guild Conference in Sydney. John has performed numerous times for Her Majesty the Queen and other members of the British Royal Family including the Royal Maundy Ceremony and a once in a lifetime trip to Buckingham Palace.

Since returning to Australia in early 2012, John is very much in demand as a soloist, orchestral musician with the Queensland Symphony Orchestra and a popular mainstay of the bustling music scene of south east Queensland.

John Coulton is sponsored by Taylor Trumpets.

# 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 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 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

Johann Strauss II (1825-1899)

## *Overture to Die Fledermaus* (1874)

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Vienna is a city of music, and Strauss was its “Waltz King”, a quintessential part of Vienna society during the long reign of Emperor Franz Josef in the second half of the 19th century, where Vienna transformed into a golden city of “wine, women and song”.

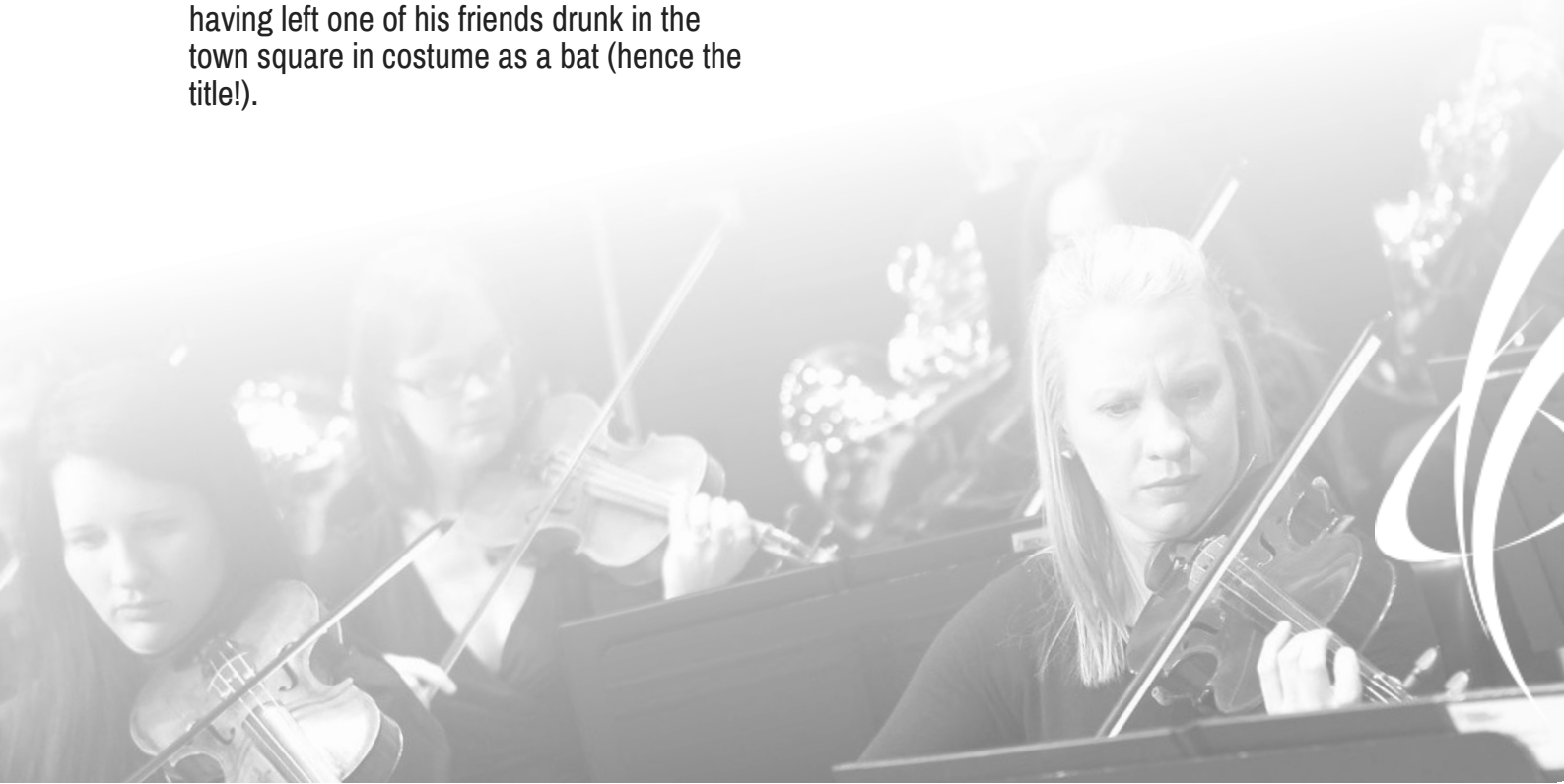
Strauss is well-known to modern audiences for his many famous waltzes and polkas (essential fare for the famous Vienna New Year's Concert every year), but he also had success writing several operettas (a lighter form of opera featuring dialogue between songs; the ancestor to the modern musical), of which the most famous is *Die Fledermaus* (The Bat).

