



2015 SEASON / METRO #4



**If Music be the
Food of Love...**

SUNDAY 20 SEPTEMBER 5:00PM
BRISBANE CITY HALL

CONCERT PROGRAM

MENDELSSOHN

Overture and Incidental Music
from

'A Midsummer Night's Dream'

Interval

WILLIAM WALTON

Suite from 'Henry V'

STEPHEN WARBECK

Suite from the motion picture
'Shakespeare in Love'

TCHAIKOVSKY

Romeo and Juliet "Fantasy"
Overture

VIOLIN 1

Cameron Hough*
(Concertmaster)
Yvette McKinnon
Emma Eriksson
Nawres Al-Freh
Peter Nicholls
Danielle Langston
Kylie Hinde

VIOLIN 2

Amy Phillips*
Amanda Lugton
Lauren Jones
Anna Jenkins
Rosie Gibson
Ryan Smith
Ailsa Nicholson
Steph Williams

VIOLA

Tim Butcher^
Jenny Waanders
Katrina Greenwood
Anna Jack

CELLO

Mathilde Vlieg^
Edward Brackin
Chris Clur
Gabriel Dumitru
Nicole Kancachian
Charmaine Lee

BASS

Samuel Dickenson*
Amelia Grimmer
Glenn Holliday
Jack Clegg

PIANO

Levi Hansen#

HARP

John Connolly*

FLUTE

Jo Lagerlow**
Jessica Sullivan**

PICCOLO

Cassie Slater^

OBOE

Gabrielle Knight*
Kathleen Winter

COR ANGLAIS

Anton Rayner*

CLARINET

Daniel Sullivan*
Kendal Alderman

BASSOON

Carl Bryant*
Sarah Johnson

HORN

Melanie Taylor*
Emma Holden
Marielle Allan
Janelle Harding

TRUMPET

Chris Baldwin*
Courtney Smith#

TROMBONE

Vilde Gaupholm#
Chantelle Giles#

BASS TROMBONE

Sean Mackenzie*

TUBA

Michael Sterzinger*

PERCUSSION

Kerry Vann*
Jenny Gribbin
Michael Stegeman

*denotes principal

**denotes co-principal

^denotes acting principal

#denotes guest performer



BRISBANE PHILHARMONIC ORCHESTRA



Conductor DAVID LAW

David Law is a passionate supporter of band and orchestral music in Queensland.

David studied Euphonium at the Queensland University of Technology and has been playing piano since the age of seven. He has been President and Euphonium player with the acclaimed Queensland Wind Orchestra since its inception in 2004.

David has worked as Music Director, Conductor and Pianist with various musical theatre organisations throughout Brisbane and has trained in Music Direction at the multiple-Tony Award®-winning Goodspeed Musical Theatre Institute in Connecticut, USA. He has conducted highly-praised productions of *CATS*, *Into the Woods*, *Singin' in the Rain*, *Bugsy Malone*, *The Pajama Game* and *My Fair Lady*, and more recently, has worked with Oscar Theatre Company as Musical Director for the Queensland premieres of *[title of show]* (Brisbane Powerhouse), *Spring Awakening* and *Next to Normal* (QPAC).

In 2013, David was on the Music & Theatre faculty at The Performance Workshop, a training program for aspiring musical theatre performers.

In addition to conducting the Queensland Wind Orchestra, 2015 is David's seventh year as the conductor of the Queensland Youth Orchestra Wind Ensemble. In addition to adjudicating at various national music competitions and festivals, David's regular conducting engagements also include the Brisbane Philharmonic Orchestra, Brisbane's Westside Orchestra and various school honour bands and workshops. He is currently a pianist for the Brisbane cabaret group Babushka, and the Head of Performance Music at Redeemer Lutheran College where he directs a number of award-winning wind bands, string orchestras and vocal ensembles.

Actor TAMA MATHESON



Tama is the director of *Classic Productions* Theatre Company in Brisbane, as well as Artistic Director of the *Brisbane Shakespeare Festival*.

