



**BRISBANE
PHILHARMONIC
ORCHESTRA.**



**ARIAS
AT THE
OLD MUSEUM**

**SUNDAY 26 NOVEMBER, 3PM
OLD MUSEUM CONCERT HALL, BOWEN HILLS**



CONCERT PROGRAM

Wagner Prelude to *Die Meistersinger
von Nürnberg*

Mahler *Lieder Einnes Fahrenden
Gesellen* (Songs of a Wayfarer)

INTERVAL

Berlioz Roman Carnival Overture

Offenbach The Tales of Hoffmann:
Elle a Fui la Tourterelle
Les Oiseaux dans la Charmille
(doll song)

Mascagni Intermezzo from *Cavalleria
Rusticana*

Donizetti The Daughter of the Regiment:
C'en est donc fait
Par le rang et par l'opulence

Saint-Saëns Bacchanale from
Samson et Dalila

VIOLIN 1
Matthew Gillett^#
(Concertmaster)
Debbie Chen
Tove Easton
Emma Eriksson
Keith Gambling
Danielle Langston
Peter Nicholls
Amy Phillips

VIOLIN 2
Yvette McKinnon*
Rebecca Blackburne
Emily Jeffery
Anna Jenkins
Rebecca Johnson
Amanda Lugton
Tatiana Murasheva
Ailsa Hankinson
Ryan Smith
Kristina Stevens

VIOLA
Daniel Tipping^
Katrina Greenwood
Callula Killingly
John McGrath
Jennifer Waanders

CELLO
Mathilde Vlieg*
Edward Brackin
Gabriel Dumitru
Olliver Holms
Charmaine Lee
Sara Waak

BASS
Steve Dunn^
Glenn Holliday
Westley Lam
Dean Tierney

HARP
John Connolly*

FLUTE
Lucia González^
Jessica Sullivan
Emily Smith#

PICCOLO
Jessica Sullivan
Emily Smith#

OBOE
Billy Richardson^#
Anton Rayner
Max Dawson#

COR ANGLAIS
Anton Rayner*

CLARINET
Daniel Sullivan*
Kendal Alderman
Bernadette D'Arcy#

BASS CLARINET
Daniel Sullivan*

BASSOON
Carl Bryant
Katharine Willison#

CONTRABASSOON
Carl Bryant*

HORN
Melanie Taylor*
Emma Holden
Laura Guiton
Joyce Shek

TRUMPET
Ebony Westwood
Patrick Nowland#
Lauren Albury#

TROMBONE
Nicholas Whatling^
Moniqua Lowth#

BASS TROMBONE
Sean Mackenzie^#

TUBA
Michael Sterzinger*

PERCUSSION
Kerry Vann*
Michael Stegeman
Jenny Gribbin





Conductor **NICHOLAS CLEOBURY**

BPO are thrilled to be working with renowned conductor Nicholas Cleobury for the first time.

Nicholas Cleobury is Head of Opera at the Queensland Conservatorium Griffith University, Brisbane, Artistic Director of Mid-Wales Opera, Principal Conductor of John Armitage Memorial (JAM), Founder Director of Sounds New and Founder Laureate of the Britten Sinfonia.

Nicholas has conducted all the major UK orchestras and widely in Europe, Hong Kong, Scandinavia, Singapore, South Africa, USA and beyond. He works regularly for the BBC and Classicfm, has appeared at most British Music Festivals, often at the Proms and made many recordings.

He has conducted numerous opera companies from ENO, Glyndebourne and Opera North to Canadian Opera, Chicago Opera Theatre, the Royal Opera Stockholm and extensively for Zurich Opera. He has been Principal Opera Conductor at the Royal Academy of Music and Music Director of Broomhill Opera.

Nicholas Cleobury has made an enormous contribution to the performance and fostering of contemporary music, having worked with many leading ensembles and composers, most notably Sir Michael Tippett, given countless premieres and promoted many young composers.

He is also a specialist choral conductor, having been Assistant Director at the BBC Singers. He has worked with choirs all over the world, from the Swedish and Danish Radio Choirs, to the Berkshire Choral Festival (UK and USA) and Die Konzertisten in Hong Kong and numerous major choirs in the UK, including the Royal and Huddersfield Choral Societies.

