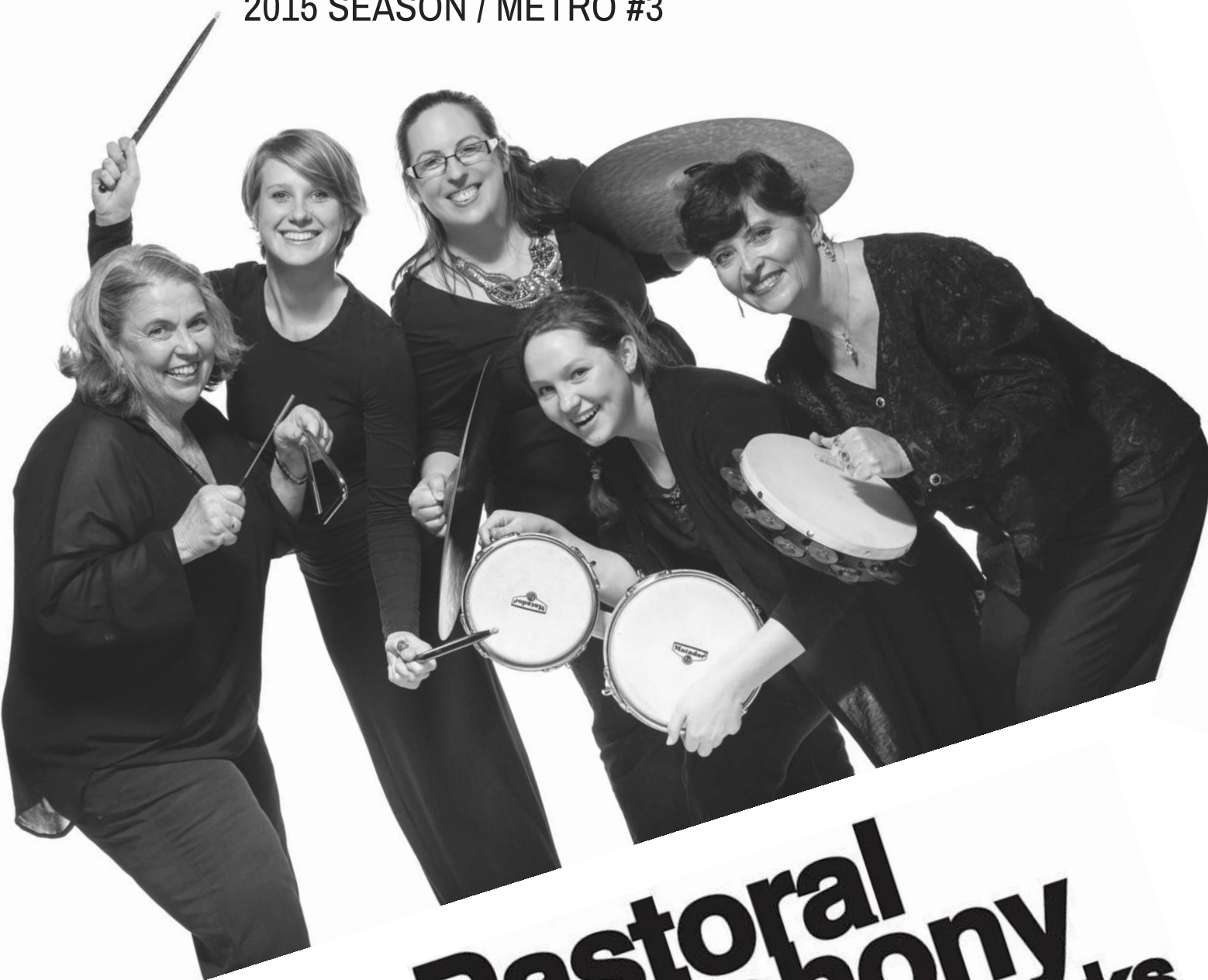




2015 SEASON / METRO #3



Pastoral Symphony & Chamber Works

SATURDAY 8 AUGUST 7:30PM
OLD MUSEUM CONCERT HALL

CONCERT PROGRAM

HOLST

St Paul's Suite Op.29 No.2

ARNOLD

Three Shanties for Wind Quintet

GEARY (with thanks to Pachabel)