As with many operettas the plot is light-hearted (and full of mistaken identities and tricks), with the central plot being the elaborate practical joke played on the main character, Eisenstein, as payback for his having left one of his friends drunk in the town square in costume as a bat (hence the title!).

Fledermaus is one of the most popular operettas, and will be performed at this year's *Opera at Jimbour* as part of the Queensland Music Festival in July, with BPO proudly accompanying Opera QLD to bring *Fledermaus* to life for an audience of thousands.

The overture is frequently heard as a separate concert piece. As with many operetta overtures, it's a bit of a musical potpourri of tunes from the operetta - beginning with an energetic main theme full of fizz and energy, as if evoking the popping of champagne corks (setting the stage for the often-drunken antics that will follow), which recurs throughout the overture, tying it together in a kind of loose rondo structure.

The second theme is a slowed down version of the main theme, over a pulsing accompaniment of bassoon and viola, before the energy returns with a second statement of the main theme. A slower passage, with bell chimes and brass chords, leads into a lilting theme which is later reused in the Act III finale.



After a brief pause, a scurrying series of notes builds in intensity (and speed!), and after a brief (drunken?) hiccup, a preview of the famous *Fledermaus Waltz* (so popular it was applauded in the middle of the overture during the premiere!). The following section is slightly-melancholy, quoting from the heroine Rosalinde's song "So I must stay alone" as she laments being separated from Eisenstein, but things quickly turn light-hearted again, with a jaunty polka that speeds up and turns into a return of the main theme.

The remainder of the overture brings back some of the themes already heard, and then finishes with a brilliant coda with scurrying melodies and finally a big barrage of chords to start the operetta with a bang!

## Joseph Haydn (1732-1809)

### *Trumpet Concerto in E flat (1796)*

.....

In the 1790s, Haydn was at the peak of his career, feted in Vienna as the greatest living composer (after Mozart's untimely death; the young Beethoven was Haydn's pupil and had yet to leave his mark on the musical establishment), and also immensely popular in London.

No longer constrained to spend all his time out in the countryside at the estates of his employers, the Princes of Esterhazy, he could live in comfort in Vienna and travel to London. These happy years produced some of his best music - his final set of "London" symphonies, his great late string quartets, the oratorio *The Creation*, and the Trumpet Concerto.

In the Baroque period, composers such as Bach and Vivaldi had written many concertos for the 'natural' trumpet, which had no keys or valves. These instruments could only play a limited series of notes, and could only really play melodies very high in

the instrument's range, placing intense demands on the player. Even today, trumpeters treat Bach's Brandenburg Concerto No.2 with respect!

However, in the 1790s Haydn's friend Anton Weidinger produced a keyed trumpet, which allowed the instrument to play melodically across its entire range. Haydn's concerto was one of the first works written for this new keyed trumpet, and it shows off the versatility of the instrument by having the solo part play some melodies in low registers, which would have hitherto been impossible.

Unfortunately, the tone quality of the keyed quality was inferior to the 'natural' trumpet, and so the keyed trumpet died out until the modern trumpet was invented in the 1830s, which uses valves instead of keys - but it retains the keyed trumpet's agility and versatility. Alas, the audiences of the 1830s viewed "Papa" Haydn's music as old-fashioned, and extraordinarily the Trumpet Concerto was not played again until the 20th century, where it quickly became one of the most popular brass concertos, as well as one of the most popular of Haydn's concertos for any instrument.