He has a particular gift and flair for working with young people and students, as conductor, lecturer and teacher, at most of the UK music colleges, and with British Youth Opera, Jette Parker (ROH), the National Opera Studio, Oxford University Music Faculty, University of Cambridge Faculty of Music and the Southbank Sinfonia.

He is an Honorary RAM and Fellow of Christ Church University Canterbury, MA (Oxon), FRCO and a Trustee of Britten in Oxford, Schola Cantorum of Oxford, Sounds New and Youth Music.

For more information visit:
www.nicholascleobury.net

BPO Annual Concerto Competition

Each year the BPO auditions non-professional musicians of all ages, providing applicants the chance to feature as soloist in our final Brisbane concert. The theme of the 2017 Concerto Competition was 'Arias at the Old Museum'. The competition was open to classical singers of all voice types.

The wonderful soloists you will hear today are the winners of our 2017 competition and each winner will receive prize money of \$500 to assist them with their future musical endeavours



Baritone OLIVER BOYD

A keen vocalist and multi-instrumentalist, Oliver Boyd has a flair for performance and a love for classical music. Oliver recently completed his undergraduate degree in vocal performance at the Queensland Conservatorium Griffith University (QCGU) under vocal coach Gregory Massingham. He is currently undertaking post-graduate study at the same institute which he will finish this year. Upon completion of this Oliver hopes to travel to Europe to continue study in the United Kingdom or Germany.

During his time at the QCGU he has performed major roles in productions such as the world premiere of Floods a Travelling Opera, acclaimed director Bruce Beresford's production of Britten's Albert Herring, Monteverdi's The Coronation of Poppea and Puccini's Gianni Schicchi as well as chorus roles in Mozart's The Marriage of Figaro. This year he has performed several roles including Herisson (L'etoile), Simeon (L'Enfant prodigue) and L'horloge comtoise (L'Enfant et Les Sortilèges). This year he made his debut with the Queensland Symphony Orchestra playing the role of El Dancairo in the 'Carmen in Concert' series.

As a soloist, Oliver has performed in Haydn's Nelson Mass and Paukenmesse and Mozart's Requiem, Vespers and Missa Brevis and Schubert's Mass in G with ensembles throughout South East Queensland. Other 2017 engagements include Handel's Messiah with the Sunshine Coast Choral Society.

Oliver has had the chance to sing at multiple international choral symposiums throughout the world with ensembles within Australia and further abroad.

This year Oliver has won numerous awards including first prize and audience prize at the Royal Melbourne philharmonic aria competition, champion of champions at the Queensland Eisteddfod, the Doreen Ord and Lyceum club postgraduate award and was a finalist in the Joan Sutherland and Richard Bonyngel Bel Canto competition.



Soprano ANNA STEPHENS

When Anna Stephens won the Elizabeth Muir undergraduate prize for the highest recital mark of her first-year cohort at the Queensland Conservatorium Griffith University, she knew she had made the right decision in shelving her academic inclinations and following her passion for Opera. She has played the role of Amor in the Conservatorium's 2015 production of *The Coronation of Poppea*, Papagena in *The Magic Flute* (2016), Emmie in *Albert Herring* (2016),

Princess Laoula in *L'Etoile* (2017), and the Storybook Princess in *L'enfant et les sortilèges* (2017).

She has participated in masterclasses with Cheryl Barker (AO) at the Australian National University, Vivica Genaux in the Brisbane Baroque Festival, and Emma Matthews, with ANATS. She also performs as a soloist with the Brisbane Symphony Orchestra, Queensland Youth Orchestra, Camerata of St Johns, Canberra's Opera by Candlelight in Albert Hall, Brisbane based Underground Opera Company, Vavachi, the 7 Sopranos, and Brisbane Sings Festival in the QPAC concert hall. Anna has recently returned from 6 months' study with Susan Waters at Guildhall School of Music and Drama, London, and in 2018, she will be working with Opera Australia in their 2018 schools tour production of 'The Magic Flute'.

Soprano ANNIKA HINRICHS

Annika Hinrichs is an emerging Australian classical vocalist currently completing her Graduate Diploma of Opera Studies at the Queensland Conservatorium Griffith University, where she is a student of Margaret Schindler. Her awards include the Linda Edith Allen Undergraduate Award for Opera Studies, the Elizabeth Muir Memorial Undergraduate Award for Singing, and the Sir Samuel Griffith Scholarship.