Cannon Fodder

TARREGA arr. Stephen Mathiesen

Recuerdos de la Alhambra

BEETHOVEN

Für Elise arr. David J Long

TUCK

Summon the Spirits (BPO percussion ensemble)

INTERVAL

BEETHOVEN

Symphony No. 6 (Pastoral Symphony)

VIOLIN 1

Cameron Hough*
(Concertmaster)
Yvette McKinnon
Nawres Al-Freh
Tove Easton
Emma Eriksson
Keith Gambling
Peter Nicholls

VIOLIN 2

Amy Phillips*
Amanda Lugton
Ryan Smith
Ailsa Nicholson
Lauren Jones
Anna Jenkins
Camilla Harvey
Rosie Gibson
Sarah-Rose Lind

VIOLA

Tim Butcher*
Sarah Parrish
Brendan Crosby
Katrina Greenwood
Stefanie Brandon

CELLO

Helen Dolden*
Michael Goodall
Mathilde Vlieg
Edward Brackin
Peter Williams
Nicole Kancachian
Katie Macintosh
Charmaine Lee

BASS

Samuel Dickenson*
Amelia Grimmer
Gerard McFadden
Joel Gregory

FLUTE

Jo Lagerlow*
Cassie Slater

OBOE

Gabrielle Knight*
Kathleen Winter

CLARINET

Daniel Sullivan*
Kendal Alderman

BASSOON

Guy Knopke
Sarah Wagner

HORN

Melanie Taylor*
Emma Holden

TRUMPET

Michael Olsen
George Wilson

TROMBONE

Moniqua Lowth
Sean Mackenzie

PERCUSSION

Kerry Vann*
Lucie Allcock
Shaylee Rafter
Jennifer Rumbell
Jacob Brown
Zac Lowenthal
Jessica Hazlewood

*denotes principal

BRISBANE PHILHARMONIC ORCHESTRA





Conductor
LEO MCFADDEN

Leo completed his Bachelor of music at the Queensland Conservatorium, before moving to the United States to complete a Masters degree at Boston's prestigious New England Conservatory of Music.

He graduated from NEC in 2007 with Academic Honors. Subsequently, Leo lived in New York City, where he worked as a freelance musician and teacher while studying theory, counterpoint and harmony with Donna Doyle (a pupil of the famous French teacher, Nadia Boulanger).

As a guitarist, Leo has had extensive performance experience including concerts in Australia the United States and France, along with radio airplay on ABC classic FM and 4MBS. His guitar playing featured in the ABC television show "The Hollowmen". Leo toured Indonesia with Simone de Haan and the Conservatorium Trombone ensemble and subsequently recorded a CD with the vocalist from that tour, Kristin Berardi. Leo also played in a duo with Queensland Symphony Orchestra Concertmaster, Warwick Adeney.

Leo made his stage debut in 2013, performing (in both a musical and dramatic role) at the Queensland Lyric Theatre as part of the "Out of the Box" festival in "The Flying Orchestra", a stage show after the book of the same name by Leo's sister, Clare.

Leo has been the recipient of major grants and awards including the City of Brisbane, Lord Mayor's Young Artist Fellowship and The Ian Potter Cultural Trust. While in Boston, he won the New England Conservatory's 'honors ensemble' award as part of a trio consisting of fellow Australian, Jonathan Dimond and grammy nominated Colombian percussionist, Tupac Mantilla.

Leo first conducted the Brisbane Philharmonic in their final subscription concert for 2012 and again in the following year in a King George square concert, which included two of Leo's own arrangements, specifically written for the BPO. The King George Square concert also included the first movement of Beethoven's Pastoral Symphony and Leo is delighted to have the opportunity to perform the work in its entirety, with the BPO tonight.

Leo wishes to acknowledge his many teachers, past and present, for their invaluable input into his musical development. In particular, in the realm of conducting; Kevin Callaghan Donna Doyle, Lyle Davidson, John Curro, Therese Milanovic, Larry Scripp and Manuela Vogel.

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 performs one chamber music concert, featuring multiple 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

Johann Pachelbel

arr. Aidan Geary

Cannon Fodder (2011)

.....

This arrangement of Pachelbel's most famous piece, uses timpani and then tubular bells to provide the ground bass instead of the cello. The solo drum part at the beginning and end of the piece represents troops marching to and returning from battle. The tuned percussion work together to create some lovely, layered playing.

