

AFTERNOON MOODS

3:00PM SUNDAY 30 SEPTEMBER



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



CONCERT PROGRAM

CLAUDE DEBUSSY

Prélude à l'après-midi d'un faune

ROBERT SCHUMANN

Konzertstück for Four Horns and Orchestra
Op.86

INTERVAL

EDVARD GRIEG

Peer Gynt Suites No.1 & 2 Op.46 & 55

- i. Abduction of Bride and Ingrid's Lament (Suite 2)
- ii. In the Hall of the Mountain King (Suite 1)
- iii. The Death Ase (Suite 1)
- iv. Morning Mood (Suite 1)
- v. Arabian Dance (Suite 2)
- vi. Anitra's Dance (Suite 1)
- vii. Peer Gynt's Homecoming (Suite 2)
- viii. Solvig's Song (Suite 2)

GIOACHINO ROSSINI

Overture to William Tell



VIOLIN 1

Cameron Hough*
(Concertmaster)
Shaileigh Thompson
Tove Easton
Hwee Sin Chong
Emma Eriksson
Keith Gambling
Danny Kwok
Peter Nicholls
Min Tan

VIOLIN 2

Yvette McKinnon*
Ryan Smith
Ailsa Hanksinson
Camilla Harvey
Anna Jenkins
Bec Johnson
Lauren Jones
Tessa Lao
Tylar Leask

VIOLA

Bronwyn Gibbs*
John McGrath
Sarah Parrish
Daniel Tipping
Tim Butcher

CELLO

Mathilde Vlieg*
Edward Brackin
Gabriel Dumitru
Ollie Holmes
Charmaine Lee
Daniel Stanley
Sara Waak
Toby Saltwell
Anitah Kumar
Nicole Kancachian

BASS

Samuel Dickenson*
Steve Dunn
Angela Jaeschke
Georgia Lloyd
Dean Tierny

FLUTE

Jo Lagerlow*
Jessica Sullivan

PICCOLO

Lucia Gonzáles*

OBOE/COR ANGLAIS

Gabrielle Knight*
Hui-Yu Whitney Chung
Catherine Clarke#

CLARINET

Daniel Sullivan*
Simon Redshaw

BASSOON

Patricia Brennan
Lisa Squires

HORN

Melanie Taylor*
Joyce Shek
Laura Guiton
Michelle Hynes

TRUMPET

George Wilson*
Felicity Rynn

TROMBONE

Mathew White*
Nicholas Whatling

BASS TROMBONE

Clayton Fiander*

TUBA

Michael Sterzinger^

PERCUSSION

Kerry Vann*
Jenny Gribbin
Michael Stegeman
Craig Rabnott

HARP

John Connolly*



Conductor CHEN YANG

We are excited to play under the baton of an old friend of the orchestra

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, giving concerts and 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"

At present, Chen performs regularly with many musical ensembles in Brisbane. He is the leader and conductor with The Sinfonia of St Andrews & The Corda Spiritus Orchestra of Brisbane. He also led the Queensland Pops Orchestra last year in a successful show concert with entertainer Tim Minchin at the Convention Centre.

Other musical interest includes Early Music being 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 Guarnierius 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



MALCOLM STEWART

An international musician Malcolm Stewart has performed with the Luxembourg Philharmonic Orchestra, the Bern Symphony Orchestra and festival orchestras throughout Germany.

Malcolm is the Section principal of Queensland Symphony Orchestra and teaches at and the Queensland Conservatorium of Music. Malcolm is revered for his glorious sound and exceptional musicianship. Now calling Queensland home Malcolm gets to spend time enjoying his true passion, fishing.

LAUREN MANUEL

Lauren Manuel's versatility as a hornist means she is often called upon to display her talents as a high player in the section when necessary and is a sought-after guest player in Australia and New Zealand.

As a recent recipient of a Churchill Fellowship Lauren travelled throughout Europe and the US studying with some of the world's greatest horn players. Lauren is a full time member of Queensland Symphony Orchestra.

PETER LUFF

The inimitable Peter Luff has performed with many ensembles and orchestras around Australia. Peter has also recorded extensively with ABC classic FM and 4MBS FM. Peter is deputy Director (Performance and Engagement), Associate Professor in Horn and brass studies at Queensland Conservatorium Griffith University and continues to pursue a busy career performing, teaching and conducting.

When he's not peppering his playing with 'pop goes the weasel' quotes Peter enjoys time off road tripping around the country in his very shiny 4WD.