In 2015, she became the youngest singer ever selected as one of six finalists in the prestigious Joan Sutherland and Richard Bonyngel Bel Canto Award, and was also a semi-finalist in the Australian Singing Competition. She was also chosen to be a finalist in the National Liederfest, a feat she repeated in 2016, winning both the Ian Field Memorial Award for best diction and understanding of the German Language and the Bettine McCaughan Award.

Annika made her professional debut in 2015 singing in La Boite Theatre's adaptation of *Medea*, and is employed as a soprano in the Cathedral Schola of St. Stephen's. In 2016 she sang the principle role of 'Miss Wordsworth' in *Albert Herring*, with other role highlights including 'Virtu' in *L'incoronazione di Poppea*, and 'Matsya' in the world premiere of *Floods* (Queensland Conservatorium opera productions). This year she sang the role of 'Adina' in the Machin Opera Program performance of scenes from *L'elisir d'Amore*, and she looks forward to singing both 'Le Feu' (The Fire) and *Le rossignol* (The Nightingale) in Ravel's opera *L'enfant et les sortilèges*. Annika has been performing at private, public, corporate and charity events throughout Queensland since 2007, both as a soloist and as part of duet ensemble ELAN Sopranos, and enjoys increasing guest artist work which has included performances with The Queensland Choir, the Queensland Conservatorium Wind Orchestra, the Brisbane City Pops Orchestra, and the Queensland Symphony Orchestra.

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

Richard Wagner (1813-1883)

Prelude to The Meistersingers of Nuremburg (1867)

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The Meistersingers stands alone amongst Wagner's operatic works – it is his only comedy, and it is based on a historical setting rather than the myths and legends of his other operas: that of the medieval Guild of Meistersingers (Master-singers). The story revolves around the love of Walther, a young knight who is in love with Eva, the daughter of the town goldsmith, and must win the song contest of the Meistersingers in order to win her hand in marriage, and is filled with some of Wagner's most appealing and memorable characters.

The Prelude is a fitting opening to the opera, and is said by Wagner to have been inspired by the "magnificent spectacle of... the majestic Rhine" river, seen at sunset. It is three overall sections, beginning with a section containing two noble march themes depicting the Meistersingers, followed by a musical depiction of Walther and Eva's love, quoting from the "Prize Song" with which Walther wins the song contest of the Meistersingers.

In the second section of the Prelude, Wagner develops these two subjects – the "Meistersinger" themes and the "Walther and Eva" themes – and transforms the "Meistersinger" themes in an almost-comic section played by the woodwind – sending up some of the self-importance of the characters of the Meistersingers.

The finale of the Prelude is a truly magnificent section in which Wagner interweaves three themes played simultaneously – both "Meistersinger" marches heard earlier, and Walther's Prize Song – using the full forces of the orchestra – at which point in the operatic version the curtain raises on the opening scene of the opera.

Gustav Mahler (1860-1911)

Lieder eines fahrenden Gesellen
(Songs of a Wayfarer)
(1884-1885/1896)

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Mahler's lifetime love of song permeates almost all of his works, especially his early period works where he was heavily influenced by Das Knaben Wunderhorn (the Child's Magic Horn), a collection of German folk poetry. His first four symphonies quote heavily from musical material from song settings of the Wunderhorn songs and also some songs to original texts, of which the Songs of a Wayfarer are the most prominent and influential.

Although the final form of the Songs date to the 1890s with the first performance of the orchestral version in 1896, the musical material dates from 1884-1885 where Mahler was involved in an unhappy love affair with the soprano Johanna Richter while working as conductor of the Kassel opera in Germany.

The musical material is very similar to the First Symphony - with musical material from the second and fourth songs being quoted in the first and third movements of the symphony. Although originally for baritone and orchestra, the songs are commonly sung by female voices as well.

The English translation of "Songs of a Wayfarer" does not fully translate the connotations of the German word "Gesellen" which indicates a "travelling journeyman" - a young man who has completed his training and travels to different cities seeking work and opportunities to become a master in his field - and in this respect is semi-autobiographical as it was written at a time where Mahler undertook a series of conducting jobs at opera houses around Europe before finally becoming chief conductor of the Vienna opera.



The text, also by Mahler, is nevertheless influenced by *Das Knaben Wunderhorn*, and is a meditation on failed love. In the first song “When My Sweetheart is Married”, the Wayfarer tells of their grief at their loved one’s marriage to another man. The musical texture is dominated by reed instruments and harp.