His directing credits include *Falstaff* (Oper Graz), *The Love of the Nightingale* (Opera Australia); *Amadeus* (Classic Productions); *A Midsummer Night's Dream* (Garnet Productions, Sydney); *Henry V* (Shakespeare on Oxford); *A Midsummer Night's Dream* (Shakespeare on Oxford; Queensland Symphony Orchestra); *Much Ado About Nothing* (Shakespeare on Oxford); *The Tempest* (Classic Productions); *A Christmas Carol* (4MBS Christmas Festival); *The Night before Christmas* (4MBS Christmas Festival); *Prometheus Unbound* (Classic Productions); *Don Giovanni* (4MBS Music Festival); *Tosca* (4MBS Music Festival); and *Orpheus in the Underworld* (Queensland Conservatorium).

He has worked with directors such as Franco Zeffirelli (*I Pagliacci*, Covent Garden), Elijah Moshinsky's (*Lohengrin*, Covent Garden), and Ian Judge (*Tannhäuser*, Teatro Real,

Madrid; *Der fliegende Holländer*, Markiinsky Theatre, St. Petersburg; *The Mikado*, D'Oyly Carte, London).

His production of *Amadeus* last year won Brisbane's prestigious Matilda Award for Best Production.

As an actor he has performed in *Heartbeat* and *Eastenders*, and played the roles of Romeo and Lysander (British Touring Shakespeare Co.), Ariel (*The Tempest*), Oberon (*A Midsummer Night's Dream*), Mozart (*Amadeus*) – for which he received a Matilda Award nomination for Best Actor – Sgt. Troy (*Far From the Madding Crowd*), Henry V (*Henry V*), and Duke Ferdinand (*Duchess of Malfi*). Future acting engagements include Otto in Noël Coward's *Design for Living*, with the Queensland Theatre Company.

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

Felix Mendelssohn (1809-1847) *Overture and Incidental Music to A Midsummer Night's Dream, Op 21/61 (1826/1842)*

.....

Like Mozart, Mendelssohn was a child prodigy, performing assuredly on the piano and violin and embarking on a prolific series of compositions - including several concerti, symphonies and an opera - by the time he was 18. Two of these, the String Octet, written at only 16, and the Overture to *Midsummer Night's Dream*, written when he was just six months short of his 18th birthday, are true masterpieces and sealed his reputation as a serious composer.

The overture is one of the first examples of a 'concert overture' - a work not (originally) intended to set the scene for a theatrical performance, but instead a stand-alone piece which evokes or describes a narrative.

It is a delightful and charming mixture of Classical and Romantic musical ideas. Its overall structure is the strict sonata form of the Classical era, but the sound effects and extra-musical inspiration are firmly Romantic: the opening wind chords transport the music to fairy-land, the pattering delicate string writing at the opening of the overture depicts the mischievous fairies gathering, the more robust section following is a march for the festivities of the mortal world at Athens and the braying "hee haw" of the donkey-headed Bottom can be heard several times in the work amidst hunting calls. The second subject is a sinuous and smooth melody featuring the clarinet prominently.

