



LATIN AMERICAN GALA



QUEENSLAND SYMPHONY
ORCHESTRA

ALONDRA DE LA PARRA
MUSIC DIRECTOR

SAT 17 AUG 2019

CONCERT HALL, QPAC



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WELCOME

Dear Concertgoer,

From early in my career I have championed Latin American music. In my 20s, I founded the Philharmonic Orchestra of the Americas which was dedicated to performing and recording these works, some of which you will hear tonight. I know for many people, orchestral music is associated with European traditions, but there really is so much amazing music from all corners of the globe. As a travelling conductor, I am always discovering new orchestral sounds and flavours, brought to life by new composers. It is my hope that you will enjoy this journey to Latin America, and may discover you love the music too.

It is my great joy to welcome my dear friend Yamandu Costa to Brisbane this evening. He is a remarkably talented musician, and he will perform his very own Concerto for us this evening. It is sure to be a treat. Another highlight of tonight's concert is Enrico Chapela's *Ínguesu*. Inspired by a soccer final in 1999 where Mexico beat Brazil—an event which has become a legend in my home country—this piece shows how orchestral music can create a unique musical space. The instruments become characters, animated and passionate. This piece is an explicit reminder that music is about communication between performers and audience. I hope you feel that connection with your Queensland Symphony Orchestra as we perform for you tonight.

Finally, I must say a special thank you to the students of Brisbane Girls Grammar School who are joining us this evening. Our education partnership champions young musicians of the future by providing opportunities for students to reach their highest potential on their chosen instrument. I know you will enjoy welcoming them to the stage with the Orchestra.

I hope you enjoy this performance!

Alondra de la Parra

Music Director

IN THIS CONCERT

Conductor Alondra de la Parra
Guitar Yamandu Costa
 Brisbane Girls Grammar School students
 in select works.

This concert will be broadcast live on ABC Classic. It will also be broadcast on Friday 8 November 2019 at 7pm (AEDT).

Approx. duration 2 hrs 25 mins
 (including an interval of 20 mins).

PROGRAM

Chávez	<i>Sinfonía india (Symphony No.2)</i>
Costa	<i>Concerto Fronteira</i>
INTERVAL	
Guarnieri	<i>Dança Brasileira</i>
Guarnieri	<i>Dança Selvagem</i>
Guarnieri	<i>Dança Negra</i>
Chapela	<i>Ínguesu</i>
Villa-Lobos	<i>Bachianas Brasileiras No.7</i>
Moncayo	<i>Huapango</i>

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

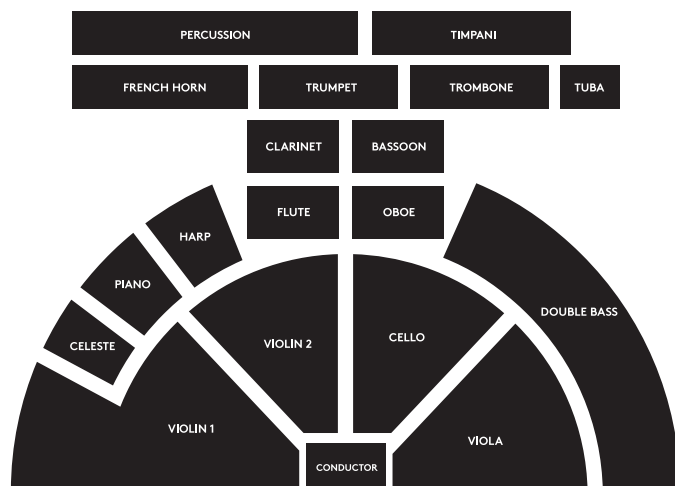
We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples have made to Queensland and Australia.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC.

Latin American Gala is proudly presented by Philip Bacon Galleries.

IF YOU'RE NEW TO THE ORCHESTRA



WHO SITS WHERE

Orchestras sit in sections based on types of instruments. There are four main sections in the symphony orchestra (strings, woodwinds, brass, and percussion) and sometimes a keyboard section.

STRINGS

These instruments produce sound by bowing or plucking stretched strings.

- First and Second Violins
- Viola
- Cello
- Double Bass

WOODWIND

Wind instruments produce sound by being blown into.

- Flute/Piccolo
- Clarinet/Bass Clarinet
- Oboe/Cor Anglais
- Bassoon/Contrabassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

- Piano
- Celeste

BRASS

Brass players create sound by vibrating their lips. When this vibration is pushed through large brass tubes, it can create significant noise.

