



Confessions of the Soul

paul dean
trish o'brien

conductor
cello

PROGRAM

Smetana Die Moldau (from Má Vlast)

Walton Concerto for Cello

Sibelius Symphony No. 2

SUNDAY 19 MARCH 3PM OLD MUSEUM CONCERT HALL BOWEN HILLS



CONCERT PROGRAM

BEDRICH SMETANA

Die Moldau

WILLIAM WALTON

Cello Concerto

I. Moderato

II. Allegro appassionato

III. Theme and improvisations

INTERVAL

JEAN SIBELIUS

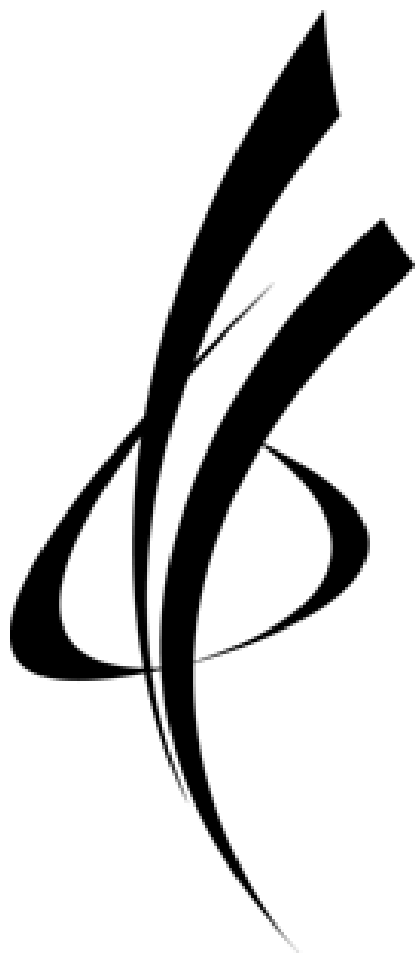
Symphony No. 2 in D major, Op. 43

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo

IV. Finale: Allegro moderato



VIOLIN 1

Amy Phillips^
(Concertmaster)
Debbie Chen
Emily Clark
Tove Easton
Emma Eriksson
Keith Gambling
Cameron Hough
Danielle Langston
Peter Nicholls
Matisse Williment

VIOLIN 2

Yvette McKinnon*
Rebecca Blackburne
Josh Bonesso
Murari Campbell
Ailsa Nicholson
Camilla Harvey
Anna Jenkins
Bec Johnson
Lauren Jones
Amanda Lugton
Tatiana Murasheva
Etsuko Shibata
Ryan Smith

VIOLA

Bronwyn Gibbs*
Tim Butcher
Teegan Dowdell
Katrina Greenwood
Callula Killingly
John McGrath
Sarah Parrish
Felicity Rynn
Daniel Tipping
Jennifer Waanders

CELLO

Mathilde Vlieg*
Helen Dolden
Gabriel Dumitru
Nicole Kancachian
Charmaine Lee
Alex McPherson
Sara Waak

BASS

Samuel Dickenson*
Steve Dunn
Georgia Lloyd
Amelia Madigan
Harry Mulhall
Mike Watson

FLUTE

Jo Lagerlow**
Jessica Sullivan

PICCOLO

Lucia Gonz  les*

OBOE

Gabrielle Knight*

COR ANGLAIS

Anton Rayner*

CLARINET

Daniel Sullivan*
Kendal Alderman

BASS CLARINET

Melissa Baldwin*

BASSOON

Lisa Squires*

CONTRABASSOON

Carl Bryant*

HORN

Jacob Aspinall^#
Joyce Shek#
Ben Tomarchio#
Debbie Jendrachowska#

TRUMPET

Chris Baldwin*
Courtney Oxenford
Ebony Westwood

TROMBONE

Mathew White*
Nicholas Whatling

BASS TROMBONE

Phillip Soalheira^#

TUBA

Michael Sterzinger*

PERCUSSION

Kerry Vann*
Jenny Gribbin
Michael Stegeman
Craig Rabnott

HARP

John Connolly*

CELESTA

Julian Wade#

*denotes principal

^denotes acting principal

#denotes guest performer



Conductor PAUL DEAN

BPO is thrilled to be working with renowned Australian musical personality and conductor, Paul Dean, for the very first time.

