

METRO SERIES 3

# LANDMARKS



**SATURDAY 4 NOVEMBER 7PM  
OLD MUSEUM, CONCERT HALL**

# CONCERT PROGRAM

**Ludwig van Beethoven**  
*Coriolan Overture, Op. 62*

**Antonín Dvorák**  
*Cello Concerto in B minor, Op. 104*

## INTERVAL

**Johannes Brahms**  
*Symphony No. 1, Op. 68*

*I. Un poco sostenuto - Allegro - Meno Allegro*

*II. Andante sostenuto*

*III. Un poco allegretto e grazio*

*IV. Adagio - Più Andante - Allegro non troppo,  
ma con brio - Più Allegro*



### FIRST VIOLINS

Hayden Burton^  
Clare Cooney  
Carmen Pierce  
Celine Crellin  
Dylan Weder  
Elena James  
Fan Yang  
Kathy Raspoort  
Sally Waterhouse  
Stephen Chan  
Tom Riethmuller  
Tove Easton

### SECOND VIOLINS

Helentherese Good\*  
Sarah Trenaman  
Ai Miura  
Anna Jenkins  
Elisna (Lisa) van Niekerk  
Evangelina (Evie) Jacobs  
Isabel Young  
Lauren Jones  
Nicholas Ooi  
Rachel Olsen  
Shuo Yang  
Sophia Goodwin

### VIOLAS

Sophie Ellis\*  
Adrian Wallace  
Anthony Rossiter  
Charise Holm  
Dan Tipping  
Jenny Waanders  
John McGrath  
Katrina Greenwood  
Paul Garrahy  
Sammy Smith

### CELLOS

Renee Edson\*  
Amy Naumann  
Andrew Ruhs  
Anitah Kumar  
Jane Elliott  
Juan Meluk  
Julia Finch  
Lynne Backstrom  
Nicole Kancachian  
Tianlan Cai

### BASSES

Samuel Dickenson\*  
Angela Jaeschke  
Chan Luc  
Dean Tierney  
Glenn Scribner  
Steve Dunn

### FLUTE

Jo Lagerlow\*  
Jessica Sullivan

### PICCOLO

Jessica Sullivan^

### OBOE

Gabrielle Knight\*  
Hui-Yu (Whitney) Chung

### CLARINET

Daniel Sullivan\*  
Kendal Thomson

### BASSOON

Lisa Squires\*  
Rory Brown

### CONTRABASSOON

Carl Bryant\*

### FRENCH HORN

Prue Russell\*  
Lauren Owens  
Mel Taylor  
Rhiannon Greenwood-Hurn#  
Hannah McLellan#

### TRUMPET

\*Cooper Williams  
Jack Duffy

### TROMBONE

Ming Liu\*  
John Rotar

### BASS TROMBONE

Jason Luostarinen\*

### TUBA

Michael Sterzinger\*

### PERCUSSION

Patrick Hassard^  
Davis Dingle

\*denotes principal

^denotes acting principal

#denotes guest performer

## Conductor PETER LUFF



Peter Luff is Deputy Director (Performance and Engagement) at Queensland Conservatorium Griffith University and Associate Professor in Horn and Brass studies. He holds a Bachelor of Music Performance from Adelaide University's Elder Conservatorium and a Master of Music specialising in Instrumental conducting from Queensland Conservatorium Griffith University (QCGU).

As a conductor, Peter has extensive experience in a diverse array of performance disciplines which include symphonic repertoire, chamber music, Brass Band and Opera. Peter has conducted many orchestras and ensembles including the Melbourne Symphony Orchestra, Tasmanian Symphony Orchestra brass ensemble, Bangalow Festival Orchestra, Brisbane Philharmonic, Brisbane Symphony Orchestra, Queensland Conservatorium Symphony and Opera Orchestras, the Brisbane Excelsior Band and Brisbane Brass.

Peter made his conducting debut with Opera Queensland in 2019 with a performance of Verdi's Requiem.

During his time as a professional horn player Peter has performed with orchestras and ensembles including the Queensland Symphony Orchestra, Melbourne Symphony Orchestra, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Australian World Orchestra, Australian Chamber Orchestra, West Australian Symphony Orchestra, Hong Kong Philharmonic, Southern Cross Soloists and is a member of QCGU ensemble in residence Ensemble Q.

He has performed as a soloist in Australia, Belgium, Canada, Japan and the United States, including a performance at the Hollywood Bowl in Los Angeles at the 2015 International Horn Symposium.



Guillaume Wang is recognised as an emerging young Australian cellist. He has won top prizes in international competitions including first prize at the 2017 Epernay String Competition, third prize at the 2017 Pro Art International Competition as well as being selected as a semi-finalist in the 2018 Prague Spring International Competition and George Enescu Competition. He is also the winner of the 2020 Janigro International Competition with numerous prizes such as an invitation to play with the Zagreb Philharmonic and Zagreb Soloists.

