

CONCIERTO DE ARANJUEZ

3:00PM SUNDAY 6 MAY



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



CONCERT PROGRAM

GIOACHINO ROSSINI

Overture to The Thieving Magpie

JOAQUIN RODRIGO

Concierto de Aranjuez

- i. Allegro con spirito
- ii. Adagio
- iii. Allegro gentile

INTERVAL

PYOTR ILYICH TCHAIKOVSKY

Symphony No.5, Op.64

- i. Andante
- ii. Andante cantabile
- iii. Valse
- iv. Finale



VIOLIN 1

Cameron Hough*
(Concertmaster)
Nawres Alfreh
Karen Blair
Hwee Sin Chong
Emma Eriksson
Keith Gambling
Danny Kwok
Peter Nicholls
Min Tan

VIOLIN 2

Yvette McKinnon*
Murari Campbell
Ailsa Hanksinson
Camilla Harvey
Anna Jenkins
Bec Johnson
Lauren Jones
Tessa Lao
Tylar Leask
Amanda Lugton
Ryan Smith
Kristina Stevens

VIOLA

Bronwyn Gibbs*
Katrina Greenwood
Callula Killingly
John McGrath
Sarah Parrish
Daniel Tipping
Jennifer Waanders

CELLO

Mathilde Vlieg*
Edward Brackin
Gabriel Dumitru
Ollie Holmes
Katie Macintosh
Daniel Stanley
Sara Waak

BASS

Samuel Dickenson*
Steve Dunn
Lexie Elvin
Angela Jaeschke
Georgia Lloyd
Dean Tierny

FLUTE

Jo Lagerlow*
Jessica Sullivan

PICCOLO

Lucia Gonz  les*

OBOE

Gabrielle Knight*
Anton Rayner

CLARINET

Daniel Sullivan*
Annie Larsen

BASSOON

Patricia Brennan^
Carl Bryant

HORN

Melanie Taylor*
Michelle Hynes
Joyce Shek
Ashley Skyring

TRUMPET

George Wilson*
Felicity Rynn

TROMBONE

Mathew White*
Nicholas Whatling

BASS TROMBONE

Clayton Fiander*

TUBA

Murray Walker^

PERCUSSION

Kerry Vann*
Jenny Gribbin
Michael Stegeman
William Elvin



Conductor STEVEN MOORE

We are thrilled to be working with international conductor, Steven Moore, for the very first time!

Steven studied Cello, Piano, Organ and Voice, before finally settling on Organ as his principal study at University of Southern Queensland, where he won all the major University prizes and scholarships. He continued his tertiary studies, changing to Voice at the Queensland Conservatorium of Music, where he began to increase his awareness of coaching and accompaniment work. He conducted numerous choirs (both children and adult choirs), maintained his church job, where he instigated an Organ scholarship and numerous concert and Recital series, participated in Summer Courses and Masterclasses before deciding to leave Australia to undertake further study at the Guildhall School of Music, London, on the Repetiteur Course, studying conducting with Sian Edwards. He was then accepted into the National Opera Studio after which he joined the Jette Parker Young Artist Program at the Royal Opera House, Covent Garden.

During his work at ROH, Steven conducted operas, assisted and worked with many of the worlds leading conductors and singers,

performed with the orchestra, while at the same time became Music Director of the Hayes Symphony Orchestra and the St Peters Festival Orchestra. His work led him throughout Europe and to USA, before finally moving to Germany, ultimately working as Head of Music and Kapellmeister at the Badisches Staatstheater, Karlsruhe. During his time in Karlsruhe, Steven conducted to great acclaim many Opera, Ballet and Operetta performances, curated the Lieder Recital series, performed chamber music, worked extensively on Education projects, including a world premiere Youth Opera 'Border' by Ludger Volmer. He was invited to join the Vocal Staff at the Hochschule for Musik, Karlsruhe and was on Jury and Audition Panels for various competitions and awards.

He continues to travel across the world upon invitation to coach and work with young singers. Although his current base is Copenhagen, due to his appointment to the position of Chorus Master and Kapellmeister at the Royal Danish Opera, Steven continues to freelance across Europe and in Australia.



Soloist ELEANOR BAUSCH

We welcome emerging local talent, Eleanor Bausch, to perform the most famous guitar concerto ever – Rodrigo's Concierto de Aranjuez.