Paul Dean is regarded as one of Australia's foremost musicians in his multiple capacities as soloist, chamber musician, composer and artistic director. He currently holds the position of Head of Winds at Queensland Conservatorium, Griffith University. Paul was the Artistic Director of the Australian National Academy of Music (ANAM) from 2010 - 2015 and is a Principal Clarinet with the Australian World Orchestra. He is a founding member of the Sculthorpe Wind Quintet, the Endeavour Trio and is Co-Artistic Director of Ensemble Q.

Paul was the Artistic Director of the Four Winds Festival and the Tutti Beijing International Youth Music Festival and was also the founder of the Southern Cross Soloists, the Bangalow Music Festival and the Sunwater and Stanwell Winter Music School. He is Artistic Advisor for the Coramba Chamber Music Festival.

Between 1987 and 2000 he was Principal Clarinet with the Queensland Symphony Orchestra and has appeared as soloist with the Orchestra on over 40 occasions.

Paul has performed as soloist with the Queensland, Melbourne, West Australian, Adelaide and Tasmanian Symphony Orchestras, the Melbourne Chamber Orchestra, Southern Sinfonia NZ, Trondheim Symfoniker (Norway). He has been guest artist with the Navarra Quartet, the Doric Quartet, the Heath Quartet, the Australian String Quartet, the Goldner String Quartet, the Grainger Quartet, the Flinders Quartet, and the Tin Alley Quartet. He has performed as soloist at many Festivals throughout world and his recording of the Mozart and Brahms clarinet works for the Melba label, and the clarinet music of English composer Benjamin Frankel for German label CPO have won high praise from critics around the world.

Paul has composed music for the violinists Jack Liebeck and Anthony Marwood, cellists Torleif Thede and Patrick Murphy, tenor Andrew Goodwin and pianist Daniel De Borah, harpist Marshall McGuire, the Brodsky and Flinders Quartets, Katie Noonan, the Melbourne Piano Trio, the Seraphim Trio and the Australian Flute Festival.



Soloist TRISH O'BRIEN

Trish O'Brien is currently the Artistic Director of the Coffs Harbour Regional Conservatorium, and Artistic Director of the Coramba Chamber Music Festival.

She is the cellist of the Endeavour Trio with clarinettist Paul Dean and pianist Stephen Emmerson, and Co-Director and cellist of Ensemble Q, which launches as Ensemble in Residence at Queensland Conservatorium in 2017.

In 2016 she performed in the UK with Jack Liebeck, Paul Dean, Igor Kennaway and David Dolan at Cambridge University, Guildhall School of Music and Hampstead Heath's St John's Cathedral. She will be touring with the DSCH Shostakovich Ensemble (Portugal) in November to Spain, Portugal, Hamburg, and across Australia in 2018.

Trish was Artistic Director for the APRA award winning Camden Haven Music Festival from 2004 - 2008, and Artistic Director of The Piazzolla Project. She has recorded for ABC Classics, ABC Classic FM and 2MBS Records, and has toured Australia extensively as a soloist and chamber musician.

Several Australian composers including Matthew Hindson, Elena Kats Chernin, Andrew Schultz, Paul Dean, Mark Isaacs and Christopher Harley have composed works for Trish, and she performed the

Australian Premieres of both the Myaskovsky Sonata for Cello and Piano, and Prokofiev Sonata for Solo Cello.

Trish was Associate Principal Cellist with the Sydney Symphony Orchestra (1988 – 97), as well as guest principal cello for the Adelaide Symphony Orchestra. As a member of the SSO, she toured the UK, USA, Germany, Japan, Taiwan, Holland and Switzerland.