Francisco Tárrega

arr. Steven Mathiesen

Recuerdos de la Alhambra (2004)

.....

Composed in 1886, Recuerdos de la Alhambra, originally for solo guitar, is without doubt Tárrega's best-known piece. This wonderful arrangement evokes memories of the Moorish citadel located on a hill in Spanish Granada. It is an enchanting work with a slightly melancholic tinge.

Ludwig van Beethoven

arr. David Long

For Elise

.....

This is a funky interpretation of one of Beethoven's best known works, Für Elise. It includes a boogie-woogie bass line on the marimba with the melodic line shared between the vibraphone, xylophone and glockenspiel. It is a wonderfully jazzy piece with a quirky nature.

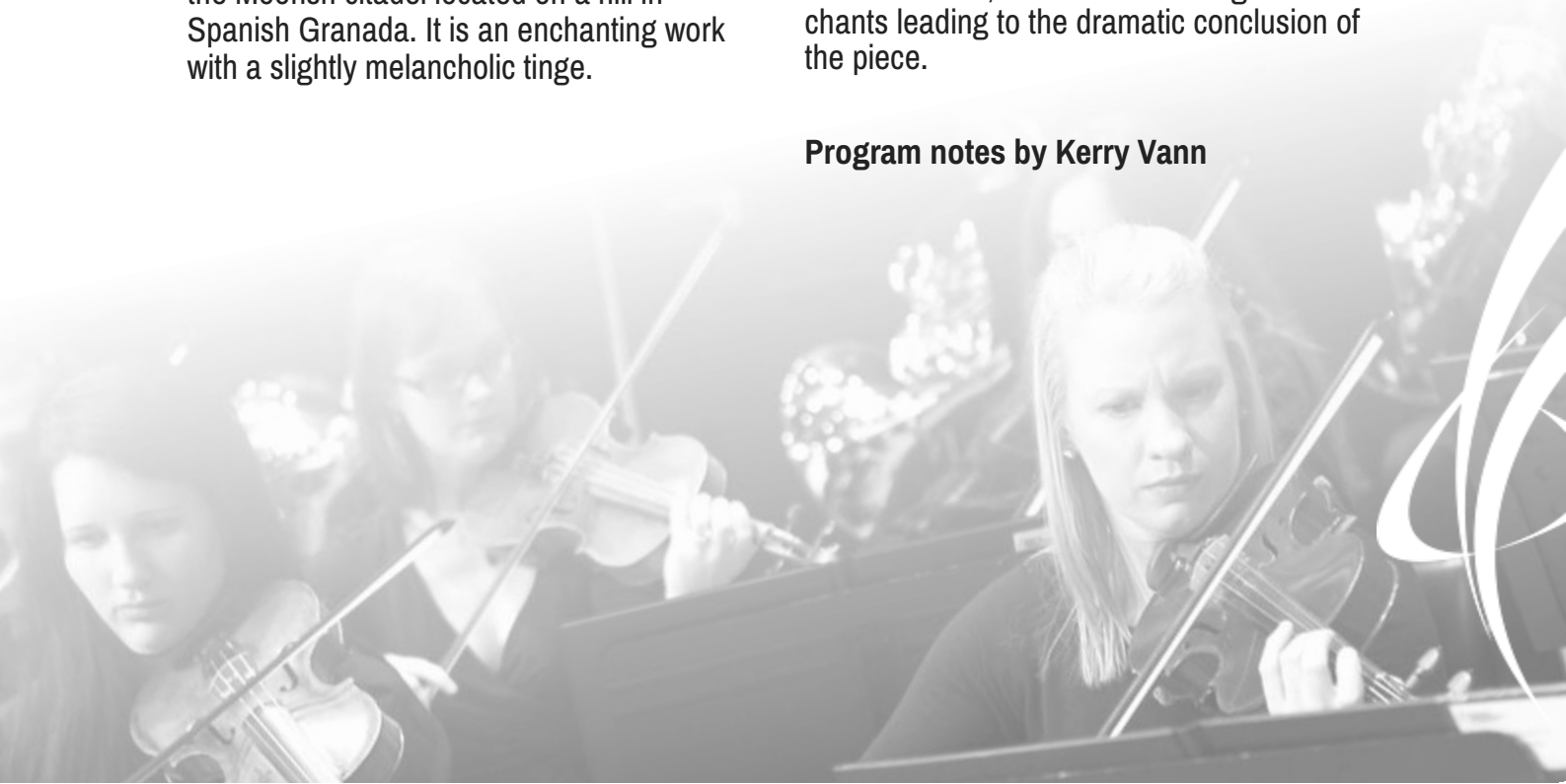
Kevin Tuck

Summon the Spirits (1998)

.....