VIVIANNE COLLIER-VICKERS

Vivienne Collier-Vickers, originally from Melbourne has toured with music legends such as Linda Ronstadt, Frank Sinatra, Electric Light Orchestra, LRB and Elton John. Vivienne is a low horn player with the Queensland Symphony Orchestra and is regarded as one of Australia's finest low horn specialists.

Her talent is only matched by her quick wit and she's the glue that binds her colleagues together.

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

Claude Debussy (1862-1918)
Prélude à l'après-midi d'un faune
(1894)

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"The flute of the Faune brought new breath to the art of music", Pierre Boulez

Considered by Boulez to mark the beginning of modern music, the symphonic poem *Prélude à l'après-midi d'un faune* (Prelude to "The Afternoon of A Faun") is considered to be Debussy's first orchestral masterpiece. Inspired by Stéphane Mallarmé's poem "The Afternoon of a Faun", a depiction of a faun awakening from slumber and reminiscing about his amorous escapades with nymphs in the woodlands, Debussy's work evokes the dreamy, sensuous atmosphere of the poem. The composer himself described it thusly:

The music of this prelude is a very free illustration of Mallarmé's beautiful poem. By no means does it claim to be a synthesis of it. Rather there is a succession of scenes through which pass the desires and dreams of the faun in the heat of the afternoon. Then, tired of pursuing the timorous flight of nymphs and naiads, he succumbs to intoxicating sleep, in which he can finally realize his dreams of possession in universal Nature.

The composition is 110 bars long, corresponding to the 110 lines of the poem, and unfolds organically, seeming at first to have no overall structure; however it consists of a series of interrelated musical "cells" that are developed and interwoven across the remainder of the composition. The piece is scored for only strings, woodwinds and horns with harp and crotales (antique cymbals). Despite the reduced orchestration Debussy employs a vivid colour palette through his use of instrumental combinations and via the use of muted horns and strings.

Opening with a languid solo for solo flute, which descends chromatically down a tritone and then ascends, the winds and horns then enter with a harmonically-ambiguous chord, which is embellished by harp runs and is then followed by the strings. The first section of the piece develops the theme with the solo flute material becoming more decorated and rhapsodic, and introduces new melodies for clarinet and oboe, which share with the flute theme a falling-and-rising contour and the use of whole tone scales.

The music builds in intensity and passion and then after a climax a transition passage for strings and horns moves into the second section - now in D flat major - and at 55 bars in, exactly halfway through the piece. Over a pulsating accompaniment of strings, the woodwinds play the serene and elegant secondary theme of the tone poem, which, contrastingly, features wide melodic intervals compared to the very chromatic material presented so far. This theme is then taken over by the strings and combined with some of the decorated triplet musical material from the first section to build to another climax.

A final solo violin statement of the secondary theme leads back into the return of the main flute theme, now seeming serene and timeless over a shimmering harp accompaniment, and interspersed with a playful oboe melody over undulating horns. The final section of the piece sets off the flute theme against a transformed version of the string theme from the second section, played by a pair of solo violins, and then after a descending sequence of harp notes, muted strings and horns play the faun's theme in a gentle lullaby as the faun slips back into sleep.

Robert Schumann (1810-1856)

Konzertstück for Four Horns and Orchestra, Op.86 (1849)

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A concerto in all but name, Schumann's *Konzertstück* ("Concert Piece") is one of the highlights of the solo horn repertoire.

Composed in 1849, one of Schumann's most productive years for orchestral compositions, it takes advantage of the innovations in the design of the French horn that were occurring - the introduction of the valved horn that expanded the instrument's range and made playing in different keys practical.

The first movement, marked *Lebhaft* (lively) has two opening chords before the solo horns enter with a fanfare with a characteristic triplet rhythm leading into a four note ascending phrase - rhythmic and melodic features will recur throughout the movement. The orchestra takes over the fanfare, which leads into a muscular tutti that sets out the main melodic material for the movement - a sonata form allegro.

The movement features considerable interplay between the solo quartet, with orchestral instruments frequently doubling one of the solo lines for a brief moment before reverting to accompaniment. The stormy central development section features contrasts between the triplet fanfare theme and sudden forte chords, before a remarkable section where there is a sudden quiet and the solo quartet intones a noble-sounding phrase. The triplet material builds to the recapitulation where after a repeat of the melodic material of the movement, a final coda with forceful chords and woodwind triplets brings the first section to a dramatic close.

The slow movement follows on without pause and is marked as a *Romance*, with tempo marking *Ziemlich langsam, doch nicht schleppend* (rather slow, but not dragging) is in ternary form with the outer sections being a melancholy song for the soloists, introduced by a slightly old fashioned sounding melody on oboe and viola which is picked up by third and fourth horn.