In the second song “I Went This Morning Over the Field”, the Wayfarer sings of the joys of nature, with the recurring text “Isn’t it a lovely world”; however the song ends in sadness as the Wayfarer asks “will my joy now begin?” but concludes that the happiness he wants can never occur. The musical setting is bright and bucolic, with flutes, harp and upper strings predominating, and the cheerful melody was later reused as the main theme of the first movement of the First Symphony.

The third song, “I Have A Gleaming Knife” is agitated and stormy; the Wayfarer sings how his lost love is causing agony as if he had a scorching hot knife piercing his chest. The central sections is more-wistful as the Wayfarer dreams of seeing his beloved, but the song ends in woe and the Wayfarer wishes he were dead rather than continue suffering.

The fourth song, “The Two Blue Eyes of My Beloved” shares some melodic material with the third movement of the First Symphony, beginning almost like a funeral march. The mournful music takes a warmer turn for the second half of the song, with a lullaby-like accompaniment on the harp and tender writing for muted strings, flute and horn, as the Wayfarer sings of finding rest underneath a linden

tree, where for the first time he found refuge under the tree as its blossoms fell on him and “all was well again”.

Hector Berlioz (1803-1869)

Roman Carnival Overture (1844)

One of Berlioz’s most popular compositions is the ebullient *Roman Carnival Overture*, which although written for concert performance draws heavily of musical material from his opera *Benvenuto Cellini*. While the opera was not very successful, and is fiendishly difficult, the *Roman Carnival Overture* has proved much more popular and shows off Berlioz’s rich musical invention and his brilliant orchestration.

After a brief loud introduction, the overture has a lyrical section with a cor anglais solo (using material from the opera’s love duet), which is then taken over by the strings in canon.

Three brilliant wind flourishes lead to the main allegro section of the overture, a rollicking Italian saltarello (an energetic leaping dance), which is taken from a scene in the opera of festivities in the Piazza Colonna in Rome, which uses percussion and brass to provide a brilliant colour. After a brief climax an imitative passage builds in intensity and reprises the love theme before the festivities grow again, via a remarkable passage where Berlioz shows off his innovative ideas in a idiosyncratic chromatic journey that finally leads into a bravura finale.

Jacques Offenbach (1819-1880)
Romance and Doll Song from
The Tales of Hoffman (1881)

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The Tales of Hoffman was Offenbach's last opera and was not performed until after the composer's death; nevertheless the opera proved very popular, not least of which for the story in which the German Romantic author E.T.A. Hoffman appears as a semi-fictionalised character in three of his own stories.

The Romance "*Elle a fui, la tourterelle*" ("She has fled, the turtledove") is from Act II of the opera and is sung by Antonia, who is in love with Hoffman but they had been forcibly separated by her father, who forbids her to see Hoffman. She sings of her lost love by comparing it to a wandering bird: "she has flown far, the turtledove, far from you, but she is faithful". The musical accompaniment is gentle and tender with pulsating strings and harp.

The opera's most famous song is the Doll Song ("*Les oiseaux dans la charmille*", "The Birds in the Arbor") sung by Olympia, a automaton-like doll who was created by a magician and a scientist, with whom the protagonist Hoffmann falls in love in Act I. The lilting aria features flute and harp extensively and has several pauses throughout in which the doll winds down and needs to be wound up again.

Pietro Mascagni (1863-1945)
Intermezzo from *Cavalleria*
Rusticana (1890)

.....

Mascagni's masterpiece *Cavalleria Rusticana* (Rustic Chivalry) was a true landmark in opera and was highly influential in creating a new genre of verismo opera in which realistic scenarios supplemented the idealised plotlines that had previously characterised most operas.

Although a short one-act work (and universally paired with Leoncavallos' *Pagliacci* as the inestimable duo of 'Cav and Pag'), the dramatic scenario of jealousy and revenge in a Sicilian village was instantly popular, with the opening audience including no less a person than the Queen of Italy.

The opera is set at Easter, and although it is in only one act, it is in two sections with an empty stage (while the villagers are at church) being the setting for the famous *Intermezzo*.

Lush, unashamedly Romantic and tender, the *Intermezzo* is wildly popular and is an effective dramatic foil between the tense emotions and revenge of the drama, while suggesting the peacefulness of village life that will be interrupted by the inevitable tragedy.