## Soloist GUILLAUME WANG

Born in Brisbane into a family of musicians, Guillaume commenced the cello at age three and made his solo debut at fifteen with the Queensland Symphony Orchestra in 2013. In 2018, he graduated with first class honours from the Conservatoire National Supérieur de Musique et de Danse de Paris under the tutelage of his teacher and mentor Raphael Pidoux.

Guillaume has studied with Gary Hoffman, Roland Pidoux, Xia Jiabao, Veronique Marin, Philippe Bary, and David Lale. He has participated in masterclasses with Frans Helmerson, Jens Peter Meintz, Peter Bruns, Daniel Muller Schott, Jérôme Pernoo, Maria Kleigel, Marc Coppey, François Salque, Philippe Muller, David Garingas and Steven Isserlis.

In 2019, Guillaume commenced an Artist's Diploma at the Queen Elizabeth Chapelle Musicale under the tutelage of Gary Hoffman. Prior to this, he obtained his Masters with highest honors at the Paris Conservatory with Marc Coppey. Due to his success in the Janigro International Cello Competition he will perform with the Zagreb Philharmonic in May 2024.

Guillaume plays a 1754 Salvador Bofil Cello, generously loaned by Talents & Violoncelles. Supported by the Australian Music Foundation and sponsored by Thomastik Infeld.



# 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 orchestral music. Over 100 members of the incorporated association form the core of the orchestra. Other players perform as casual musicians, but often join as full-time members after their first concert with BPO. The orchestra was founded on principles of musical excellence and development, communal participation, and organisational professionalism.

Since its creation in 2000, the BPO has become the community orchestra of choice for over 500 musicians. It is eagerly sought as a performance partner for touring choirs, festivals, and internationally acclaimed instrumentalists and vocalists. The BPO performs its own series of symphony concerts and participates in multiple community and festival events throughout the year, attracting an audience of over 2,500 people. The orchestra's main metropolitan concert series includes four to five symphony concerts at Brisbane City Hall and the Old Museum Concert Hall. Programs vary between concerts featuring the great classical, romantic, and 20th

century composers, light concerts including film music, as well as concerts with programs targeted at a younger audience. Additionally, BPO occasionally performs chamber music concerts, featuring smaller groups in a more intimate setting.

The BPO maintains many community partnerships including with the Queensland Music Festival, 4MBS Festival of Classics, Brisbane City Council, and The Brisbane Airport Corporation. These partnerships provide essential connections in artistic, educational, professional, and social programs and cater to the association's increased responsibility to culturally enhance localities and bring a diversity of people together in a fast-paced, ever-impersonal global village. Unusually for a community orchestra, entry to the BPO is by audition and the ensemble is the only community orchestra within the city that rotates guest conductors by invitation rather than establishing a permanent Music Director. Uniquely, this allows a variety of the finest local professional conductors to deliver diverse and innovative programming to artistically stimulate members of the orchestra.



# PROGRAM NOTES

Ludwig van Beethoven

## Coriolan Overture

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Composed initially as incidental music for the now obscure play of the same name by playwright Heinrich Joseph von Collin, the Coriolan Overture stands now entirely apart from its original purpose. The play was written in the same year that Napoleon crowned himself Emperor. Its subject was an ever-popular examination of how power and privilege disassociated the Roman leaders from their people, and the inevitable tragedies that surrounded them. Also notable is that Collin was not the first to write a play about this figure; Shakespeare had done so two hundred years previous.

Caius Marcius Coriolanus, the namesake of the work, was promoted to general after his military feats defeating the Volscians in the south of Rome. After this military success, he sought political office; his fatal flaw was his obvious disdain towards the populace he governed, who in time would rise up and remove him from office. In exile, he fled to his one-time enemies the Volsicans to lead them against Rome out of spite.

Shakespeare ends his tale with Caius' betrayal and death at the hands of the Volsicans after a peace treaty is signed. Collin, in a bleaker and bitterer mood, finishes his work with Caius leading his new army to the gates of Rome and the Romans sending his mother to beg him to cease. Unable to continue and unable to call it off, he chooses to kill himself instead.

Beethoven elected to treat the overture to this tragedy as less of a narrative and more with the intent to evoke the mood or themes of the overall work. The drama of the C minor main thematic material is interspersed with grand pauses and filled with uneasy quaver passages. A sweeter and more tender secondary theme takes on the character of his mother, asking for mercy.

The work was written after Beethoven's third symphony (*Eroica*), but unlike that mighty work, this one finishes not with a bang but a whimper. Caius dies without heroism, for no other reason than the choices he himself made.