The solo lines echo each other with rising horn calls interspersed with passages for the full quartet - an anticipation of the "Cologne Cathedral" fourth movement of his Rhenish symphony, composed the next year. The central major key section is more rhapsodic, with a serene chorale like melody for upper strings and winds, over an undulating triplet bass accompaniment, which is later taken over by the solo quartet. After a reprise of the first section, the movement ends in subdued stillness, which is suddenly interrupted by trumpet calls and a vehement statement by the orchestra, which speeds up and leads seamlessly into the last movement.

The forceful final movement, *Sehr lebhaft* ("Very lively"), lives up to its tempo marking, and features a characteristic repeated "long short short" rhythm for the ascending main tutti, while the solo parts are particularly virtuosic. In a central section the tables are turned, with the orchestra having a virtuosic run of semiquaver figures and the solo horns playing ascending and descending scale passages showing off the full chromaticism of the new valve horns - and then there is a brief reminiscence of the central chorale melody of the Romanze, interspersed with trumpet fanfares of the tutti rhythm - but the final section brings the soloists back to the fore until the coda accelerates to a spectacular conclusion.

First performed in 1850 by the Leipzig Gewandhaus orchestra, with their horn section as soloists, it was warmly received but has only been infrequently performed since. The solo horn parts are tremendously difficult, particularly the first horn which ascends to a perilously high register that demands exceptional control and power from the soloist, but the other parts are just as virtuosic. It is this reason, rather than any musical shortcomings, why the work is so seldom played.

Edvard Grieg (1843-1907)

Music for Peer Gynt (1875)

By the 1870s Grieg was Norway's most prominent composer and was creating a distinct Norwegian musical style that combined elements of folk music with the musical structures of European art music. His Piano Concerto had been well received, and he was approached by his friend, playwright Henrik Ibsen, in 1874 to compose incidental music for Ibsen's play *Peer Gynt*, which had originally been written in 1867. The play is based on a Norwegian fairy tale about the semi-legendary character Peer Gynt, a narcissistic anti-hero and wastrel, and follows his wild exploits over the years as he travels and seduces his way from Norway to North Africa and back.

Ibsen's had not originally written the play specifically to be staged and it's almost cinematic story made translating it to the stage very difficult, which is partly why the play had still not been staged by the time he approached Grieg, although the play had been published and had sold well.

Grieg was initially enthusiastic, but struggled in writing the incidental music: Ibsen's play has 40 scenes and blends realism and fantasy, which both provided Grieg with endless possibility but also challenged him with the scale of the task he had undertaken; he was also frustrated by the management of the theatre which had given him over-prescriptive guidelines about the required length for each piece. However, finally inspiration struck, and his wife recalled "The more he saturated his mind with the powerful poem, the more clearly he saw that he was the right man for a work of such witchery and so permeated with the Norwegian spirit".

He finally finished 90 minutes of music for the play's premiere in 1876, and later extracted two orchestral suites, each of four movements, which were published as his Op. 46 and Op. 55.

For today's performance, the movements from the two suites are combined together and played in the original order from the incidental music.

The first piece, Ingrid's Lamentation, occurs after Act 1 of the play. Peer had previously unsuccessfully wooed Ingrid, the daughter of a wealthy farmer, who is about to get married to another man. He turns up at the wedding and makes a scene, but not before meeting Solvieg, a girl from the next valley, who turns him down because his reputation as a rake. Drunk, Peer abducts Ingrid and runs off to the mountains with her before abandoning her. Grieg's music starts with a vehement, agitated phrase, which then is contrasted with a slow, mournful melody over unsettled syncopated notes on viola and timpani.

Peer is exiled for abducting Ingrid, and wanders the mountains, meeting the troll king's daughter, who he courts. Her father offers Peer the chance to marry her, but he refused - and the king is then outraged when she is discovered to be pregnant. The angry troll courtiers demand revenge on Peer, in the famous *In the Hall of the Mountain King*. The stage direction state that "there is a great crowd of troll courtiers, gnomes and goblins. The Mountain King sits on his throne, with crown and sceptre, surrounded by his children and relatives. Peer Gynt stands before him. There is a tremendous uproar in the hall". Originally the piece had lyrics, where the trolls sing about how they want to kill and cook Peer, but for the orchestral suite Grieg arranged it as purely instrumental. The piece is a musical crescendo where the melody is presented several times, and speeds up and ascends in pitch each time it recurs - from bass pizzicato and bassoons, then upper string pizzicato and oboes - and then finally the furious statement for full orchestra.

Music for Peer Gynt (1875) Continued..