Eleanor Bausch is a classical guitar graduate from the Queensland Conservatorium Griffith University (QCGU). In 2015 she gained her Bachelor of Music under tutelage of Julian Byzantine, and in 2017 she completed her Master of Music Studies, working with renowned soloist Karin Schaupp.

Eleanor was awarded third prize at the 2017 Melbourne International Guitar Competition, and was the winner of QCGU Guitar Prize 2015. She has performed in master classes by the Grigoryan Brothers, the Z.O.O Duo, Lorenzo Micheli and Chrystian Dozza.

In May 2017, Eleanor performed Mario Castelnuovo-Tedesco's Concerto No. 1 accompanied by the Divertimenti Chamber Orchestra. This was the first guitar concerto to be performed by a student at the Conservatorium in nearly 30 years.

Since undertaking tertiary study, Eleanor has performed a variety of solo and ensemble repertoire in Conservatorium concerts and other venues around Brisbane including GOMA, QPAC, RPAC, Old Government House, and St John's Cathedral.

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

Giacchino Rossini (1792-1868)
Overture to *The Thieving Magpie*
(1817)

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Rossini was a prolific composer of operas, completing some 39 operas in his lifetime - a fact even more incredible in that for the last 40 years of his life he was retired! Able to write at an astonishing pace, the Thieving Magpie (*La gazza ladra*) is one of four operas he produced in 1817 alone, written in only 20 days!

The plot concerns the servant girl Ninetta, who is in love with her master's son, the soldier Giannetto, whose regiment is returning from war. However Giannetto's mother Lucia blames the servant girl for the loss of a valuable silver spoon, which had been stolen by the magpie of the title. Accused of theft, for which the penalty is death, Ninetta is finally saved when the missing spoon is discovered in the magpie's nest.

Although the opera itself is rarely performed, the overture is a perennial favourite in the concert hall, as well as being featured in Stanley Kubrick's *A Clockwork Orange*. Legend has it that the overture was composed at the last minute, with the theatre impresario taking drastic steps by locking Rossini in his rooms until he produced the overture, with each completed page of manuscript being tossed out the window to a waiting copyist below - and the threat of Rossini himself being defenestrated if he didn't finish the overture in time!

Despite the speed of its composition, the overture is a delightful work starting with military snare drums and a jaunty regimental march for the soldiers. After an orchestral flourish and chords, the overture proper starts in an urgent, tense mood, with repeated staccato strings and a nervous, pattering melody on violins and flute over the top, with sudden outbursts of vehemence from the full orchestra. The mood lightens but drama is never far away with a loud section with prominent trombone parts and then repeated rhythm for the full orchestra leading into a sequence of wind chords, until the clockwork-like accompaniment returns.

Over the repeated accompaniment, the overture's most famous melody is heard: a sly, lilting melody heard at first on oboe and later on clarinet, which depicts the mischievous magpie of the title, offset by a pattering elegant countermelody by flute and violins and ascending triplet passages on piccolo and bassoon.

The "magpie" theme turns into a classic Rossini pattering crescendo, building to another full orchestral fanfare. The second half of the overture restates the themes, now bringing the music from the initial E minor to the home key of E major, and then a brilliant coda brings the overture to an end.

Joaquin Rodrigo (1901-1999)

Concierto de Aranjuez (1939)

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Joaquin Rodrigo was a virtuoso pianist and composer – even more remarkable for having been blind since the age of three. Rodrigo wrote all his compositions in Braille, which was then transcribed into traditional musical notation for performance and publication.

The Concierto de Aranjuez is inspired by and named after a palace on the road from Madrid to Andalucia, and was written in 1938-1939, following the composer's return to Spain following the end of the Spanish Civil War. According to the composer, it captures “the fragrance of magnolias, the singing of birds, and the gushing of fountains” in the palace gardens. It is by far Rodrigo's most successful and popular work, and led to commissions for Rodrigo from many famous soloists, such as James Galway and Julian Lloyd-Webber.

The Concierto was premiered by Rodrigo's friend Regino Sainz de la Maza in Barcelona in 1940, and is one of the most famous, successful and popular concertos of the 20th century. The slow movement, in particular, is widely known from arrangements for everything from rock guitar to flugelhorn solo (as seen in the movie *Brassed Off*), and is one of Rodrigo's most recognized compositions.