Gaetano Donizetti (1797-1848)
Par le rang, et par l'opulence
from *La Fille du Régiment* (1840)

.....

Donizetti was one of the leading lights of bel canto opera, a vocal style that emphasised beautiful singing (the literal translation of 'bel canto') and decorative, embellished vocal lines. *La fille du régiment* ("The daughter of the regiment") is his first French-language opera and was very popular (despite a near-disastrous opening night), telling the story of Marie, the mascot and canteen-girl of a French regiment in the Napoleonic wars.

The melancholy aria "Par le rang, et par l'opulence" ("By rank and by opulence, they have sought to dazzle me") is from the second act is introduced by solo cello; it is sung by Marie who is living in luxury in the Marquise's castle, but mourns being separated from her love Tonio; no amount of riches can make up for their separation.

As she mourns, she is interrupted by martial music (a prominent snare drum section) as the Regiment returns, bringing Tonio back to her; the final section of the aria is a lilting waltz-like section where Marie sings in happiness and salutes France and hope - no doubt contributing to *La Fille's* great popularity in Paris, receiving 500 performances in just 30 years!

Camille Saint-Saens (1835-1920)
Bacchanale from Samson and Delilah (1877)

.....

Saint-Saens was a true musical prodigy and a prolific composer, making his first public performance at the age of only ten

and over the course of his long life writing a rich sequence of lush romantic works that blended classical traditions with some of the innovations of musical visionaries such as Wagner and Liszt.

His best-known works show off his talents for brilliant orchestration, including his opera *Samson and Delilah* which is the only one of his operatic works to have entered the standard repertoire.

Although originally conceived as an oratorio, *Samson and Delilah* quickly became a fully-fledged opera after the librettist Lemaire convinced Saint-Saens of the dramatic potential of the biblical story. Although Parisian audiences initially reacted negatively to the prospect of presenting a biblical story in the theatre - as a secular opera rather than a sacred oratorio - the work was successful in its first premiere in Weimar and was eventually embraced by Parisian audiences where it is now one of the key works of the French romantic opera tradition.

The *Bacchanale* is from Act 3 Scene 2 of the opera, which is set in the pagan temple of Dagon where the Philistines have captured Samson. The music depicts a wild orgiastic dance of the priests of Dagon and shows off Saint-Saens' ear for musical colour, with the use of Middle-Eastern harmonic intervals and powerful rhythms. Saint-Saens himself was a keen traveller and had travelled widely in Algeria and Egypt, and some of the sounds of his voyages give the *Bacchanale* an exotic character.

The work begins with a plangent oboe solo and is in overall ternary (ABA) form, the virulent outer sections are framed by a more lyrical and sensuous central section, while a forceful coda with insistent rhythms and a characteristically "Eastern" melody brings the work to a spectacular conclusion.

Program notes by Cameron Hough

LYRICS AND TRANSLATIONS

GUSTAV MAHLER

***Lieder eines fahrenden Gesellen* (Songs of a Wayfarer)**

GERMAN

1.

Wenn mein Schatz fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!
Geh' ich in mein dunkles Kämmerlein!
Weine! Wein! Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß! Du singst auf grüner Heide!

Ach! Wie ist die Welt so schön!
Ziküth !

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends wenn ich schlafen geh',
Denk ich an mein Leide!

2.

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
"Guten Morgen ! Ei, du! Gelt?
Wird's nicht eine schöne Welt?
Zink, Zink! Schön und flink!
Wie mir doch die Welt gefällt!"

Auch die Glockenblum' am Feld
Hat mir lustig guter Ding'
Mit den Glöckchen, klinge, kling,
Ihren Morgengruss geschellt:

"Wird's nicht eine schöne Welt?
Kling, kling ! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!

Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann im
Sonnenschein !

Blum' und Vogel, gross und klein!
"Guten Tag, guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt? Ei, du! Gelt?
Nun fängt auch mein Glück wohl an?
Nein! Nein! Das ich mein'.
Mir nimmer, nimmer blühen kann!"

ENGLISH

1.

When my love's happy wedding day comes,
It will be a sad day for me!
I will go to my dark little room!
Weep, Weep! Over my dear love!

Little blue flower, do not wither!
Sweet little bird, singing in the green heath!

Ah! How beautiful is the world!
Zikueth!