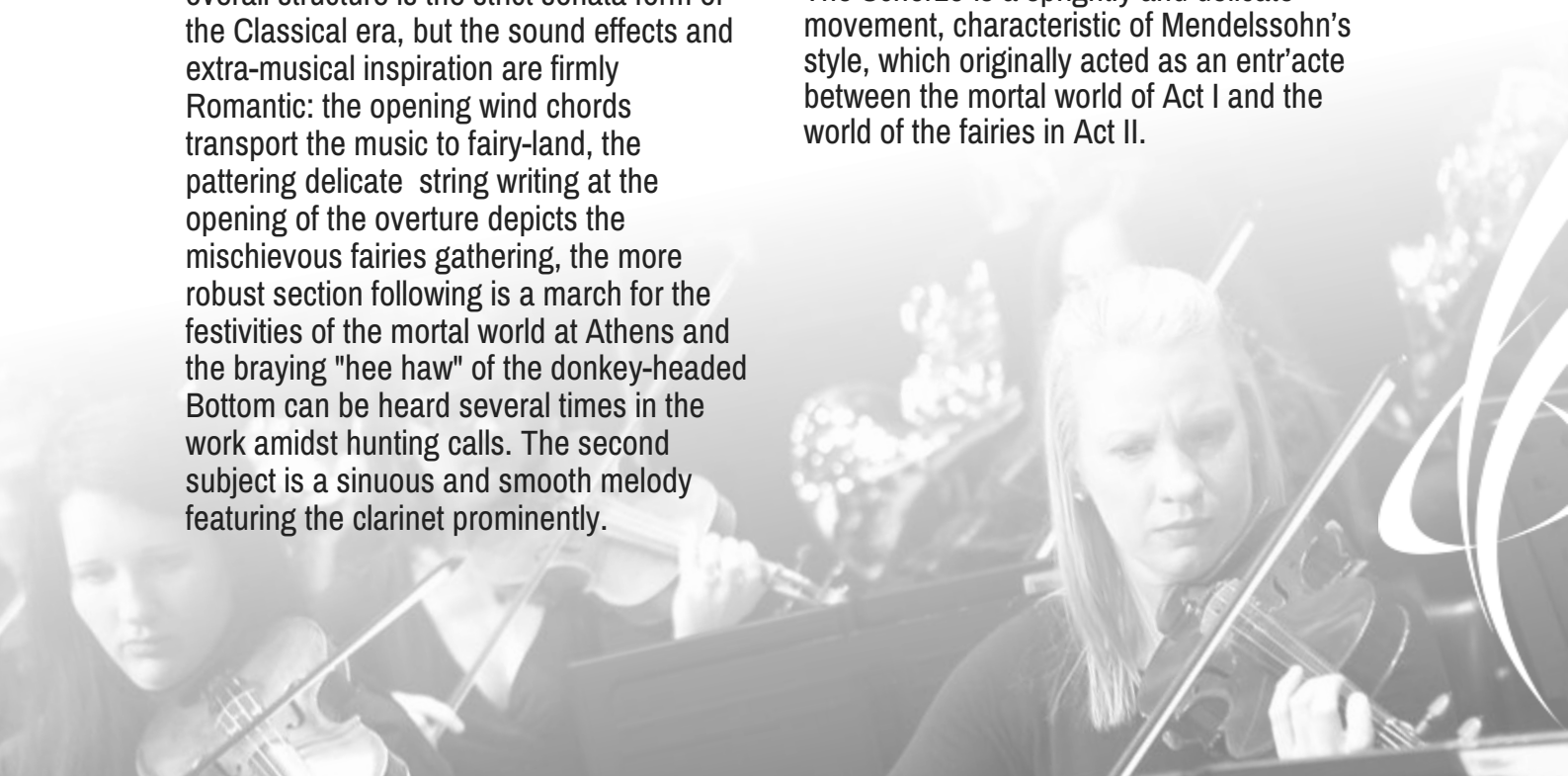
Scored for the usual classical orchestra plus the addition of ophicleide (an outdated bass brass instrument that is now played on tuba), the overture was premiered in 1827 in Mendelssohn's first public concert performance and was very popular.

In 1842, Mendelssohn was commissioned by the King of Prussia to write incidental music for the play to complement his youthful overture, producing a suite of 13 pieces for a royal performance at Potsdam.

As a composer, Mendelssohn's style was remarkably static throughout his life: characterised by lightness, delicacy and a picturesque Early-Romantic sound world, without embarking on the radical excursions into new forms of his near-contemporaries Liszt and Wagner. This means that a fresh listener hearing the incidental music immediately after the overture might not realise that 16 years passed between the composition of the two works!

The 13 pieces of the incidental music include some choral numbers and melodramas expanding on Shakespeare's text, as well as some purely instrumental music which is played in this concert.

The *Scherzo* is a sprightly and delicate movement, characteristic of Mendelssohn's style, which originally acted as an entr'acte between the mortal world of Act I and the world of the fairies in Act II.



PROGRAM NOTES (CONT.)

The turbulent *Intermezzo* that follows links Act II and Act III of the play, with its insistent 6/8 rhythm and dramatic dynamic changes providing a sense of drama.

Act III and Act IV are linked by the warm and beautiful *Nocturne*, with its prominent horn part, which evokes the night time in the forest with the sleeping lovers - although not without some moments of uneasiness with its unsettled central section.

The famous *Wedding March* is the introduction to Act V, setting the stage for the three weddings to come.

In the *Finale*, Mendelssohn re-uses the musical material of the overture to depict the fairies 'tripping away' from the mortal world and bestowing their blessings on the newlyweds, finishing with a final statement of the opening chords of the overture as day comes again.

William Walton (1902-1983)

Five Pieces from 'Henry V'

(1944/1963), arr. Muir Matheson

.....

