



2014 SEASON / METRO #5

# LYRICAL DAYDREAMS

SUNDAY 30<sup>TH</sup> NOVEMBER, 3pm

## OLD MUSEUM BUILDING

GREGORY TERRACE, BOWEN HILLS

CONDUCTOR CHEN YANG  
SOLOIST BRIJETTE TUBB

### PROGRAM:

MOZART  
FLUTE CONCERTO NO.1

WAGNER  
PRELUDE AND LIEBESTOD FROM  
TRISTAN AND ISOLDE

TCHAIKOVSKY  
SYMPHONY NO.1 IN G MINOR,  
OP.13 "WINTER DAYDREAMS"

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# CONCERT PROGRAMME

## MOZART

*Flute Concerto No.1 in G Major*

## WAGNER

*Prelude and Liebestod from Tristan  
und Isolde*

## TCHAIKOVSKY

*SYMPHONY NO.1 in G Minor,  
Op.13 "Winter Daydreams"*

# BRISBANE PHILHARMONIC ORCHESTRA

\* DENOTES PRINCIPAL

## First Violin

Kimberley Pitt  
(Concertmaster)  
Cameron Hough  
Yvette McKinnon  
Weiwei Huang  
Tove Easton  
Emma Errikson  
Fiona Bowley  
Nawres Al-Freh

## Second Violin

Amy Phillips\*  
Amanda Lugton  
Peter Nichols  
Ryan Smith  
Vy Dinh  
Camilla Harvey  
Keith Gambling  
Anna Jenkins  
Lauren Jones  
Tessa Lao

## Viola

Eva Mowry Lewis\*  
Dan Edwards  
Tim Butcher  
Fiona Bowley  
Sarah Parrish  
Jenny Waanders

## Cello

Helen Dolden\*  
Courtney Pitt  
Nicole Kancachian  
Charmaine Lee  
Edward Bracken  
Gabriel Dumitru  
Tamara Cheung  
Michael Goodall

## Double Bass

Samuel Dickenson  
Lydnsey McKean  
Mike Watson  
Glenn Holliday

## Flute

Jessica Hitchcock\*  
Jo Lagerlow

## Piccolo

Thomas Melton

## Oboe

Ho-Ching Justin Lam  
Anneka Celotto

## Cor Anglais

Anton Rayner\*

## Clarinet

Daniel Sullivan\*  
Kendal Alderman

## Bass Clarinet

Megan Scougall

## Bassoon

Beth Bazeley  
Katie Collis

## French Horn

Melanie Taylor\*  
Janelle Harding  
Emma Holden  
Chris Jensen  
Jen Sullivan

## Trumpet

Tamaryn Heck  
David Crisp

## Trombone

Chris Thomson\*  
Brett Milford  
Jake Mirabito

## Bass Trombone

Jake Mirabito

## Tuba

Michael Sterzinger\*

## Percussion

Jacob Brown  
Sangeetha Badya  
Zac Loewenthal

# From the President YVETTE MCKINNON

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Welcome to the Brisbane Philharmonic Orchestra's fifth and final concert for the 2014 season, Lyrical Daydreams. This year has been one of absolute pleasure, performing with so many wonderful conductors and soloists, who all proudly call Brisbane their home.

It is a delight to perform works by Tchaikovsky and Wagner with Chen Yang, who has become a well-established friend of the BPO. It is also a privilege to showcase one of Brisbane's finest upcoming talents, Brijitte Tubb, who is the winner of our 2014 Concerto Competition.

To continue the tradition of previous years, twenty percent of ticket sales of Lyrical Daydreams will be donated to the Lord Mayor's Charitable Trust. The Trust's work supports charities that assist people suffering from disability, homelessness, mental illness, drug or alcohol addiction, trauma, abuse, or neglect. Every dollar that is donated to the trust is re-given, so thank you for supporting Brisbane music and as well as the well-being of those most vulnerable in our community.