Do not sing. Do not bloom!
Spring is passed!
All song is now stopped!
At night when I go to sleep,
I think of my sorrow!

2.

As I walked through the field this morning'
Dew still hung on the grass;
A gay finch spoke to me:
"Good morning! Don't you think
The world is going to be beautiful?
Zink ! Zink ! Pretty and brisk!
How the world pleases me!

Even the bluebell in the field
Tinkled gaily and cheerfully
Its morning greeting to me:

"Isn't it going to be a beautiful world?
Ring, ring! Lovely thing!
How the world pleases me! Heia!

And there the world began to sparkle
In the sunshine
Everything became sound and color in the
sunshine!

Flower and bird, great and small!
"Good day, good day!
Isn't it a beautiful world?
Don't you think it is?
Now will my good fortune surely begin too?
No.! No! I believe it can never, never
Bloom for me!"

LYRICS AND TRANSLATIONS

3.

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,

Oh, weh! O weh! Das schneidt' so tief
In jede Freud' und jede Lust!

Ach, was ist das für ein böser Gast,
Nimmer hält er Ruh', nimmer halt er Rast,
Nicht bei Tag, noch bei Nacht, wenn ich schlief!

Oh weh! Oh weh!

Wenn ich in den Himmel seh',
Seh' ich zwei blaue Augen steh'n!
Wenn ich im gelben Felde geh',
Seh' ich von fern das blonde Haar im
Winde weh'n!
O weh! O weh!

Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg' auf der schwarzen Bahr',

Könnst' nimmer, nimmer die Augen aufmachen!

4.

Die zwei blauen Augen von meinem Schatz,
Die haben mich in die weite Welt geschickt.

Da musst' ich Abschied nehmen vom
aller-liebsten Platz!

O Augen blau! Warum habt ihr mich angeblickt ?

Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
Wohl über die dunkle Heide.
Hat mir niemand Ade gesagt:
Mein Gesell war Lieb' und Leide!

Auf der Strasse stand ein Lindenbaum,
Da hab' ich zum ersten Mal im Schlaf geruht!

Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit,

Da wusst ich nicht, wie das Leben tut,
War alles wieder gut!
Lieb' und Leid! Und Welt und Traum!

3.

I have a glowing knife,
A knife in my breast,

O woe! It cuts so deeply
Into every joy and pleasure!

Ah, what a wicked guest,
He never keeps peace, never keeps rest,
Neither by day, nor at night when I sleep!

Oh woe! Oh woe!

When I look up into the heavens,
I see there two blue eyes!
When I walk in the yellow fields,
I see in the distance the blond hair
waving in the wind!
Oh woe! Oh woe!

When I awake from a dream
And hear the ring of her silver laughter,
Oh woe! Oh woe!
I would that I were lying on the black bier.

And could never, never open my eyes!

4.

The two blue eyes of my love
Have sent me into the wide world.

I had to say' farewell to the dearest of
places!

O blue eyes! Why did you look on me?

Now eternal grief and sorrow are mine!

I walked out into the stillness of the night,
Far out over the dark heath.
No one said goodbye to me:
My companion was love and sorrow!

By the wayside stood a linden tree,
There, for the first time I rested in sleep!

Under the linden tree,
Whose blossoms fell upon me like snow,

There I did not know what life will do,
There everything was well!
Love and sorrow! And world and dream!

LYRICS AND TRANSLATIONS

JACQUES OFFENBACH

Romance and Doll Song from *The Tales of Hoffman* (1881)

FRENCH

Elle a fui, la tourterelle...

Elle a fui, la tourterelle...

Ah, souvenir trop doux!
Image trop cruelle!
Hélas, à mes genoux, je
l'entends, je le vois!

Elle a fui, la tourterelle,
elle a fui loin de toi!
Mais elle est toujours fidèle
et te garde sa foi.
Mon bien aimé, ma voix t'appelle,
oui, tout mon cœur est à toi.

Elle a fui, la tourterelle,
elle a fui, loin de toi!
Chère fleur qui viens d'éclore,
par pitié, réponds-moi.
Toi qui sais s'il m'aime
encore, s'il me garde sa foi.
Mon bien-aimé, ma voix t'implore,
ah, que ton cœur vienne à moi!

Elle a fui, la tourterelle,
elle a fui, loin de toi!