It is written for guitar and full orchestra, although Rodrigo's use of the orchestra is restrained – rarely is the guitar forced to play against the whole orchestra, and in several moments through the concerto the soloist enters into dialogue with individual instruments, almost as if in chamber music.

The vigorous first movement includes some skilful writing for the string section, in which the strings imitate the sound of the solo guitar, and is filled with rhythmic intensity and drive. The writing for the guitar is effective and idiomatic– even more so considering that Rodrigo was a pianist and did not play the guitar.

The famous slow movement opens with an exotic and nostalgic melody on cor anglais, accompanied by chords from the solo guitar, followed by the soloist taking over and elaborating the main theme. During the course of the movement the soloist demonstrates great technical skill and mastery of the techniques of classical guitar, leading to a climactic moment where the main melody is heard again by unison strings. The movement apparently is a kind of musical lament for the horrors of the Spanish Civil War, particularly the bombing of Guernica.

The third movement, although inspired by courtly dances, features alternating bars of 3 beats and 2 beats, which gives it an unusual rhythmic drive. It is a sunny and urbane movement which provides a fitting conclusion to the concerto.

As a reward for his lifetime of contribution to Spanish music, Rodrigo was raised to the Spanish nobility in 1991 – fittingly as the Marques de los Jardines de Aranjuez (Marquis of the Gardens of Aranjuez).

Pyotr Ilyich Tchaikovsky (1840-1893)

Symphony No.5 in E Minor, Op.64 (1888)

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Ten years after the Fourth Symphony, which had received a less than stellar welcome by audiences, Tchaikovsky's popularity was increasing, buoyed by a recent command performance of Eugene Onegin by the Tsar and being the de facto court composer. Shedding some of his previous shyness and reticence, he decided to try his hand again at writing a "serious" symphony (in the intervening time he also wrote his programmatic "Manfred" symphony of 1885), but was also haunted by thoughts that his inspiration may have deserted him.

Writing to his patroness, Nadezhda von Meck, he wrote:

"I have decided to write a symphony. At first progress was very arduous, but now illumination seems to have descended upon me!"

Like its predecessor the Fourth, the Fifth is a cyclical symphony, with all four movements interwoven via use of a single melody, described in Tchaikovsky's words as being an expression of: "a complete resignation before fate, which is the same as the inscrutable predestination of fate". The Fourth, too, has a "Fate" motif throughout, but unlike the bold and brassy monolithic theme of the Fourth, the Fifth is a more subtle and nuanced expression of Fate.

The symphony begins with a slow introduction with the initial statement of the Fate "motto" theme, played softly on clarinets with an accompaniment of lower strings. It is a typical Russian melody similar to the theme from the finale of his first symphony, and initially has a very desolate, melancholic mood, although this will transform throughout the symphony.

The first movement proper is in sonata form and was subtitled in Tchaikovsky's early notes as "Murmurs, doubts, laments", and begins Allegro con anima, with a rollicking 6/8 theme somewhat reminiscent of Mendelssohn's Scottish Symphony, again heard first on clarinet, and later taken over by bassoon and flute, and then finally on violins (after leaving the first violins out of the entire introduction and only sparingly using the second violins), then building into a forceful statement of the theme for full orchestra. The second theme of the movement is a rising-and-falling melody against a pizzicato accompaniment, which dwindles into subdued murmurs which are then interrupted by a sudden loud pizzicato chord and folksy music by a wind band. In contrast, the fourth section, in the remote key of D major (a tonality that will recur elsewhere in the symphony) is a lush and romantic interlude which builds in intensity and culminates in a statement of the "wind band" music simultaneously with the dotted rhythm of the first melody, bringing the exposition to a close. The stormy development leads to the recapitulation, after which an urgent coda brings back the first melody for one final storm before the movement ends gloomily.

The second movement, subtitled as "Shall I cast myself into the embrace of faith???" in the composer's notes, is one of Tchaikovsky's most glorious and unashamedly romantic movements. Beginning with solemn B minor chords - the expected key for a symphony in E minor, the music modulates in only a few bars to the D major tonality that was so prominent in the first movement. The main theme of the movement is an expansive horn solo with lush wind countermelodies, over a hushed string accompaniment. The second theme is a passionate falling-and-rising melody on strings that contrasts triple and duplet rhythms.