Best wishes to all for the holiday season, and we hope to see you in 2015. Together we can continue to celebrate some of the best music that Brisbane has to offer.

## ABOUT THE ORCHESTRA



**The Brisbane Philharmonic Association Inc acknowledges the traditional owners of the land on which we perform and rehearse.**

The Brisbane Philharmonic Orchestra (BPO) is Brisbane's leading community orchestra. It is also the only Queensland community orchestra to have been recognized at the National Orchestral Awards. It 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 looks forward to sharing music with you across 2015. Stay in touch with our website or Facebook page for information about our upcoming programs!***



Chen Yang graduated from the Queensland Conservatorium of Music with Distinction in Violin Performance in 1980. While a student at the Conservatorium he explored his interests in conducting, forming string ensembles, and giving concerts. He also conducted several performances of a student production of the opera *Die Fledermaus* by Johann Strauss.

At his first professional musical undertaking, he was offered the Concertmaster position to the Queensland Theatre Orchestra (QTO later renamed the Queensland Philharmonic Orchestra QPO) in Brisbane under distinguished late legendary conductor, Georg Tintner. Chen attributes his enthusiasm for the music of Bruckner from the inspiration and influence through working with Maestro Tintner (Georg Tintner left a legacy of critically acclaimed complete recordings of the Bruckner Symphonies on the Naxos label).

After a successful collaboration with the QTO, he joined the ABC Queensland Symphony Orchestra (QSO) between 1981- 1989 as a member in the first violin section. Although Chen has had no formal conducting lessons, many of his musical ideas were formalised during this period observing the many different ways distinguished conductors approached their craft working with the QSO learning musical repertoire as well.

Deciding on a change, he spent two years as musician-in-residence on tropical Dunk Island Holiday Resort in North Queensland

where he led a string quartet and performed as a cabaret violinist entertaining guests. He continued as a freelance musician throughout the early 1990s performing in show orchestras for major Musical Productions at QPAC including "The King & I", "The Wizard of Oz" and "Joseph & his Technicolour Dreamcoat". In recent years, he has led the Queensland Pops Orchestra in a range of projects.

At present, Chen performs regularly with many musical ensembles in Brisbane. He is the leader and conductor with The Sinfonia of St Andrews and the Corda Spiritus Orchestra of St Andrews.

Chen has other musical interests, including Early Music. He is a founding member of The Badinerie Players of Brisbane who specialize in performing on authentic styled instruments. He performs on a Baroque violin which is a copy of a Guanerius violin made by well-known Australian violin maker Ian Clarke from Biddeston, Queensland.

Chen enjoys teaching and working with young musicians and is a strong supporter of the Queensland Youth Orchestra organization, having been resident conductor of their QYO Third Orchestra from 1983-1988 and conductor at of their Junior String Ensemble since 1991. He is the string teacher and conductor at St Hilda's School, Southport and adjudicates regularly at many Eisteddfods, Music Festivals and Competitions.

# ABOUT THE SOLOIST

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## BRIJETTE TUBB

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Brijette Tubb was one of the 12 finalists in the ABC's Young Performer of the Year Awards in 2013. From April to May this year and again as part of the G20 cultural celebrations she performed on piccolo as part of the Camerata of St John's accompanying the Queensland Ballet's performances of Coppelia.

In 2011, Brijette successfully auditioned for an internship with the Queensland Symphony Orchestra, was the winner of the Brisbane Eisteddfod Open Instrumental Soloist, the winner of the James Carson Memorial Flute Prize, and was a semi-finalist in the Australian Flute Festival Flute Competition. Brijette has also auditioned for and participated in a week-long intensive program with internationally renowned flautist Michael Cox, and has had the privilege of a private lesson with Denis Bouriakov.