Laurence Olivier's acclaimed 1944 adaptation of *Henry V* was both critically and commercially successful, helped in part by Walton's effective soundtrack. The film was intended as a morale-booster for the war-weary British public, with the film deliberately making a parallel between Shakespeare's historical "band of brothers" and the soldiers fighting in Normandy as part of the D-Day invasions.

Walton collaborated with Olivier on all of his Shakespeare adaptations, but his music for *Henry V* is arguably his best film score, and one of his most popular pieces. In 1963,


conductor and composer Muir Matheson prepared a five movement Suite, incorporating as its second and fourth movements Walton's own arrangement 'Two Pieces for Strings from Henry V'.

The opening movement *Overture: The Globe Playhouse* brilliantly sets the stage for the film - which initially is set as a performance of the play in the historical theatre, and then coalesces to be the action of the play itself. Beginning with a virtuosic flute solo and a series of flourishes, fanfares for brass and percussion call the audience to attention before a perky wind band (deliberately scored to sound slightly raucous and 'medieval') plays a jaunty tune with percussion accompaniment. The full orchestra enters in a robust and festive atmosphere, with Walton skilfully blending some deliberately-archaic musical language with the full modern orchestra.

The second movement is the solemn yet beautiful passacaglia, *The Death of Falstaff*. Scored only for strings, it combines deep melancholy with moments of bittersweet beauty.

The exciting third movement is the longest and most difficult of the piece. Entitled *Charge and Battle* it is a dynamic movement full of intense anticipation and energy as the armies gather. The piece grows in intensity and speed until a series of almost visceral chords bring the action to a stop. In the aftermath, there is a sudden change of mood with a gentle, almost pastoral feel, assisted by the flute and cor anglais solos using melodic material of French traditional songs from the Auvergne.

The tender fourth movement, *Touch Her Soft Lips, and Part* depicts the love between King Henry and Princess Katherine. Again scored only for strings, its gently-rocking rhythms and moments of rubato are delicate and beautiful.

A black and white photograph of a woman with glasses playing a flute. The image is faded and serves as a background for the text.

The suite comes to a triumphant close with the fifth movement, *Agincourt Song*, which sets off a joyful peal of string and woodwind notes against an 'archaic'-sounding brass chorale using a modal melody.

Stephen Warbeck (1953-) *Suite from 'Shakespeare in Love'* (1998)

.....

Oscar and BAFTA-winning English composer Warbeck has scored several prominent movies, including *Billy Elliot*, *Captain Corelli's Mandolin* and, of course, *Shakespeare in Love*, for which he won the 1998 Academy Award for Best Original Score.

His music for *Shakespeare in Love* captures the charm and emotion of the film, and blends musical themes from several sections of the film into a single movement. After a serene introduction with wind solos under a shimmering string accompaniment, the lush and romantic main theme enters over a pulsing, almost-minimalist accompaniment, and then is restated several times, building in intensity and emotion and embellished with countermelodies.

The following section is searching and tender, with harp and piano melodies under a crystalline high line in the violins. The third main section of the suite is trance-like and atmospheric, with repeated minimalist patterns in woodwind and harp, building in intensity. The final section features a return to the warm emotion of the opening, with the full orchestra building to a rhapsodic conclusion before a short harp solo provides a poignant coda.

Pyotr Ilyich Tchaikovsky (1840-1893)

Fantasy Overture: Romeo and Juliet (1880)

.....

The Bard's star-crossed lovers have inspired many composers over the years, with composers from Berlioz to Bernstein producing pieces inspired by *Romeo and Juliet*. Few, however, have been as enduring or as popular as Tchaikovsky's 'Fantasy Overture', and yet Tchaikovsky's work had its own difficult beginning.

The version played today, and most familiar to modern audiences, is the third revision of the piece, which originally dated to 1868. Tchaikovsky had written (and tried to dedicate) an earlier symphonic work to Balakirev, who responded with (justified) criticism and suggested that Tchaikovsky try his hand at writing a concert overture after *Romeo and Juliet*, using Balakirev's own *King Lear* overture as a model.



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PROGRAM NOTES (CONT.)

Tchaikovsky had a natural gift for melody, and the famous 'love theme' from the overture is one of the earliest themes he sketched for the work - it is now so famous it is almost a stock melody! However, as Tchaikovsky himself was all too aware, he had difficulty in assembling his melodies in a logical structure, and Balakirev's suggestion was a useful one in providing a strong structural framework for Tchaikovsky to embellish with his lush melodies.