Trish was Commonwealth Finalist and winner of the String Category for the ABC Young Performer of the Year, performing Bloch's Schelomo with the Sydney Symphony and Queensland Symphony Orchestras and in the same year won the Fine Music 2MBS Young Performer of the Year. Trish was a member of the Australian Chamber Orchestra, the Tasmanian Symphony Orchestra, the Tasmanian Chamber Players (founding member), the Seymour Group, the Hazelwood Quartet, the Sydney Chamber Players, the Adelaide Symphony Orchestra, the Adelaide Chamber Orchestra and the Adelaide Contemporary Ensemble.

Trish plays a Marcellus Robin (Bordeaux) cello, sponsored by Hunter Violins.

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 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

Bedřich Smetana (1824-1884)

Vltava (The Moldau), from

Ma Vlast (My Country) (1874)

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Smetana is best known to modern audiences for this symphonic poem (and perhaps his opera the Bartered Bride) but the Czechs revere him as the father of their “national music”, with Smetana being the first composer to bring the riches of Czech folk music to the concert hall, starting a tradition elaborated by later composers such as Dvořák and Janaček.

In 1874, Smetana started writing a cycle of six symphonic poems, *Ma Vlast* (My Country), based on Czech culture, geography and history. *Vltava* is the second of the cycle, and takes its name from the river that flows through Prague (it is more familiar to English-speaking audiences by its German name, the Moldau). It is quite literally a “musical journey”, following the river as it flows through the Czech countryside.

The beginning of the piece, a flute duet, depicts the two sources of the Moldau joining together to form the river, which is represented by a lyrical string melody that recurs throughout the piece.

Passing through a forest, the calls of huntsmen are evoked by the horns, before the river passes into settled farmland and the orchestra plays a cheerful polka depicting the festivities at a peasant wedding.

As the festivities fade into the distance, the river dreams peacefully under moonlight and nymphs play in its depths (depicted by the winds underneath a shimmering exposed melody high above played by muted strings).

The peaceful journey of the river is interrupted when it reaches the St John's Rapids above Prague – but undeterred the journey continues until it reaches Prague, where a stirring motif represents the Vyšehrad castle sitting on the cliffs outside of Prague (Vyšehrad was the subject of the first poem of the cycle and its main theme has a reprise in the Moldau).

Leaving Prague behind, the *Vltava* passes on and the piece comes to a triumphant conclusion as the river joins the Elbe River and flows to the sea, where trumpet calls represent the crashing waves as both the river's journey and the piece finish.

William Walton (1902-1983)

Cello Concerto (1956)

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Walton's Cello Concerto is his third and final concerto, and was viewed by the composer as his best concerto - for all that the Viola and Violin concerti are perhaps more-often played. Unlike the other works, it is a post-war work and reflects the style of the mature Walton, with an underlying tinge of melancholy that reflects the composer's post-war fortunes, which never regained his pre-war heights of the composer of *Belshazzar's Feast* or *Façade*; after World War 2, Walton's star was eclipsed by Britten's success and Walton was viewed as somewhat old-fashioned by the musical establishment.

Written while Walton was living on the Italian island of Ischia, it was commissioned by, dedicated to and premiered by the great Russian cellist Piatigorsky. It is in the inverse of the typical concerto pattern, with two outer slow movements framing a central fast movement.

The slow first movement has a dark and melancholy character, starting with an ominous repeating note pattern, with the soloist entering shortly after “like an albatross taking to the air: impressive but not totally effortless or elegant in the beginning... but gradually more at ease and finally majestic” in the words of Peter Wispelwey! The four-note motif with which the cello enters will recur throughout the movement, expanding to soar majestically above the orchestra, however the bittersweet mood of the movement never completely dissipates.

The second movement is an energetic scherzo, with sunny moments, however the melancholy of the first movement is never far away. The complex rhythms hark back to Walton’s pre-war work and his interest in jazz. The short trio section of the scherzo is slightly more relaxed, but still has an exotic undercurrent, alternating between serene cello phrases accompanied by horn and the dance-like rhythms of the contrasting faster sections.