The trumpet concerto, although fairly short (15 minutes all up), calls for a large orchestra (for the time), with pairs of flutes, oboes, bassoons, horns, (orchestral) trumpets and timpani as well as strings. The key of E flat typically is used for noble, expansive music, and Haydn doesn't disappoint, with the opening movement full of fanfares and virtuosic passages, with the orchestral trumpets, horns and timpani joining together to provide some "fire" for the slightly old-fashioned dotted rhythms, a bit of a nod to the Baroque history of the trumpet concerto.

The solo part enters with a smooth melody in the low register, as if highlighting how different the new instrument was from the old instrument, with the soloist called upon to play chromatic passages and legato melodies as well as more-virtuosic



# PROGRAM NOTES (CONT.)

flourishes. Haydn uses the winds and brass mainly in the tutti passages, although there is a fair bit of interplay between the soloist and the upper instruments (violins, flutes and oboes). The customary cadenza at the close of the movement provides the soloist another opportunity to display the agility of the modern trumpet.

The second movement has a gently-rocking, lullaby-like character, an elegant and warm respite between the extrovert outer movements. In the Baroque period, it was common in a trumpet concerto for the soloist to sit out the slow movement - the instrument really wasn't suited for playing expansive, legato melodies. The contrast in Haydn's concerto couldn't be greater - the trumpet soloist playing almost exclusively legato melodies throughout the movement. No doubt contemporary audiences were shocked by the new instrument's ability to play quiet, lyrical passages!

The famous third movement is a perky sonata-rondo, with the soft initial iteration of the theme leading into a majestic orchestral tutti with horns and timpani providing fanfares. The movement is quite virtuosic, with rapid sequences of notes and trills showing off the agility of both the soloist and orchestra. After several contrasting episodes (with changes of instrumentation

and character, with first flute, then bassoon then horns showcased alongside the soloist), in the final coda the character first turns slightly wistful, and then just when it feels like the movement is going to end subdued, the mood returns triumphant with a final set of fanfares and the closing chords.

## Gustav Mahler (1860-1911) *Symphony No.5 in C sharp minor* (1901/1902)

.....

At the turn of the 20th Century, Mahler was at the peak of his powers. He was an immensely successful conductor, being simultaneously director of the Vienna State Opera as well as the chief conductor of the Vienna Philharmonic Orchestra, and as a composer he had achieved some success (particularly with the Second and Third Symphonies). In private life he was courting the beautiful Alma Schindler; they would be married in early 1902 and have their first child by the end of the year.



With such busy professional engagements throughout the year, it was Mahler's custom to only compose over his summer breaks, and he had a series of composing huts built in the Austrian mountains in which his greatest works were written. In 1901 he moved into a new hut, near the village of Maiernigg, and it was here that the Fifth through Eighth symphonies were composed, during a life "almost inhuman in its purity" and simplicity, as recalled by Alma.

The new location marked a change in compositional style for Mahler as well - the Fifth Symphony was the first major work of his "middle period", where the song-like character of his earlier works picks up extra 'embroidery' in the form of extensive use of counterpoint, influenced by his study of the complete works of Bach. His picturesque early symphonies included extensive quotes from various of Mahler's settings of *Das Knaben Wunderhorn* - a collection of German folk tales about a boy's magical horn, with the Second through Fourth symphonies actually featuring vocalists. In the Fifth Symphony, Mahler manages to restrict himself to just one quotation from a *Wunderhorn* song, and a purely instrumental palette, calling for a large orchestra with quadruple winds and trumpets and six horns.

Although commonly described as being in C sharp minor, the symphony finishes in D major, and it's better viewed as a symphony "starting in C sharp minor" rather than a symphony "in" C sharp minor! Mahler himself said "to avoid misunderstandings the key should best be omitted". In three parts (but in five movements!) the structure of the symphony is also somewhat unusual - the first and third parts both consist of a slow movement as an introduction to a fast movement, punctuated by an extended central scherzo.

It may seem strange that a composer at the top of his career, having just turned 40, become married and become a father and with the directorship of two of the greatest arts organisations in the world should write a piece starting with an ominous funeral march, but Mahler's music is never

straightforward and always comes with a heavy dose of irony and ambiguity. Even in the midst of success he could not ignore the nascent tragedy in life.