Brijette has completed a Bachelor of Music (with Distinction) at the University of Southern Queensland, a Bachelor of Music (Honours) in Advanced Flute Performance at the Queensland Conservatorium (Griffith University) and a Master of Music at the Queensland Conservatorium (Griffith University). She has studied under renowned flautists Karen Lonsdale, Gerhard Mallon and Patrick Nolan. Brijette holds both her AMusA and LMusA (awarded with Distinction) from the Australian Music Examinations Board (AMEB), performing as a soloist by invitation at the 2011 AMEB Diploma Concert and Awards Ceremony. Other performances as a soloist include performing Gordon Jacob's Concerto for Flute and Strings with the Queensland Conservatorium Chamber Orchestra in 2012, the Carl Reinecke Flute Concerto with the Queensland Youth Symphony in 2013, and solo flute recital with piano accompanist Donald Nicholson in the ABC's Young Performer of the Year Awards.



As well as solo performances, Brijette has performed as a member of a number of university and youth orchestras, including Principal and Second flute in the Queensland Youth Symphony, Principal Flute in the Second Queensland Youth Orchestra, and Principal and Second Flute in the Alexander Orchestra at the Australian Youth Orchestra's National Music Camp, in the Queensland Conservatorium Symphony and Chamber Orchestras and in the University of Southern Queensland Orchestra. Currently, as well as teaching flute at Nudgee Junior College and in her private studio, Brijette is Principal Flute in Queensland Youth Symphony.



# PROGRAM NOTES

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WOLFGANG AMADEUS MOZART (1756-1791)  
*Flute Concerto No.1 in G Major, KV 313 (1778)*

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*In 1777 Mozart, tiring of life in Salzburg, embarked on a lengthy tour of Europe, including stays in Paris and Mannheim, which was famous as having the best orchestra in Europe at the time, particularly for the quality of its woodwind section.*

The 18 month tour was not a success - he was unsuccessful in getting employment with a major patron; he was unsuccessful in love - spurned by

Aloysia Weber, he eventually married her sister Constanze; and to cap it off his mother died unexpectedly - but the tour did produce some of Mozart's best compositions of his 20s, including the flute concertos.

While in Mannheim, Mozart befriended the principal flautist of the Mannheim orchestra, who in turn introduced him to Ferdinand De Jean, a wealthy amateur flautist. De Jean commissioned Mozart to write three flute concerti and three quartets for flute and string trio, of which Mozart completed the three quartets but only two concertos: the G major being a completely new composition, while the D major being a reworking of Mozart's own oboe concerto.

De Jean was not completely satisfied with Mozart's work and only paid him just under half of the agreed sum - partly because Mozart did not complete the

commission in full (De Jean somehow found out about the D major concerto's earlier life as an oboe concerto!) - but also because the solo parts were more difficult than De Jean had requested.

Mozart's shrewd father Leopold questioned his son as to why he hadn't finished the commission. In his reply, Mozart famously stated that "you know that I become quite powerless whenever I am obliged to write for an instrument that I cannot bear", which has led many to assume that Mozart hated the flute - however the quality of writing that Mozart bestows upon the flute in the concerto and in his symphonies shows that he was simply making excuses to his father. (It would be curious that Mozart wrote an entire opera about a Magic Flute if he truly hated the instrument!)

The G major concerto is an elegant and virtuosic work that shows off the agility of the flute and is in Mozart's characteristically-sunny style. The first movement, in typical sonata allegro form, opens with a sprightly orchestral melody which finishes with a characteristic arpeggiated passage which recurs throughout the movement played by both soloist and orchestra.

The soloist takes over the melody and has ample opportunity to display their technical prowess - the movement features extended running passages that require good breath control, as well as several sections that feature large jumps in register - all of which are quite feasible on the modern instrument, but would have been rather difficult on the flute of the time (which was not as agile and also rather difficult to tune), and would have been quite beyond the capabilities of poor De Jean!

Although the overall form is traditional, Mozart does break with convention in places - the soloist moves the music into the relative minor key of E minor early in the piece, and there is a characteristic 'sighing' phrase that remains the exclusive property of the soloist. After the cadenza one final iteration of the 'arpeggiated' orchestral passage brings the movement to a close.