- French Horn
- Trumpet
- Trombone/Bass Trombone
- Tuba

PERCUSSION

These instruments create sound by being struck or, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- Timpani, Harp, Bass Drum, Bongo Drums, Claves, Congas, Crash Cymbals, Cuica, Drum, Guiro, Indian Drum, Maracas, Marimba, Metal Rattle, Military Drum, Rasping Stick, Rattling String, Ride Cymbal, Shaker, Snare Drum, Soft Rattle, Suspended Cymbal, Tam Tam, Tambourine, Tenor Drum, Timbales, Tom Tom, Triangle, Tubular Bells, Vibraphone, Vibraslap, Whistle, Wood Block, Xylophone

DEFINITION OF TERMS

The following terms appear in bold the first time they appear in the listening guide.

Antiphonal

music sung or played by two people, or groups of people, often performing alternate musical phrases.

Baroque

a term applied to music and art from the time period of approximately 1600 to 1750.

Candomblé

an Afro-Brazilian religious tradition, the title of which translates as 'dance in honour of the gods'.

Mestizo

a term used in Latin America to refer to a person of mixed race.

Movement

a self-contained section of a work.

Prelude

a short musical introduction to a larger piece of music.



LISTENING GUIDE

Carlos Chávez (1899-1978)

Sinfonía india (Symphony No.2)

Carlos Chávez made an indelible imprint on the cultural life of his native Mexico in a 50-year career as composer, conductor, educator, and administrator. The start of his professional career coincided with the end of the Mexican Revolution, and his 1921 ballet on Aztec themes, *El fuego nuevo*, established indigenous music as a foundation of his later work.

He enjoyed a particularly fruitful association with the United States, where he was frequently engaged as a guest conductor and formed close professional relationships with Aaron Copland and others. In 1928, he became director of both the newly established Orquesta Sinfónica de México and the National Conservatory of Music.

Sinfonía india dates from 1936. A single-**movement** work, it is one of his few pieces to quote, as against evoke, indigenous themes, drawn from the music of the Seri and Yaqui people of Sonora, and the Huicholes of Nayarit.



Yamandu Costa (b. 1980)

Concerto Fronteira

1. *Fiesta* (Party)
2. *Coração de Camalote* (Camalote's heart)
3. *Contrabando* (Contraband)

The *Concerto Fronteira* (Frontier's Concert), composed in 2014, is inspired by the music of the land borders of Brazil, Paraguay, Argentina and Uruguay. When I was a child, I toured these places with my father (multi-instrumentalist Algacir Costa) as he performed at balls and concerts in the region.

Composed in three movements, *Concerto Fronteira* features the melodic and rhythmic richness of this region. The first movement, *Fiesta* (Party), announces the concert with a cheerful *chamamé* – traditional music from northeastern Argentina, Paraguay, southern and central Brazil – and turns into a *chacarera* – dance and popular music of fast pace and festive character, typical of northwestern Argentina. The second movement, *Coração de Camalote* (Camalote's heart), is in *guaraní* rhythm – a musical style with a more melancholic character, created by the Paraguayan musician José Asunción Flores, which influenced many Brazilian musicians. The third movement, *Contrabando* (Contraband), is a *galopa*, or *galopa misionera* – a dance and musical genre considered the best representative of the fast rhythms of the Argentinian province of Misiones. If the poetic image of the first movement is a party, the images that inspired me in the second movement are the rich variety of aquatic plants that float adrift in a river that separates two countries, and the third movement the illegal commercial activities that take place on the Brazilian border, with sounds of gunfire, whispers, and persecution.

In this work I have attempted to create a unique musical language that goes beyond the instrument's virtuosity, in a rich and diverse style that is deeply connected with the culture of my homeland. It has been masterfully orchestrated by the French guitarist Elodie Bouny.

© Yamandu Costa

LISTENING GUIDE

Camargo Guarnieri (1907-1993)

Dança Brasileira (Brazilian Dance)

Dança Selvagem (Savage Dance)

Dança Negra (Negro Dance)

Widely considered to be second in importance and influence to Villa-Lobos in the Brazilian national school, Guarnieri was born in São Paulo, where he continued to contribute to musical life as conductor of the São Paulo Symphony Orchestra and director of the Conservatory, in addition to his prolific output as a composer.

The three dances, composed separately between 1928 and 1946, originated as pieces for solo piano and were later orchestrated by the composer. The traditional samba rhythm of rural Brazil permeates *Dança Brasileira*. *Dança Selvagem* is based on a rhythm captured on a recording by Brazilian ethnologist Edgar Roquette-Pinto. *Dança Negra* was inspired by a **candomblé** ceremony witnessed by the composer during a visit to the Bahia region in 1937.

Enrico Chapela (b. 1974)

Ínguesu

When contemporary Mexican composer Enrico Chapela was commissioned in 2003 by the Carlos Chávez Symphony Orchestra, he drew inspiration from one of Mexico's most popular national pursuits – soccer, in particular the national team's victory over Brazil in the 1999 FIFA Confederations Cup.