This is an exciting piece inspired by Japanese taiko drumming. It opens with a fiery unison. This is followed by a section in which each part takes turns at playing the accompanying "drone" role while the other parts weave and combine voices to create an interplay between the parts. The solo improvisations are next, followed by another unison section, this time containing vocal chants leading to the dramatic conclusion of the piece.

Program notes by Kerry Vann



PROGRAM NOTES (CONT.)

Gustav Holst (1874-1934)

St Paul's Suite

Op.29/2 (1912/1922)

.....

Best known to audiences for his monumental suite *The Planets*, Holst was prevented from a career as a pianist by an injury to his right hand. Instead, he became a respected musical educator - a great one, in the opinion of Vaughan Williams - as well as a professional trombonist and a pioneer of musical education for women, including as musical director of the St Paul's Girl's School in western London from 1905 until his death. During this time he composed many pieces for the students to play, of which the most famous is the suite for strings now known as the St Paul's Suite (although there are optional wind parts to allow other pupils to play along).

The suite was composed in gratitude to the school for building him a large soundproof studio for his use for teaching and composition, and was completed in 1913 although it wasn't published until 1922.

The first movement is a vigorous Jig, alternating between 6/8 and 9/8 time signatures. The second movement is marked 'Ostinato', after the repeating quaver passage played almost without cease by the second violins, over which a lilting, waltz-like melody in 3/4 plays. The central section is in 2/4 but the running quavers of the ostinato continue without pause.

The third movement, marked Intermezzo, has an exotic feel to it, with an impassioned melody initially played by violin solo above a pizzicato accompaniment, later joined by full orchestra and then a viola solo. A 2/4 folk dance-like section provides some contrast, before the impassioned melody returns. After a brief reprise of the folk dance the movement ends with a solo string quartet.

The finale is marked the 'Dargason', an archaic country dance form, and is based on a movement from Holst's previous Second Suite for Military Band from 1911. The movement weaves together two melodies - one, the Dargason itself in 6/8, is from a collection of dance tunes from the 17th century, while the second, in 3/4 and cleverly fitted together against the faster Dargason tune, is none other than 'Greensleeves'! The movement ends with an ascending scale by solo violin up to a high trill and then finally vigorous chords.

Ludwig van Beethoven

(1770-1827)

Symphony No. 6 in F Major,


Op. 68 'Pastoral' (1808)

.....

"How happy I am to be able to walk among the shrubs, the trees, the woods, the grass and the rocks! For the woods, the trees and the rocks give man the resonance he needs... In the woods there is enchantment which expresses all things!"

- Beethoven

Beethoven liked to work on two contrasting symphonies at a time - allowing him to focus on the elements which made each symphony unique. In 1802, Beethoven began work on a pair of symphonies, his Fifth and Sixth, which would be two of the greatest symphonies ever written. Over the following six years, he continued to expand on the works (setting them aside at times to write some other of his 'Middle Period' works, such as the Fourth Symphony, the Fourth Piano Concerto and the Violin Concerto) and finally completed them in 1808 where they were premiered



together (along with the Fourth Piano Concerto and the Choral Fantasy in a mammoth four hour concert in a freezing theatre!).

On the surface, the contrast between the deeply serious Fifth Symphony and the bucolic Sixth symphony could hardly be greater, but both works are 'radical' and stretch the boundaries of the symphonic form. The Fifth - beginning with its famous four note 'Fate' motif - transforms the ominous fate motif into triumphant glory over the course of the symphony. The Sixth is a more subtle kind of radicalism - taking its inspiration from nature, it is one of Beethoven's few 'programmatic' works in which the music is expressly inspired by and depicts a journey into the countryside - although it is no mere musical allegory. In the composer's own words it is "more the expression of feeling than painting", in which the only drama and stress is nature's itself. Interestingly, unlike most of Beethoven's nicknamed works (with wonderful names like "Emperor", "Archduke", "Ghost", "Moonlight" and the like), the name "Pastoral" comes from Beethoven himself.