The slow movement, unusually, changes the instrumentation - instead of pairs of oboes and horns as in the outer movements, Mozart calls for pairs of flutes and horns. (At the time, most orchestral oboists would have also played flute, making the transition simpler; however it's still an unusual move - only in the G major violin concerto from a few years before does Mozart also require the oboists to switch instruments mid-piece!).

Combined with muted strings, the change in instrumentation gives this movement an elegant, dreamy atmosphere, with the sighing, heavily-ornamented melody and the sudden changes from loud to soft giving it an operatic quality.

The finale is a graceful rondo in the form of a minuet, opening with a delicate, almost chamber music-like statement of the rondo theme by the soloist accompanied by the violins, before the entire orchestra takes over the theme. The resulting series of episodes interspersed between iterations of the rondo theme allows the soloist plenty of opportunities to shine, with the movement becoming more decorated and virtuosic as it progresses, until after one final statement of the rondo theme the movement ends delicately.

# PROGRAM NOTES (CONT)

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RICHARD WAGNER (1813-1883)  
*Prelude and Liebestod from Tristan  
und Isolde* (1859)

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*There are few pieces that can be said  
to mark a distinct milestone in the  
history of music, and few that have  
been as influential (or divisive) as  
Wagner's Tristan.*

In only the second bar of the piece, after a yearning opening phrase by the cello section, full of longing, the winds play the famous 'Tristan chord' - an ambiguous chord that flagrantly breaks the rules of traditional tonality and can be viewed as the ancestor of all modern music.

In one chord, Wagner opened the way for a new world of chromaticism and tonal ambiguity that freed music from the requirements of strict tonality - and has been dividing music into "for" and "against" camps ever since its premiere in 1865!

Many composers viewed *Tristan* as a high point in music and were profoundly influenced by its musical and harmonic language - but others railed against it. An example of the diversity of views can be seen in that Clara Schumann described *Tristan* as "the most repugnant thing I have ever seen or heard in all my life", yet Richard Strauss viewed *Tristan* as containing all "the yearning of the entire 19th century is gathered in one focal point".

The 'Tristan chord' has been quoted (and parodied) by several composers (from Sullivan in HMS Pinafore, Debussy in his piano piece Gollywog's Cakewalk, through to Peter Schickele's Last Tango in Bayreuth), and has occupied legions of musical scholars in analysing the several different ways the chord can be viewed structurally!

Most of Wagner's operas have as their central subject love of some form - whether courtly love (*Lohengrin*), the conflict between sacred and profane love (*Tannhäuser*), the redemptive power of love (*The Ring of the Nibelung*), reaching its final conclusion with the renunciation of love and desire in his final opera, *Parsifal*.

*Tristan* is perhaps the most sensual, even erotic of the operas, taking as its subject the forbidden love of the knight Tristan and the princess Isolde from Arthurian legend, who are brought together by a love potion and are eventually destroyed by their love.



During the time of writing of *Tristan*, Wagner was heavily influenced by the philosophy of Schopenhauer - not to mention being infatuated by a (probably-unconsummated) affair with Mathilde Wesendonck, the wife of one of Wagner's friends. This emotionally charged environment led directly to Wagner viewing *Tristan* as a musical consummation of love leading inevitably to destruction:

"I shall erect a memorial to this loveliest of all dreams in which, from the first to the last, love shall, for once, find utter repletion. I have devised in my mind a *Tristan* und Isolde, the simplest, yet most full-blooded musical conception imaginable, and with the 'black flag' that waves at the end I shall cover myself over - to die."

Within the opera, Wagner deliberately invokes a series of calculated dissonances and harmonic suspensions which are finally resolved later in the work - building a sense of musical tension and anticipation that reflects the growing sexual tension and anticipation between the star-crossed lovers.

The use of dissonance in music was nothing new - but before Wagner it was unprecedented to extend the resolution of the dissonance over an entire work: the opening 'Tristan chord' is not fully resolved until some five hours later, in Isolde's *Liebestod* (Love-death), the very final piece of the opera.