As Chapela comments:

I downloaded the match report and assigned the woodwinds as the Mexican players, the brass as the Brazilians, the percussion as the bench, the strings as the audience, the harp and piano as the coaches, and the conductor as the referee. Afterwards I drew a chart containing the most relevant moments of the game, such as the scoring of the goals, the replacement of players, the drawing of yellow cards, and of course the fouled-out Brazilian defender played by the bass trombone, whom the conductor is supposed to warn with the yellow card before throwing him off stage with the red card, near the end of the match.

The themes are drawn from Mexican and Brazilian folk music and well-known soccer chants, including *La mantada*, *El lero-lero*, *El Q-lero* and *Ínguesu*.

Heitor Villa-Lobos (1887-1959)

Bachianas brasileiras No.7, A432

1. *Preludio: Ponteio* (Bridge)
2. *Giga: Quadrilha caipira* (Country quadrille)
3. *Tocata: Desafio* (Song contest)
4. *Fuga: Conversa* (Conversation)

Villa-Lobos strove to create music with a distinctly Brazilian flavour that would be as complex, expressive, and formally sophisticated as European classical music, typified in the works of Bach. He brings these two worlds together in the series of nine *Bachianas brasileiras*, masterly fusions of intricate counterpoint and Brazilian colour for a variety of intriguing ensembles.

Styled on the **Baroque** dance suite, *Bachianas brasileiras* No.7 (1942) opens with a **Prelude**. The second movement fuses the jig and the quadrille, a square dance popular in early 19th-century Europe and its colonies. The third adopts Bach's toccata format to evoke Brazil's government-sponsored school song contests. The work concludes with a fugue, whose contrapuntal essence is captured in the Brazilian subtitle 'Conversation'.

José Pablo Moncayo (1912-1958)

Huapango

Two years before Moncayo's birth in Guadalajara saw the Mexican Revolution, which had profound effects on the artistic and cultural life of the country. When Moncayo came to study music (he trained under Chávez), it was in a climate where the best artists were searching for ways to create a distinctly Mexican language.

The huapango is a vigorous dance that was particularly popular in the **mestizo** communities of the Gulf coast, especially Veracruz. It is a 'couples dance', usually performed on a wooden platform (to accentuate the rhythmic sound of the dance steps) and, furthermore, involves the men singing **antiphonally** (often trading stylised insults).

Moncayo wrote his celebrated *Huapango* in 1941. He had collected folk tunes in the Alvarado region and been fascinated by their rhythmic sophistication; this, and the melodies of three folk songs – *Siqui siri*, *Balajú*, and *El gavilán* – form the basis for the piece. The result is possibly the most performed Mexican work for orchestra.

© Symphony Services International (excluding *Concerto Fronteira* note)



ARTIST BIOGRAPHIES



Alondra de la Parra Conductor & Music Director

Alondra de la Parra has gained widespread attention for her spellbinding and vibrant performances and her commitment to Latin American composers. She has conducted over 100 of the world's most prestigious orchestras including London Philharmonic Orchestra, Bamberg Symphony, Swedish Radio Symphony Orchestra, São Paulo Symphony Orchestra, Berlin Radio Symphony Orchestra and Orchestra dell'Accademia Nazionale di Santa Cecilia.

In 2017, she began her term as Music Director of Queensland Symphony Orchestra, making her the first ever Music Director of an Australian orchestra. She is an official Cultural Ambassador of Mexico, where she saw platinum-level sales of her first album 'Mi Alma Mexicana' and, in March 2017, was named brand ambassador for Mercedes-Benz Mexico. In July 2017, Deutsche Welle created 'Musica Maestra', a new classical format featuring Alondra as both protagonist and reporter in a series of several web videos and television shows.

In the 2019/20 season, she will return to Tonhalle-Orchester Zürich, to Staatsoper Berlin for the resumption of Yuval Sharon's production of Mozart's *Zauberflöte* and to Royal Opera House in June 2020.

She will conduct Tchaikovsky's *Romeo and Juliet* with Queensland Ballet in Brisbane, perform a concert at Komische Oper Berlin with cellist Jan Vogler and return to the Deutsche Kammerphilharmonie Bremen, which she has been closely working with for several years now. Alondra will also celebrate debuts with the Vienna Radio Symphony Orchestra, Orchestre Philharmonique du Luxembourg with Rolando Villazón, Frankfurt Radio Symphony, and Staatskapelle Dresden.

Engagements of the last seasons include her celebrated return to Orchestre de Paris, an appearance with the Verbier Festival Orchestra, her debut at Festival de Pâques in Aix-en-Provence, as well as the world premiere of the new production T.H.A.M.O.S at Mozartwoche Salzburg, together with Camerata Salzburg and the theatre collective La Fura dels Baus around Carlus Padrissa.

