

HOMECOMING

3:00PM SUNDAY 8 JULY



**BRISBANE
PHILHARMONIC
ORCHESTRA.**

CONCERT PROGRAM

WILLIAM (BILL) BROUGHTON

*Symphony Ventio Domus
(A Coming Home)*

- i. Allegro spirito
- ii. Adagio cantabile
- iii. Andante
- iv. Presto con risoluto

GORDON JACOB

Concerto for Trombone and Orchestra

- i. Andante maestoso
- ii. Adagio molto
- iii. Vivace alla marcia

INTERVAL

JOHANNES BRAHMS

Symphony No.3, Op.90

- i. Allegro con brio
- ii. Andante
- iii. Poco allegretto
- iv. Allegro — Un poco sostenuto



VIOLIN 1

Cameron Hough*
(Concertmaster)
Karen Blair
Hwee Sin Chong
Tove Easton
Danny Kwok
Dave Nathanael
Peter Nicholls
Min Tan
Shaileigh Thompson

VIOLIN 2

Amanda Lugton^
Camilla Harvey
Anna Jenkins
Rebecca Johnson
Lauren Jones
Tylar Leask
Ryan Smith
Kristina Stevens

VIOLA

Bronwyn Gibbs*
Brendon Crosby#
Iris Doo#
Callula Killingly
John McGrath
Michael Scanlan#
Daniel Tipping
Stephanie Williams#

CELLO

Mathilde Vlieg*
Edward Brackin
Gabriel Dumitru
Ollie Holmes
Charmaine Lee
Daniel Stanley

BASS

Samuel Dickenson*
Steve Dunn
Georgia Lloyd
Dean Tierney

FLUTE

Jo Lagerlow*
Jessica Sullivan

PICCOLO

Lucia Gonz  les*

OBOE

Gabrielle Knight*
Sophie Elston#

COR ANGLAIS

Anton Rayner

CLARINET

Daniel Sullivan*
Kendal Thomson
Adele Hadgraft#

BASS CLARINET

Daniel Sullivan

BASSOON

Lisa Squires*
Patricia Brennan

CONTRABASSOON

Carl Bryant

HORN

Melanie Taylor*
Michelle Hynes
Laura Guiton
Ashley Skyring#

TRUMPET

Jack Duffy^
Felicity Rynn
Sophie Kukulies#

TROMBONE

Mathew White*
Nicholas Whatling

BASS TROMBONE

Clayton Fiander*

TUBA

Michael Sterzinger*

HARP

John Connolly*

PIANO

Julian Wade^

PERCUSSION

Kerry Vann*
Jenny Gribbin
Bill McIntyre#



Conductor RUSSELL GRAY

Russell Gray's career as a conductor began in 1998, when he was appointed as the resident musical director of the Stavanger Brass Band (Norway). Since then his reputation as an authoritative interpreter of brass band music has been acknowledged at home and abroad. Since 2008, he has been principal conductor of Molde Brass Band (Norway) and is Adjunct Professor of brass at Queensland University (Australia). Russell has enjoyed considerable success within the world of brass band competitions with leading ensembles in Norway, Denmark, Finland, France, Switzerland, Japan, New Zealand, Australia and Switzerland. Russell enjoyed periods as the principal conductor of Foden's, Fairey and Leyland brass bands and since 2012 has been principal conductor of Reg Vardy Brass Band, the leading band in the North of England.

A proud Scot, Russell was born near Glasgow, and came to prominence within the world of brass bands as a cornet virtuoso. During his student years, he was a member of the world famous Black Dyke Band and went on to enjoy a number of years as principal cornet of the Leyland Band. He has also produced six solo albums, including two acclaimed releases featuring historic cornet repertoire from the celebrated Arban collection of solos and studies. Russell is a Yamaha endorsed artist and is much in demand as a leader of workshops,

clinics and seminars. He also leads Yamaha's star-studded NEO Brass Ensemble.

Russell dedicates much of his time to the development of young musicians. He has conducted the National Youth Brass Bands of Switzerland and Queensland (Australia) and in 2014 was appointed artistic director of the National Youth Brass Band of Scotland.

He is a recipient of the prestigious Iles Medal of the Worshipful Company of Musicians in acknowledgment of his outstanding services to the brass bands.

Following post-graduate study at the Royal Conservatoire of Scotland, Russell's career also embraces the worlds of orchestral and wind band music. In 2015, he conducted the Danish premiere of Gavin Higgins BBC Proms commission *Velocity* with the Aalborg Symphony Orchestra. He has appeared as guest conductor with the Cambrian Philharmonic (Wales), the Royal Scottish National Orchestra, Bohuslav Martinu Philharmonic (Czech Republic), Queensland Pops Orchestra (Australia), Her Majesty's Band of the Coldstream Guards (London), the Royal Life Guards Band (Denmark), and the Norwegian Navy Band (Bergen).

Russell is thrilled to be working with the BPO for the first time, and to be premiering Bill Broughton's symphony '*Ventio Domus*' - a work composed specifically for him to conduct.



Soloist CHRIS THOMSON

We welcome the winner of our 2018 Concerto Competition, and BPO's first ever trombone soloist, Chris Thomson.

Christopher Thomson is a Brisbane-based freelance musician. He has been involved with many performances and tours around Australia, and internationally, as an Australian delegate to the 2010 Shanghai World Expo, performing at the 2015 SliderAsia festival in Hong Kong, and at Carnegie Hall during the 2017 New York International Music Festival.

As a recent graduate of Queensland Conservatorium Griffith University, he studies with Queensland Symphony Orchestra Principal Trombone Jason Redman, and ELISION Ensemble member, and contemporary musician, Benjamin Marks.