The resulting overture - in modified sonata form with introduction and coda - while breaking some of the 'rules' of sonata form, is incredibly dramatically effective, and manages to capture the dramatic narrative of Shakespeare's play with the contrast between the violent first theme - depicting the enmity and street battles of the Montagues and Capulets - and the second 'love theme' explored within the structure of sonata form.

The opening theme of the overture is a solemn wind chorale, associated with the character of Friar Laurence, with lower strings providing an ominous underpinning, acting as a prologue to the tragedy to come, and grows more and more agitated and unsettled, leading into a series of B minor chords alternating between the strings and winds, which grow in intensity and usher in

the 'main' theme (at least as far as the sonata form is concerned): the violent B minor theme associated with the Montagues and Capulets, with its jagged angry rhythms and use of percussion to evoke the blows and strikes of the fighting between the rival houses. This section is virtuosic for the entire orchestra, with rushing torrents of notes and sudden accents adding to the drama.

The violence of the first subject dies away and the mood and key shifts - to D flat major (a very 'foreign' key) and the lush, love theme, which is the second subject of sonata form and is scored for cor anglais doubling viola (representing Romeo) and flute (representing Juliet) with a muted string and horn accompaniment. This first statement of the theme is perhaps the most magical in the entire overture, and is in serene contrast to the violence of the music that has gone before.

Despite the beauty of the love interlude, the dramatic tension of both the play and sonata form must go on, and the development section wrenches the music back into agitated mood, with the Friar Laurence and 'battle' themes woven together until the full battle theme returns in the recapitulation.



PROGRAM NOTES (CONT.)

Structurally, Tchaikovsky makes the unusual - but very effective - decision to spare the love theme from the development, in effect shielding the lovers from danger - for now. The love theme returns only in the recapitulation - but now in D major and with a string accompaniment that is musically related to the 'battle' theme, as if highlighting the obstacles to their love.

The change of instrumentation and key also produces a change in character - no longer the tender passion of first meeting, this second statement is more insistent, as if depicting the full intensity of their love, which burns itself out too quickly.

Tchaikovsky's unusual musical structure here becomes most effective - the recapitulation becomes a sort of second development where the love theme is slowly consumed and destroyed by the battle theme - at first the themes are deconstructed and blended together, with some quotes from the Friar Laurence theme, but eventually only the

battle theme emerges from the cataclysm of notes as the piece moves to its dramatic conclusion and then everything comes crashing down in a deluge of notes and two cymbal strikes signify the suicides of Romeo and Juliet.

In the coda section, over a funeral thrumming of timpani, a minor key echo of the love theme acts as a funeral dirge for the lovers, but then the key finally resolves to B major and a wind chorale depicts the Prince's closing oration, resolving to use the lover's deaths to mend the rift between the warring families, and a series of harp passages lead up to the bittersweet apotheosis of the overture - the love theme recurring once more high in the orchestra's range, but slowly, as if depicting the lovers' being together finally in death, and then with a forceful series of chords the overture comes to a close.

Program notes by Cameron Hough



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In Memory

Howard Ainsworth AM

19 October 1931 - 6 September 2015

Former ABC Radio broadcaster Howard Ainsworth AM passed away on 6 September 2015.

He joined ABC Radio in 1963 serving the station for 27 years before later becoming the broadcast manager for 4MBS. He was also awarded an Order Of Australia in 2011.

Howard was tireless in his devoted work with 4MBS, which involved training and overseeing the activities of all announcers. He was one of the best known voices on classical radio in Queensland.

Howard was a long-time supporter of the BPO our thoughts are with his partner Kerry and family.

WHAT'S NEXT?

Ascension

Concert #5 - Sunday 29 November 3pm, Old Museum Building

Let BPO take you on a transcendent journey for our final concert of 2015 featuring the winner of our concerto competition who will perform Vaughan Williams' masterpiece, The Lark Ascending.

Conductor: Chen Yang

Soloist: To be announced: winner of BPO 2015 Concerto Competition

Program:

Liszt > Les Préludes

Vaughan Williams > The Lark Ascending

Samuel Dickenson > A Little Prayer

Sibelius > Finlandia Op.26

Sibelius > Swan of Tuonela Op.22 No.2

Sibelius > Karelia Suite Op.11

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