Part of this comes from Mahler's own childhood - the son of an innkeeper, he grew up seeing tragedy and celebration inescapably mingled together, leading to a lifelong preoccupation with death and morbidity. Several of his siblings died in childhood, and the sight of small coffins being carried out of the inn while the revelries inside continued on stayed with him for life. Not for nothing was his first childhood composition a funeral march and polka!

Mortality would no doubt have been occupying Mahler's thoughts in 1901 - he had suffered a serious haemorrhage earlier that year (coming within an hour of bleeding to death, according to his doctors) and he had spent much of the year recuperating. He started composing texts based on Rückert's *Kindertotenlieder* (Songs for the Death of Children), and some of these *Kindertotenlieder* songs are alluded to in the symphony.

Another factor is that although Mahler was successful, he was not without difficulties - Vienna was a rather anti-Semitic city at the time, with the city's mayor being virulently anti-Semitic, later culminating in a public campaign to have Mahler removed; while his time at the State Opera was marked by frequent struggles between Mahler and artists and administration.

And yet for all the melancholy and morbidity in the opening of the Fifth Symphony, it ends with such joy, such optimism, leading to a description of the symphony as a whole as being a "funeral march to joy". Part of this is perhaps autobiographical (a feature shared with the First and Second Symphonies) - the movements can be viewed as a trajectory of success following from initial despair and anger, with love mediating the way from struggle to success - but unlike the earlier symphonies with their explicit programmes, the Fifth has a kind of "internal" intrinsic narrative.



## PROGRAM NOTES (CONT.)

The famous solo trumpet fanfare opening of the symphony begins a solemn funeral march, with the characteristic three note triplet upbeat phrase (reminiscent of Beethoven's 'fate' motif from his own Fifth Symphony) growing into music of a violent and frightening intensity. This first march subject is contrasted with a smoother, melancholy chorale-like melody played initially by strings. The march and chorale themes are then presented again in succession (with some variations in instrumentation, mood and colour), and a major-key episode brings some momentary relief, but despair returns with another return of the opening fanfare.

The trio section that follows is a sudden, vehement contrast - marked to be played "passionate and wild", and bringing in a wailing melody (in triplets, contrasting the dotted duple rhythms of the march and chorale) played initially by trumpets to a pulsing accompaniment of lower brass and offset by frenetic string countermelodies with impassioned torrents of notes. This section includes an allusion to one of the Kindertotenlieder songs, a setting of the bitter greeting of the writer to the first sunrise after the death of his child.

A slightly-more expansive, perhaps even noble, version of the 'wailing' theme provides some temporary optimism, but then the music subsides in ominous rumbling, and the trumpet fanfare returns, joined by the full forces of the brass section in a dark and tormented ending, with mournful tuba providing the transition into another, more-austere version of the chorale theme led by flutes.

The remainder of the movement has a return of the march and chorale music, but generally in a more-subdued, emotionally-drained presentation, as if the passion of the central section has exhausted the composer (and orchestra!). A second trio section, introduced by a mysterious version of the fanfare on timpani, foreshadows some of the impassioned anger of the second movement (including the characteristic interval of a ninth falling to an octave), but it quickly subsides into the eerie and desolate conclusion, where muted trumpet and flute play off the fanfare one last time over rumbling bass drum and *col legno* (playing with the wood of the bow) strings.

The second movement, in A minor, is broadly in sonata form, and begins with a declamatory statement by the lower strings, sparking the tinder for a fiery movement, played “with great vehemence”, which is essentially the “main” movement of the symphony. The savage opening picks up the “falling ninth” motif introduced in the second trio of the first movement and weaves it together into an intense and angry contrapuntal storm of notes offset by abrupt chords. After a turbulent climax, the music subsides and the second subject (based on the theme of the second trio from the first movement, but punctuated by an unsettled staccato accompaniment) provides some brief contrast before a return of the violent, almost-demonic first theme.

The central development, over an ominous simmering timpani roll, has the cello section ‘deconstruct’ the second subject into a yearning and melancholy phrase, slowly joined by accompaniment by the violas and clarinets. The second subject proper returns, with the unsettled accompaniment now joined by inversions of the ‘falling ninth’ theme (played by solo violin and winds), and building in intensity, until the main ‘chorale’ theme of the first movement returns (offset by wailing passages based on the ‘falling ninth’ motif), which then transforms into an almost-triumphant A flat march which modulates into an A major fanfare on brass with shimmering string accompaniment.