The prelude depicts Tristan's ship on the ocean, carrying Isolde from Ireland to the court of King Marke of Brittany; the rising and falling of the musical lines grows in intensity and complexity - music that at once both depicts the intensity of the ocean and also foreshadows the passion of the lovers to come.

Wagner himself described the prelude as full of "the yearning, longing, rapture, and misery of love...one thing alone left living: longing, longing unquenchable, desire forever renewing itself, craving and languishing; one sole redemption: death, surcease of being, the sleep that knows no waking!"

The prelude dies away with another reference to the Tristan chord - which originally led to a moment of silence before the unaccompanied sailor's song that opens the opera. In the concert version presented today, a transition passage links the prelude to the *Liebestod* [skipping 5 hours of drama in the process!]: Isolde lamenting over Tristan's corpse and singing of a vision she sees of him living again - the piece flowing as an almost unrelenting musical crescendo, building in intensity and growing steadily until it reaches its climax and Isolde dies next to her lover - and then, finally, the dissonances of the opening chords are resolved and the piece finishes in a moment of beautiful harmony.

# PROGRAM NOTES (CONT)

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PYOTR ILYICH TCHAIKOVSKY (1840-1893)  
*Symphony No.1 in G Minor, Op.13*  
*"Winter Daydreams"* (1866)

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*This symphony is Tchaikovsky's earliest major orchestral work, written after graduating from the St. Petersburg conservatory and completed after he accepted a job as a professor at the Moscow conservatory.*

Winter Daydreams had somewhat of a difficult genesis: Tchaikovsky was struggling to define his musical style, caught between the traditionalism of his teacher Anton Rubinstein and the progressiveness of the group of young composers known as the "The Five" (who included Borodin, Rimsky-Korsakov and Mussorgsky).

Not for nothing was Russia in the 1860s known as the "Land without the symphony" - there had yet to be a truly 'Russian' symphony (although Rubinstein had written several, they were uninspiring works that were firmly in the Germanic symphonic tradition), and so Tchaikovsky's aim to write a Russian symphony was rather lofty.

The composition process took most of 1866, with Tchaikovsky's teachers insisting he recast the work to make it more "traditional" and follow the established rules of sonata form - while at the same time Tchaikovsky struggled to write in a way that expressed his innate gift for melody.

Unfortunately, it placed Tchaikovsky in the middle of two camps - one the one hand the traditionalists such as Rubinstein who berated him for not following the strict rules of the symphony, and then the Five, who considered the very act of writing a symphony as not sufficiently 'Russian'!

The composer's brother Modest noted that this symphony cost Tchaikovsky more in effort and in emotional cost than any other of his works - to the point where he started suffering from insomnia and was on the verge of a mental breakdown, and feared that he would not live to complete the symphony.

In the end, after a difficult year of revisions and the unsuccessful premiere of the inner movements of the symphony in St Petersburg, he stood to his guns, rejecting all but a few of the suggested "improvements" and resulting in the completed symphony, which was finally performed in Moscow in 1868 and was a great success.

It is not hard to see why Tchaikovsky struggled writing this work - his gift was for free-flowing melody, which made it difficult for him to write in strict sonata form, which is about the transformation and development of just a few melodies! The triumph of this symphony was in allowing him to forge a new musical style that allowed his talents to shine: keeping what was useful from the past, he abandoned the rest to go forward in a new and successful style.

Perhaps this is why, despite the cost, years later he recalled Winter Daydreams with affection, writing that "although it is in many ways very immature, yet fundamentally it has more substance and is better than any of my other more mature works".

The spacious opening movement is subtitled "Dreams of a Winter Journey", and opens atmospherically with a hushed string accompaniment, above which the dreamy, slightly melancholy main melody is played by the winds. Unusually, the movement is in three-bar phrases instead of the more common four-bar phrases - an example of Tchaikovsky not allowing the rules of traditional composition to shackle his writing. The second subject is a spiky, slightly-menacing phrase which grows into an angry torrent of notes and a robust orchestral passage which ends in dissonant chords.