The movement is a mix between sonata form and ternary form, with a traditional exposition as per sonata form, and then completely new material in the central section, with a plaintive ornamented theme on clarinet being passed around from section to section, culminating in a return of the "motto" theme, briefly triumphant, above a thrumming timpani roll.

The ensuing silence is broken by soft pizzicato notes and the return of the first theme, now played by violins and offset by wind embroidery. A mood change leads to a wind statement of the theme, now more jaunty and playful, and then a return of the second theme, which builds up to an impassioned ffff statement of the second theme and a sudden vehement return of the "motto".

In the aftermath, a gentle reprise of the second theme leads into the coda which brings the movement to a serene stillness.

The third movement is one of Tchaikovsky's classic symphonic waltzes, in which the composer of the Nutcracker and Swan Lake can be distinctly seen. The lilting first waltz theme is heard initially on strings, while the second waltz is led by oboe and bassoon and is more contemplative, and then it is contrasted with a more "quirky" third waltz theme on bassoon and then winds, which becomes syncopated with hemiolas (2 - against -3 rhythms) which provide some rhythmic tension.

The trio section of the movement picks up this duple time and turns it into a ebullient scherzo reminiscent of some of the Nutcracker with pattering semiquavers for flutes and violins against a sighing countermelody. When the waltzes returns, they are skilfully interwoven with the semiquavers and brilliant countermelodies, until after a full restatement of the first section, the movement ends with a brief quotation of the "motto" (again in a hemiola rhythm) and a series of forceful chords.

The fourth movement begins with the motto form, now presented in major by the strings as a triumphant march, which forms the introduction to the main section of the last movement, a sonata form allegro vivace with a vigorous first theme reminiscent of Cossack dancing. The lilting second theme, initially on oboe and clarinet and then in modified version on violins, provides contrast until a sudden blare of brass chords and an insistent accompaniment figure on lower strings herald the third theme, an uplifting march.

The "motto" comes back as a heroic brass chorale with virtuosic "flourishes" by the rest of the orchestra and then leads straight into a brief development section.

After the recapitulation, the themes are presented again, until a loud "false ending" sequence of chords in B major disrupts the momentum (and has been leading audiences astray ever since the premiere!).

The motto theme now returns for the final time in a triumphant victory march, which leads into a presto coda which brings back the second and third melodies of the movement and then just as the movement seems about to race ahead to a frantic conclusion the first movement's first theme recurs in major in the final sextuple meter section which brings the symphony to a glorious close.

Although there is a recognition by some, including Tchaikovsky himself, that the finale is weaker compositionally than the other movements, it is a veritable tour de force for the orchestra and is a rollicking romp from tragedy to triumph.

The symphony itself faced a tough initial reception by audiences, which at first led Tchaikovsky to distance himself from the symphony, however the symphony grew in popularity until it finally became recognised as one of Tchaikovsky's most celebrated compositions.

Program notes by Cameron Hough

THE TEAM

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Vice President: Ryan Smith

Secretary: Mathilde Vlieg

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Committee Member: Melanie Taylor

Committee Member: Michael Sterzinger

Committee Member: Amanda Lugton

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The Brisbane Philharmonic Orchestra accepts donations from individuals, groups and businesses. Every donation, whether it be a one off donation or an ongoing arrangement, greatly assists us to realise our goal of delivering an annual program of high-quality music-making to benefit the Brisbane community and our members.

BPO holds deductible gift recipient status (DGR) for tax purposes. All donations over \$2.00 are tax deductible and receipts are provided.

For further information email
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.

Visit our website to download audition excerpts and fill out the online form to sign up! www.bpo.org.au

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Coming up next



HOMEcoming

3:00PM SUNDAY 8 JULY

**OLD MUSEUM CONCERT HALL
BOWEN HILLS**

TICKETS WWW.BPO.ORG.AU

Conductor Russell Gray
Soloist Chris Thomson

PROGRAM

Bill Broughton	Symphony 'Ventio Domus' (world premiere)
Gordon Jacob	Concerto for Trombone and Orchestra
Brahms	Symphony No.3, Op.90



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