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Peer then builds a cottage in the hills and is joined by Solvieg, who is in love with Peer and wants to live with him, but he is then interrupted by the arrival of the troll king's daughter, who brings Peer's son to him. He flees away, arriving home just as his mother Åse, ashamed of her son, dies. Grieg's music for **Åse's Death** is a moving lament for muted strings, with a simple rising melody being repeated several times, growing in loudness and intensity, and then fading away, now transformed into a falling melody.

Peer travels overseas and continues his misdeeds, ending up stranded in Morocco, where the **Morning Mood** depicts the swift African sunrise over the desert. One of Grieg's most famous works, the idyllic melody is played first on flute and oboe has a pastoral mood before being taken over by the strings and building to a climax, with the composer stating that he "imagined the sun breaking through the clouds at the first forte". In the serene aftermath, a wistful horn solo and clarinet and oboe trills bring the piece to a bucolic conclusion.

As he travels the desert, he encounters a Bedouin tribe, who entertain him with dance, depicted vividly by Grieg in an **Arabian Dance** which uses doubled wind instruments and percussion to create an exotic mood.

He tries to seduce the beautiful, Anitra, daughter of the chieftain, but she beguiles him with her dancing, steals his money and escapes. Grieg's music for **Anitra's Dance**, scored for muted strings and triangle, is an exotic and sensual dance in which Anitra's seductive beauty can be heard.

Years later, Peer decides to return home, but his ship is wrecked in a **Storm**, depicted by Grieg by angry string tremolos, brass fanfares and vehement chromatic wind passages. He is finally tormented by guilt for his sins, and returns home to Solvieg and begs her for forgiveness. She still loves him and forgives him, but he cannot forgive himself.

The play finishes with Solvieg singing Peer a lullaby, and it is implied (but not stated specifically) that Peer dies in her arms.

Linked from the end of the **Storm** by a brief transition passage that Grieg composed directly for the orchestral suite, Solvieg's Song contrasts a melancholy folk-like melody for the strings with a more nostalgic, lilting melody; winds, horns and harp provide a mournful accompaniment. The song returns once more, and then the suite ends with one final mournful chord for the strings.



Giacchino Rossini (1792-1868)

Overture to William Tell (1829)

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William Tell is Rossini's 39th and last opera, after which Rossini lived for a further 40 years of semi-retirement. Planned from the outset as his operatic swansong, the opera is in the French grand opera tradition, but seldom performed today in its entirety - it goes for more than four hours and has a tremendously difficult lead tenor role - but its overture is a staple of concert performances and is so well known via use in TV and film as to almost not need an introduction.

The overture is in four sections, each depicting a different scene or mood, unlike the more structured form of most of his other overtures. The first section, depicting dawn in the Alps, is scored for lower strings - 5 solo cellos, plus tutti cello and double basses and in the words of Berlioz evokes "the calm of profound solitude, the solemn silence of nature when the elements and human passions are at rest". The first cello begins with an ascending phrase that is answered by the other soloists, and the initial melancholy mood eventually turns major - although two subdued timpani rolls portend things to come.

The second section depicts an Alpine storm, with ominous rumblings by the strings - distant thunder - interspersed by short "raindrop" phrases by the winds. The loudness builds in one of Rossini's characteristic prolonged crescendos, until the full storm is unleashed with the entry of the brass and bass drum, playing ascending phrases that contrast with the descending phrases in the winds and upper strings, depicting the rain and lightning lashing the hills. As the storm passes, the music dies away and instruments stop playing, until only the flute is left.

The third section is a famous pastorella, a duet for cor anglais and flute that depicts an Alpine meadow and the "calling of the cows". This melody recurs throughout the opera as a repeated musical phrase, and has been used extensively as a stock musical phrase, particularly in cartoons. The lilting cor anglais melody is contrasted with the pattering decorated flute melody.

The famous final section is the "March of the Swiss Soldiers" - but is more recognisable to modern audiences for either the Lone Ranger or as stock music for horse racing! In the final act of the opera, this music accompanies the victorious Swiss soldiers as they finally liberate their country from Austria. After a fanfare on trumpets and horns, the "galloping" rhythm of the main theme is played first quietly by the strings - requiring the players to bounce their bows on the string in ricochet playing - and then contrasted by a sudden jump to loud. After the main theme is heard, a contrasting section features a virtuosic run of semiquavers for the first violins (a staple of professional orchestral auditions all over the world!) over longer woodwind phrases, and then a return of the main theme to a glorious finale.

THE TEAM

Executive Committee

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Vice President: Ryan Smith

Secretary: Mathilde Vlieg

Treasurer: Daniel Sullivan

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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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