*Notes by Jo Lagerlow*

Antonin Dvořák  
**Cello Concerto in B minor**

I. Allegro

II. Adagio, ma non troppo

III. Finale: Allegro moderato

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Dvořák began writing his Cello Concerto in November 1894 and completed it the following February. This was near the end of his three-year stay in the United States. He was deeply attached to his native Bohemia, and one might easily assume that the Czech flavour of many of the concerto's themes reflected a nostalgic longing for his homeland. But we find a similar quality in nearly all the composer's mature orchestral works, no matter where they were created.

Dvořák builds the first theme of the opening movement through successive statements, each less tentative and more fully scored, the third a grand orchestral tutti. The second subject, first heard as a horn solo, is as lyrical as the first is grave, its melodic contours recalling the famous English horn melody in the composer's "New World" Symphony. The entrance of the solo instrument is marked "*Quasi improvisando*," but the individualistic character this designation suggests quickly gives way to a more cooperative one.

Indeed, the extent to which the solo part blends with that of the orchestra is one of this concerto's outstanding features.

The slow movement opens with a tender theme traded between clarinet and cello, but the peaceful atmosphere is disturbed as the orchestra interrupts loudly in the minor mode. Here Dvořák quotes one of his own songs. It had been a favorite of his sister-in-law, who died while he was working on the concerto, and the composer included it here as a tribute to her.

The finale, built around a march-like melody, follows classic rondo form in its use of a recurring principal theme that alternates with contrasting episodes. Finally, Dvořák adds a coda section in which he recalls material from the previous movements. We hear a reprise of the concerto's opening measures, as well as a variant of the song from the second movement.

Brahms, Dvořák's longtime admirer, was among the first to recognize the excellence of this composition. "Why on earth didn't I know one could write a violoncello concerto like this?" he reportedly exclaimed after examining the score. "If I had, I would have composed one long ago." Perhaps. But the example of Dvořák's masterpiece has not enabled more recent musicians to equal it. Despite excellent works by Elgar and other composers, it remains the finest concerto featuring the cello.

*Notes by Paul Schiavo, 2016*

## Johannes Brahms Symphony No. 1

I. Allegro

II. Andante sostenuto

III. Un poco allegretto e grazio

IV. Adagio - Piu Allegro

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The genius of Johannes Brahms was kept quiet for years because Brahms felt he could never live up to Beethoven's high stature. He offered the excuse, "You can't have any idea what it's like always to hear such a giant marching behind you," but in 1854, Brahms set pen to paper and began writing his First Symphony. Years passed, but his symphony remained in progress. In 1870, after sixteen years of writing, he said he would never complete the piece. However, on November 4, 1876, Brahms' Symphony No. 1 finally shed light upon Germany. That light has yet to burn out.

The first movement is the Allegro. In 1862, Brahms sent his completed first movement to Clara Schumann and received feedback from her that the beginning seemed bold and "rather harsh, but I have become used to it." Brahms himself, however, did not grow used to it. As the best judge of his own work, he amended the introduction. He wrote a powerful measured drum beat and chromatic unfolding that leads straight into the Allegro and it became what we know as the first movement.

The two middle movements, Andante sostenuto and Un poco allegretto e grazioso took many by surprise. The grandeur of Brahms' first movement might lead one to expect something equally imposing to follow. Instead, Brahms's slow movement, in the surprising key of E major, is intimate and modest, with lovely woodwind solos and a magnificent solo for violin at the end. The long violin solo is reminiscent of some of Beethoven's later works: the late quartets and Missa Solemnis.

The third movement is no scherzo, but an intermezzo, as warm and ingratiating as Brahms's piano pieces. Its easy spirit is full of complex rhythms and interwoven textures.

The fourth and final movement begins with a slow opening that introduces a new melody, one which is often compared to Beethoven's "Ode to Joy." When the likeness was pointed out, Brahms simply said, "Any ass can see that." Donald Tovey noted that Brahms's theme is regularly compared with Beethoven's "only because it is the solitary one among hundreds of the same type that is great enough to suggest the resemblance." Other echoes of Beethoven sing out throughout much of the movement. Despite the similarities, at the end of the movement it is clear the piece is the masterwork of Brahms and Brahms alone.

*Notes courtesy of Landsdowne  
Symphony Orchestra*



# PATRON

Ms Sallyanne Atkinson AO

# THE TEAM

## Executive Committee

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

# AUDITIONS

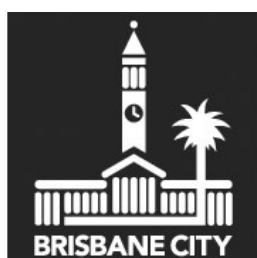
Being a member of the BPO is a rewarding community experience and a lot of fun. Our members are just like you – ordinary people who enjoy coming together to make extraordinary music! Auditions are held to fill vacant positions or to appoint suitable reserve players capable of filling temporary vacancies from time-to-time.

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[www.bpo.org.au](http://www.bpo.org.au)

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We hope to see you at future concerts, and look forward to announcing our **2024 season** very soon. In the meantime...

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