Locally, he has been involved with performances with the Australian Art Orchestra, he performs regularly with the Queensland Symphony Orchestra, and is currently principal trombone of the Australian Discovery Orchestra, based in Melbourne. Christopher is involved with several local groups, such as the Allan Brown Big Band, the Steely Dan tribute band Night by Night, and the Queensland Trombone Quartet, of which he is a founder.

Christopher spent several years playing with the Brisbane Philharmonic Orchestra, and recently celebrated his marriage to BPO clarinettist Kendal Alderman.

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

Gordon Jacob (1895-1984)

Concerto for Trombone and
Orchestra (1955)

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Composed in 1955 and premiered 20 November of that year in Birmingham Town Hall with Denis Wick, soloist, and Rudolf Schwarz leading the Birmingham Symphony Orchestra. The score calls for pairs of flutes (one doubling piccolo), oboes, clarinets, bassoons, horns and trumpets; timpani, xylophone, tambourine, glockenspiel, cymbals, suspended cymbal, snare drum, triangle, strings, and solo trombone.

The youngest of 10 children and a survivor of the trenches of World War I, Gordon Jacob had a long and distinguished career at the Royal Conservatory of Music (1924-66), teaching composition, theory and conducting, and was the author of widely used textbooks, especially *Orchestral Technique* (1931). He was a prolific composer, notably of orchestral, chamber and concert band music; as one commentator put it, he “provided many needy instruments with compositions to fill a void in their repertoire.” One of the “neediest” in the 1950s was the trombone, with very few concertos with orchestra to choose from. Today, many younger composers have filled in the gap, but Jacob’s *Concerto for Trombone* remains one of the most popular and most often recorded.

The first movement opens commandingly (*Maestoso*), with a timpani roll introducing a fanfare for the trombone that turns into a substantial solo statement, with rather tragic-sounding responses from winds and strings. But then the soloist launches into a fast-paced and cheerful version of the same material (*Allegro molto*). The writing for the trombone is extremely virtuosic, and the orchestration filled with colorful touches. A brief slow interlude takes us back to the *Allegro molto*, but the movement ends with a much shortened restatement of the opening *Maestoso*.

The slow movement (*Adagio molto*) is songful, with the trombone leading the way through passages with the most delicate string, wind and chimed percussion accompaniments. A middle section marked *misterioso* is indeed mysterious in its sinuous woodwind effects and the trombone playing muted. The finale in contrast is a lively march, full of playful wit, and featuring both a short cadenza early in the movement and a quite spectacular one near the end.

The concerto was a great success at its premiere, and has gone on to become a standard piece for trombonists.

Johannes Brahms (1833 – 1897)

Symphony No. 3 in F major, Op. 90 (1883)

In 1883, the 50-year old Brahms had reached his full artistic maturity as a respected composer and influential member of the Vienna music scene. His Third Symphony, dating from this year, is an exuberant and tuneful work, described by music critic and Brahms' friend Eduard Hanslick as "a feast for the music-lover and musician".

The symphony was composed when Brahms was staying in the town of Wiesbaden, perhaps to visit the young singer Hermine Spies, who reportedly shared a romance with Brahms. Although the romance did not prosper, Brahms retained affection for Hermine, and she later served as the inspiration for some of Brahms' songs.

Wiesbaden, with its more provincial atmosphere so different to cosmopolitan Vienna, resulted in an almost pastoral atmosphere for the symphony, and perhaps influenced the choice of key – F major, the same as Beethoven's Pastoral symphony - and the character of the movements. Clara Schumann, widow of the composer Robert Schumann and one of Brahms' closest friends, commented of this symphony that "one is surrounded from beginning to end by the secret magic of the life of the forest".

This "secret magic" is found throughout the symphony: in the pastoral second subject of the first movement; in the filigree-like figures in the strings, almost like the sound of running water, which accompany the return of chorale-like theme of the second movement in the recapitulation; and in the graceful and dreamy third movement, evocative of lovers walking through field and forest.

The symphony itself is generally not considered groundbreaking – it follows the standard four movement pattern for a Classical symphony, and the only "unusual" orchestration is in the addition of a contrabassoon to the standard symphony orchestra – but Brahms demonstrates masterfully what he can achieve musically within the bounds of traditional form, and shows himself as a mature and accomplished composer.

Brahms' own failed romance has perhaps influenced other aspects of the work – the Third symphony has a certain nostalgic, almost autumnal feel in places, and the last movement opens with an ominous unison theme played by strings and bassoons; however the symphony is by no means mournful.

The symphony opens by the winds announcing the notes F-Ab-F, which recur as a motif throughout all four movements and, it has been suggested, stand for Brahms' motto "Frei aber froh" (Free, but happy). Despite the turbulence of the opening of the last movement (inspired by Brahms' lost love?), the symphony ends in a nostalgic, almost wistful coda that recalls the "F-Ab-F" motif from the opening of the 1st movement.

Turbulence and drama may come and go, but in the Third Symphony, Brahms presents us with a musical affirmation: he stands firm as an accomplished composer, content as a confirmed bachelor if need be, and, come what may, he will be "free but happy".

Program notes by Cameron Hough

THE TEAM

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Ms Sallyanne Atkinson AO

Executive Committee

President: John Connolly

Vice President: Ryan Smith

Secretary: Mathilde Vlieg

Treasurer: Daniel Sullivan

Committee Member: Melanie Taylor

Committee Member: Michael Sterzinger

Committee Member: Amanda Lugton

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Catering: Bec Johnson

DONATIONS

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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