The Pastoral, too, pushes the boundaries of form - it is in five movements, rather than the usual four, and the inclusion of programmatic material in the 'abstract' form of the symphony was highly unusual for the time. It shares with the Fifth the idea of 'transformation' of musical themes, but more subtly: unlike the continual 'progress' from minor to major, from despair to triumph in the Fifth, the changes in the motifs of the Sixth

are more organic and subtle, with lots of repetition, like the slowly shifting patterns of Nature itself.

An example of this is the characteristic "long short short long long" rhythmic pattern which first appears in the second bar of the main theme of the first movement, and then forms (with ascending notes) the connecting passage between the first and second statements of the main theme - later on in the development, Beethoven takes the same rhythm (although now with falling notes) and uses it for an extended development section slowly transitioning through different keys in a series of sequences that change musical mood like shifting patterns of light in the forest.

The first movement is subtitled "Awakening of happy feelings on arrival in the countryside" and is a joyous and expansive movement, with prominent use of the winds and horn to create a pastoral atmosphere.

The second movement, in sonata form, is subtitled "Scene at a brook", and has a lyrical, slowly-unfolding embellished melody over a 'burbling' accompaniment on the lower strings. The second subject has extended melodies for clarinet and bassoon. In the coda, the winds imitate birdsong: nightingale (flute), quail (oboe) and cuckoo (clarinets).

PROGRAM NOTES (CONT.)

The ebullient third movement is a vigorous country dance, a “Merry gathering of country folk”. The first section, in 3/4 time, has a second subject of a lilting oboe melody with bassoon countermelody over a repeated string accompaniment, followed by a restatement of the melody by horn with clarinet countermelody, and then after an accelerating passage on the lower strings, the trio (in 2/4 time) is a rustic and vigorous dance full of revelry. The scherzo and trio are repeated again, before there is a final repetition of the scherzo, played softly and faster than previously, which is suddenly truncated by the arrival of the fourth movement.

The fourth movement (“Thunderstorm”) is an exhilarating and very descriptive depiction of a sudden thunderstorm - beginning with nervous repeated notes in the violins (the first drops of rain) in builds in intensity until the full force of the storm is unleashed, and Beethoven augments the orchestra with piccolo, trumpets, trombones and timpani. Thunder and lightning are depicted by sudden sforzandi and jagged downwards-falling passages, and ominous rumbling of the lower strings and timpani suggest more

violence to come. At the end of the movement, over the distant rumbling of receding thunder on lower strings and timpani, there comes a glorious passage where the winds start playing in joy and thanksgiving that the storm has passed - first oboe, then clarinet, then horn, leading seamlessly into the last movement.

The fifth and last movement is titled “Shepherd’s Song of Thanksgiving after the Storm”, and is a serene and lilting movement in 6/8, filled with reverent joy. The time signature and drone bass notes suggest the pipes of shepherds in the main theme, which recurs in a sonata rondo form throughout the movement, and is embellished with flowing semiquaver countermelodies and warm repeated notes. The coda begins with a sudden hush as the cellos take over the ‘flowing’ countermelody and builds in intensity and emotion until the glorious final passages where the full orchestra (apart from the “storm” instruments) plays a shimmering F major section, bringing the movement back into the home key, before the movement ends sotto voce with two final chords.

Program notes by Cameron Hough





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WHAT'S NEXT?

If Music Be the Food of Love...

Concert #4 - Sunday 20 September 5pm, Brisbane City Hall

The BPO invites you to join the celebrations as we mark the 15th anniversary of the orchestra, and the opening of the 2015 4MBS Shakespeare Festival.

Enjoy a concert filled with works that celebrate the masterpieces of Shakespeare featuring acclaimed guest actor Tama Matheson, followed by a post-concert function in the Hamilton Lounge at City Hall.

Conductor: David Law

Actor: Tama Matheson

Program

Mendelssohn > *Overture and Incidental Music from 'A Midsummer Night's Dream'*

Stephen Warbeck > *Suite from the motion picture 'Shakespeare in Love'*

William Walton > *Suite from Henry V*

Tchaikovsky > *Romeo and Juliet 'Fantasy' Overture*

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\$60 (concert plus post-concert function including food and drinks)

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