The vehement first theme returns and brings the edifice crashing down again, leading to an impassioned presentation of the second subject over a turbulent lower string accompaniment, offset by two countermelodies: one is the ‘falling ninth’ motif played by horns, while the other is the trumpets playing Beethoven’s ‘fate’ motif. The theme transforms again into a more hopeful and expansive melody based on the trio sections of the first movement, but soon subsides into a plangent string melody

with sinuous wind countermelodies and the brass playing a portentous version of the main melody.

The movement then grows in intensity and passion until it reaches a climax with a glorious D major chorale by the brass over thrumming timpani and accompanied by running passages in the strings (marked by Mahler in the score as the ‘high point’ of the movement, and a foreshadow of the triumphant chorale that will later cap off the entire symphony), which subsides - it is too soon in the symphony for triumph, and the fiery opening section returns one last time, before falling away into a spooky coda with the cellos playing a ‘deconstructed’ version of the first theme, blended together with various statements of the ‘falling ninth’ theme over a crystalline accompaniment of string harmonics, bringing the entire movement to a close with solemn timpani notes.

The remarkable scherzo that follows is the longest movement of the symphony (and at over 800 bars, one of Mahler’s longest movements!), and features the horn section extensively, from the opening horn solo through to an virtuosic obbligato solo in the second trio. Structurally, the scherzo forms Part II of the symphony, and is the hinge point between the ‘negative’ emotions of Part I and the ‘positive’ emotions of Part III, with the scherzo being a kaleidoscopic movement of varied emotion. Mahler himself described the movement thusly:

*The scherzo is the very devil of a movement. I see it is in for a peck of troubles! Conductors for the next fifty years will all take it too fast and make nonsense of it; and the public—oh, heavens, what are they to make of this chaos of which new worlds are forever being engendered, only to crumble into ruin the next moment? What are they to say to this primeval music, this foaming, roaring, raging sea of sound, to*

# PROGRAM NOTES (CONT.)

*these dancing stars, to these breathtaking, iridescent, and flashing breakers?*

The scherzo is overall a cross between the rustic ländler folk dance, and its more-refined waltz cousin, and features interplay between several main elements: the lilting main dance themes, a robust string passage based on running quavers, and (most prominently) a slightly dissonant and ominous woodwind phrase which recurs throughout the movement (and the underlying rhythm of which is played by the percussion on clapping wooden sticks at one point in the movement). The scherzo theme itself is mutable, taking on either a positive or a negative character in reaction to the various countermelodies.

The contrasting first trio is a lilting and elegant slower waltz-like section led by strings, later joined by clarinet and horn. The scherzo proper returns, taking on a more insistent and stormy character with running string passages underneath repeated falling melodies based on the interval of a fourth.

The contrapuntal weaving together of phrases collapses into the second trio, with the obbligato solo horn presenting a winding, wistful melody offset by a ponderous, almost Baroque-sounding answering phrase by cellos and cor anglais.

A spiky, subdued section follows where solo pizzicato strings and bassoon weave together the 'winding' melody with the 'falling fourth' motif, joined by clarinets and horns as the mood brightens for a moment, before falling back into a melancholy return of the winding melody over a sinuous accompaniment based on the 'running' quaver passages. The solo horn returns with another presentation of the 'winding' melody, and then the strings bring back the music of the first trio, which leads into a transition passage that leads back into the scherzo proper, which now weaves together the various melodies together. A return of the solo horn introduces the coda, which begins slowly but rapidly accelerates into a brilliant finish.



The famous *Adagietto* fourth movement is scored for only strings and harp, and was written as a musical “love letter” to Alma. In it, via the mediation of love, the negative emotions and the uncertainty of the first three movements transform, and the *Adagietto* is the introduction into the ebullient joy of the finale. Mahler wrote a short poem to accompany it: “*How much I love you, you my sun, I cannot tell you that with words. I can only lament to you my longing and love*”.

Although simple in structure (in overall ternary form with a more-impassioned central section), the score is richly written, with the score filled with extensive dynamic marking and directions such as “soulful” and “with deepest emotion”. It is frequently performed separate to the full symphony, and has been played at weddings and funerals (most famously Robert F Kennedy’s funeral in 1968), as well as in the film *Death in Venice* (itself an adaptation of a book inspired by Mahler!) - how characteristic of Mahler’s inherent ambiguity that the same music can suit itself to a love letter or a funeral! There are allusions to another Rückert song, ‘I am Lost to the World’, which includes the text “*I live alone in my heaven, in my loving, in my song*”.