Photo © Peter Rigaud

Queensland Symphony Orchestra Music Director is proudly supported by Tim Fairfax AC.



Yamandu Costa Guitarist & Composer

Yamandu Costa is a Brazilian guitarist, composer, and arranger. He has created a particular style of composition which combines elements of the typical music from the south of Brazil and Choro (a Brazilian acoustic instrumental genre), with fast tempos and virtuosic passages, yet very delicate and melodious. Yamandu embraces the range of Latin American music with a clear basis in South Brazilian swing.

Yamandu has recorded 17 albums and two DVDs, both solo and ensemble recordings, including orchestras. He has also performed with several Brazilian orchestras, including the Brazilian Symphony Orchestra, Symphony Orchestra of São Paulo, and Youth Camerata of the Social Action for Music of Brazil, and outside Brazil with the Orchestre National de France, Orchestre de Paris, Calgary Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, National Orchestra of Belgium, Monte-Carlo Philharmonic Orchestra, National Orchestra of Argentine Music, and Adelaide Art Orchestra, under the direction of Kurt Masur, Kristjan Järvi, Alondra de la Parra, Brett Kelly, and Roberto Minczuk, among others.

ARTIST BIOGRAPHIES



Brisbane Girls Grammar School

Brisbane Girls Grammar School is one of Australia's leading girls' schools. An academically non-selective independent school, Girls Grammar provides a broad, liberal education for 1380 girls from Years 7 to 12.

Established in 1875, Girls Grammar is a leader in exceptional scholarship, exemplified by its curious, adventurous and principled students, dedicated expert staff and supportive community of parents, alumnae and friends who value the finest traditions and aspirations in education.

Students have access to diverse and balanced experiences to develop their unique academic abilities, as well as strengths in co-curricular areas of sport, culture, service, leadership and the arts, including music.

The School has a long history of students pursuing careers in music, including: internationally renowned composer, Cathy Milliken (1973); opera singer, Tarita Botsman (1988); Second Violin in the Australian String Quartet, Francesca Hiew (2004); and former First Violin in the Queensland Symphony Orchestra, Louise Cottone (2001).

Brisbane Girls Grammar School is the only girls' school in Queensland to be named as one of Australia's 40 most innovative schools (*The Educator*, 2017) and one of the world's 100 most innovative education institutions (*Cambridge Strategies*, 2018).

The School's unique Education Partnership with Queensland Symphony Orchestra, established in 2018, provides students the opportunity to be mentored by, and perform with, some of Australia's finest musicians.



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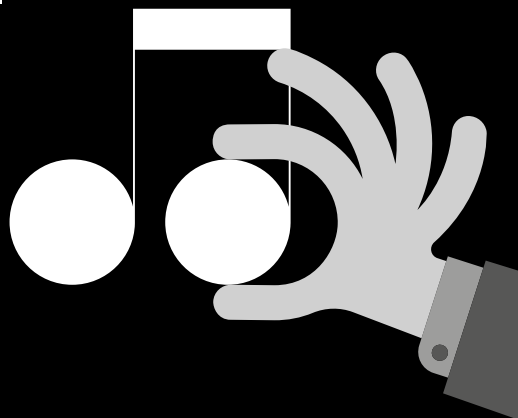
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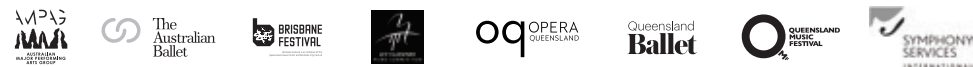
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ROMANCE AND REVOLUTION

THU 12 SEP 2019, 7.30PM
Concert Hall, QPAC

Conductor	Joseph Swensen
Piano	Paul Lewis
Vine	V – An Orchestral Fanfare
Beethoven	Piano Concerto No.3 in C minor, Op.37
Prokofiev	Symphony No.5 in B flat



PAUL LEWIS IN RECITAL

SAT 14 SEP 2019, 7.30PM
Queensland Symphony Orchestra Studio
ABC Building, South Bank

Piano	Paul Lewis
Haydn	Piano Sonata in E minor, Hob XVI: 34
Brahms	Three Intermezzi, Op.117
Beethoven	33 Variations in C on a Waltz by Diabelli, Op.120



CHAMBER PLAYERS

SUN 22 SEP 2019, 3PM
Queensland Symphony Orchestra Studio
ABC Building, South Bank

Beethoven	String Quartet No.14 in C sharp minor, Op.131
Bernard Hoey	New Work (World Premiere)
Schoenberg	Verklärte Nacht (Transfigured Night), Op.4

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Queensland Symphony Orchestra

GPO Box 9994 BRISBANE QLD 4001

Cnr Grey and Russell Street, South Brisbane

07 3833 5044 | info@qso.com.au