Out of the dissonance emerges a lush new melody which has tinges of folk music to it which in turn goes off into 'foreign' keys, giving it a slightly-exotic sound slightly reminiscent of some of the 'hymn' sections of the 1812 Overture.

A light, staccato section follows, sounding reminiscent of Mendelssohn, one of Tchaikovsky's favourite composers, which becomes heavier and louder until it turns into a robust conclusion to the opening half of the movement, with a characteristic melody based on rising and falling 'broken' octaves.

In the following section, where strict sonata form calls for a development section based on the existing material, Tchaikovsky instead gives us new material - a warm horn melody, which is taken over by the woodwinds and gradually becomes minor-key and sinister, offset by quotations from the opening melody. The intensity grows and grows, with flourishes and runs of notes played in canon by the lower and upper instruments, until a fiery series of chords brings the movement to a temporary halt.

The cellos and basses start playing a lumbering, repeated phrase which sounds like it is slowing down - instead, Tchaikovsky is actually keeping the tempo constant but changing the note lengths (metric modulation) - which starts a long crescendo which is eventually joined by the horns and then woodwinds, who play a fanfare-like passage that marks the recapitulation and the return of the opening melody, this time in the strings.

After a reprise of the main sections of the movement (with some variation in keys, as expected in traditional sonata form), the movement finishes with a coda which eventually returns to the hushed atmosphere of the opening and finally a subdued finish.

The second movement, entitled "Land of Desolation, Land of Mists" is structurally-simple, being essentially a series of variations on a calm, peaceful melody first introduced by the oboe, with the whole movement being framed by two iterations of a warm, lush melody on violins. The variations are not 'traditional' variations where the rhythm or structure of the melody is changed; rather they are 'character' variations where the melody is presented with different instrumentation in a progression of different moods, finishing with a passionate climax before the return of the opening violin melody.

The third movement scherzo, adapted from an earlier piano piece, has a delicate character to it, similar to some of Mendelssohn's scherzos - although instead of the pattering 'fairy music' of Mendelssohn, the mood is slightly uneasy: perhaps the forest thawing at the end of winter? - birds tentatively calling, the chuckle of streams freed from the shackles of ice, and the sudden staccato plink of pizzicato notes, as if depicting drops of water from melting ice.

The trio is the first of Tchaikovsky's symphonic waltzes, a sudden mood-change to a warm and hearty dance, with a lilting waltz tune played by the strings, and (after a short contrasting section) played again, this time with a glorious horn countermelody over the top. After another contrasting section with a fligree countermelody played by violins, the scherzo returns - but with a change - instead of a string melody with wind accompaniment, now the winds take over the scherzo melody at first.

The finale, marked *Andante lugubre* (lugubriously) is based on a Russian folk song, which is first played in part by the bassoons with a chromatic clarinet countermelody (suddenly cut-off in three bar phrases, as in the first movement), and then played in full by the strings, before subsiding down into quiet again. The cellos pick up the melody, more-forcefully and start off the movement proper - overlaid by running semiquavers in the violas and violins as the movement accelerates to a robust *allegro* played by the full orchestra - now joined by trombones and tuba - which turns into a virtuosic section with running passages passed back-and-forth between the strings and combining together into a torrent of notes.

A contrasting section brings back the Russian folk song of the introduction, played by the combined forces of the cellos and horns and then taken over by the full brass, before a development section mixes together the folk song and the main theme of the movement, which is later turned into a slightly-stodgy fugue (a nod to his teachers!) which eventually brings back the main theme proper in the recapitulation.

After a reprise of the 'virtuosic' running passages, the movement peters out into a series of general pauses, and then a repeat of the lugubrious material of the introduction, which turns into a prolonged orchestral crescendo until finally the symphony ends with an extended triumphant, somewhat over-the-top coda and a series of forceful chords.

**Program Notes written by Cameron Hough**

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