The third movement, a slow introductory theme followed by a set of variations, begins with a lush opening accompanied by muted strings, before the first variation expands the musical palette by adding harp, celesta and vibraphone while the soloist plays scurrying triplet passages.

The second variation is an extended variation for the solo cello marked “resolutely”; the orchestra then takes over for a brusque fast variation without the soloist, followed by another solo cello variation, this time marked “rhapsodically”, which ends in a series of high trills and leads to the return of the main theme, initially by orchestra and then joined two bars later by solo cello. Both soloist and orchestra join together for the remainder of the movement, which returns back to the home key of the concerto, C major, but unusually for a solo concerto finishes hushed.

Jean Sibelius (1865-1957)

Symphony No. 2 in D major, Op 43 (1902)

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At the turn of the 20th century Sibelius had made his mark as a successful composer, with his tone poem *Finlandia* having recently been premiered to great public success, and a successful European concert tour of his First Symphony. Sibelius was being viewed as the torch-bearer for Finnish nationalism at a time where Finland was politically and culturally dominated by Russia.

Baron Carpelan, one of Sibelius’s friends and patrons, encouraged him to travel to Italy to further his compositional abilities and style:

You have been sitting at home for quite a while, Mr. Sibelius, it is high time for you to travel. You will spend the late autumn and the winter in Italy, a country where one learns cantabile, balance and harmony, plasticity and symmetry of lines, a country where everything is beautiful – even the ugly.

The Baron paid for Sibelius to stay at a villa at Rapallo, on the coast near Genoa, where the first sketches for the Second Symphony were begun in 1901 and finished back in Finland in 1902, where it was premiered in Helsinki, and then performed and published the following year with minor revisions.

Whether intentionally patriotic or not - Sibelius only described it as “My second symphony is a confession of the soul” - it was viewed by the Finnish public as a masterpiece of patriotic music and was rapturously received.

The pastoral first movement, in slightly ambiguous sonata form, builds from a pulsing ascending three-note theme, which in Sibelius's characteristic fashion is progressively spun out and developed via the addition of new melodic motifs, firstly a perky wind melody and then a more languorous horn melody. In the composer's words, "It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together."

The movement alternates between triple and duple meter in the exposition section, while in the development the melodic fragments are extended and layered until at the climax the "true" melody of the movement - the synthesis of the melodic fragments into an extended melodic phrase, sounding very similar to some of Sibelius's previous tone poems such as the Lemminkainen Suite, brings the movement to a glorious climax, after which the pastoral mood returns - except now the first and second subjects occur together in counterpoint!

The second movement is based on some sketches written in Rapallo on the subjects of Don Juan and Dante's Divine Comedy, with the bassoon introducing the "Death" theme in which the lecherous anti-hero is confronted by Death in the form of the stone statue; after an impassioned climax this is contrasted by a serene "Christ" or "Redemption" theme.

The remainder of the movement contrasts and develops the "Death" and "Redemption" themes in a dramatic fashion worthy of Dante, until ultimately the movement ends with a solemn pizzicato chord.

The uneasy third movement is a fleeting scherzo with pattering string passages offset against wind countermelodies and sudden percussion and brass outbursts; the tender trio with oboe and clarinet duet provides some respite before the scherzo recurs, and then a transitional passage leads into the last movement.

The finale returns to D major and is based on ascending 3 note melodic cells - based on the opening of the first movement, which form a triumphant chorale which is offset against a rhapsodic passage for winds and strings based on intertwining phrases and then leads into the spooky march-like second subject. The transition material from the scherzo returns (similar to the finale of Beethoven's Fifth) with the main theme returning triumphantly, and then the movement "develops towards a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future", in the words of Robert Kajanus, the conductor of the Helsinki Philharmonic who gave the premiere in 1902.

Program notes by Cameron Hough



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