The beautiful, wistful outer sections make extensive use of the harp and feel timeless, replete with extended notes and extensive use of yearning harmonic suspensions. The central section, more impassioned, is full of sighing swells and falls, including some allusions to the “gaze” motif of Wagner’s *Tristan und Isolde*, modulating via several intermediate keys until a remarkable falling glissando brings back the serene return of the main melody, now marked “hesitantly”, with the suspensions prolonged almost to breaking point. The warmth and longing builds to an impassioned conclusion with the string writing taking on an organ-like

power and profundity before fading away into nothing.

The finale’s radiant opening follows seamlessly, with the fresh, clear sounds of the winds cutting through the lush haze of string warmth and establishing the D major tonality of the finale. Horn, bassoon, oboe and clarinet introduce some of the melodic material for a movement that features skilful use of counterpoint (influenced by Mahler’s recent study of Bach) - these include a quote from a *Wunderhorn* song “In Praise of High Intellect” (perhaps a reference to the ‘high intellect’ required to write counterpoint!), and a transformed version of the D major chorale theme from the second movement, which leads to the noble ‘main’ theme of the movement, which has a slightly pastoral, folk-like feel from the use of drone accompaniment. The movement overall is in sonata-rondo form, used by Mozart in many of his finales, but never to the scale and complexity that Mahler creates in this grand finale.

After a slow movement featuring so much of the string section, Mahler is deliberately restrained in his use of the strings in the opening of the fifth movement, with winds dominating the melodies until the cellos introduce the first of many fugal passages in the movement, this one based on a running theme of quavers which cascades throughout the orchestra.

After a repeat of the main theme, another fugal section becomes the backdrop for some new melodic material - which is actually a reprise of the second section of the *Adagietto*, now a triumphant celebration of love. After a brief, descending transition passage, the development section features many changes of key and melody (although overall staying festive and ebullient), although unusually it largely avoids the ‘main theme’ of the movement, giving it only a brief recapitulation before instead leading into



## PROGRAM NOTES (CONT.)

another version of the central Adagietto theme, now offset with countermelodies in the winds and horns, and the a reprise of the 'descending' transition passage.

Yet another fugal section follows, now weaving in elements of the Adagietto theme, leading into a glorious climax with the brass playing a quotation from the second movement chorale, and a following passage of expressive joy, which is briefly cut off to launch into another contrapuntal passage which grows in intensity.

A sudden drop in intensity comes with a

ponderous bass version of the 'main' theme (by coincidence, now sounding a little bit like *Waltzing Matilda*!), which is a brief pause for breath before a jaunty march-like section for winds leads into the build-up to the finale, where the main finale theme and the love theme from the Adagietto are woven together to the accompaniment of festive clarinet trills and build in intensity to bring about the majestic finale where the chorale theme and the running counterpoint come together and finally, after a long emotional journey, the despair of the first movement is dispelled completely and the symphony ends with a triumphant outpouring of joy!

**Program notes by Cameron Hough**

# THE TEAM

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For further information email [info@bpo.org.au](mailto:info@bpo.org.au)

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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](mailto: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?

## OPERA AT JIMBOUR

Opera at Jimbour is one of Queensland's truly iconic music events – and rightly so. This year Qld Music Festival, OperaQ and the BPO will turn the paddock into a Ballroom for this semi-staged concert of Johann Strauss's champagne operetta, **Die Fledermaus**.

**Sat 25 July**

Gates open 9am

Performance starts 2pm

### Venue

Jimbour Station Amphitheatre

### Free Event

Bring a blanket/chair/cushion

[qmf.org.au](http://qmf.org.au) for details

## PASTORAL SYMPHONY

Experience BPO up close with a program highlighting many of our fabulous musicians in smaller, more intimate works and culminating in Beethoven's gorgeous Pastoral Symphony with conductor Leo McFadden.

**Sat 8 August**

7:30pm

### Venue

Old Museum Concert Hall

### Tickets

\$25 Adult

\$20 Concessions

Free for children under 13

[4mbs.com.au](http://4mbs.com.au) / or phone 3847 1717

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