Les oiseaux dans la charmille

Les oiseaux dans la charmille
Dans les cieux l'astre du jour,
Tout parle à la jeune fille d'amour!

Ah! Voilà la chanson gentille
La chanson d'Olympia! Ah!

Tout ce qui chante et résonne
Et soupire, tour à tour,
Émeut son cœur qui frissonne d'amour!
Ah! Voilà la chanson mignonne,
La chanson d'Olympia! Ah!

ENGLISH

She has gone, the turtle dove...

Oh, too sweet a memory,
too unkind an image!
Alas, I can hear him, see
him at my feet!

She has gone, the turtle dove,
she has flown far from you!
But she is still faithful
and keeps her promise to you.
My beloved, my voice calls you,
yes, my heart is yours alone.

She has gone, the turtle dove,
she has flown far from you!
Sweet flower, newly blossoming,
for pity's sake, answer me.
You know if he loves me still,
if he is faithful to me.
My beloved, my voice implores
you, ah, let your heart come to me!

She has gone, the turtle dove,
she has flown far from you!

The birds in the arbor

The birds in the arbor,
The sky's daytime star,
Everything speaks to a young girl of love!

Ah! This is the gentile song,
The song of Olympia! Ah!

Everything that sings and resonates
And sighs, in turn,
Moves his heart, which shudders of love!
Ah! This is the lovely song,
The song of Olympia! Ah!



LYRICS AND TRANSLATIONS

GAETANO DONIZETTI

Par le rang, et par l'opulence... Ah! salut à la France! from La Fille du Régiment

FRENCH

C'en est donc fait,
et mon sort va changer...
et personne en ce lieu
ne vient me protéger!
Par le rang et par l'opulence,
en vain l'on a cru m'éblouir:
il me faut taire ma souffrance
et ne vivre que de souvenirs!

Sous les bijoux et la dentelle,
je cache un chagrin sans espoir...
Ah! quoi me sert d'être si belle,
lui seul, il ne doit pas me voir!
Et mes amis, ma compagnie,
combien notre sort était doux!
Je donnerais toute ma vie pour pouvoir
vous serrer la main!

Pour ce contrat fatal
tout prend un air de fête...
Allons, allons signer mon
malheur qui s'apprete!

Qu'est-ce que c'est que j'entends?
Ciel! Ne revè-je pas?
Cette marche guerrière...
Ah! voil? bien leurs pas!
Oh! transport! oh! douce ivresse!
Mes amis, mes amis!
Souvenirs de jeunesse, revenez avec eux!
Revenez, souvenirs, revenez, revenez!

Ah! salut la France!
A mes beaux jours!
A l'esperance!
A mes amours!
Salut la France!
A l'esperance! A mes amis!
Salut la gloire Voil!
pour mon coeur, avec la victoire,
l'instant du bonheur!
Ah! salut la France!

Mes amis! mes amis!
Votre main! dans vos bras!
De plaisir, de surprise, ah!
l'on ne meurt donc pas! O mes
amis, o mes amis! o mes
amis! Salut à la France! etc.

Salut à la France!

Salut à la gloire!

Salut la France!

Vive la France!

ENGLISH

So it's all settled,
my life is about to be changed...
and there is no one here
to protect me!
They have tried in vain to dazzle me
with rank and luxury:
and my grief I must keep to myself
and live on memories!

Beneath these jewels and lacy frills,
I conceal a hopeless sorrow...
Ah! what good is beauty to me
when he alone cannot see me!
With you, my fiends and comrades,
life was sweet indeed!
I would give the rest of my days
to shake you by the hand!

For this fateful contract-signing
there's a gala atmosphere all round...
Come, then, let's sign the
warrant for my approaching doom!

Can I believe my ears?
Good gracious! Is this a dream?
That military march...
Ah, that must be them!
Oh bliss! Oh ecstasy!
My friends, my friends!
What youthful memories they reawaken!
Awaken, memories, awaken, awaken!

Ah! Hurrah for France!
For happy times!
For hope!
For love!
Hurrah for France!
For hope! For my friends!
For honour and glory!
My heart rejoices:
Victory and happiness are one!
Ah! Hurrah for France!

My friends! My friends!
Give me your hand! Embrace me!
Now I know that pleasure and
surprise are not fatal! O my
friends, my friends, my friends!
Hurrah for France! etc.

Hurrah for France!

For honour and glory!

Hurrah for France!

Long live France!

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