

Beethoven and Sibelius



1 + 2 OCT 2021 CONCERT HALL, QPAC



WELCOME

Welcome to **Beethoven and Sibelius**! We're so happy you are here to experience this incredible program.

A few weeks ago, I had an amazing surprise. Our conductor Alexander Briger requested that we include the contrabassoon in Beethoven's Symphony No.7. What luck! Our Maestro is passionate about performing works with historical context in mind. In his words, "Beethoven originally used two contrabassoons in his 7th symphony even though it's not notated. They played along with the double basses. It's a lovely effect, sounds amazing (and very different!) and the basses and contra player love it."

I absolutely love Beethoven symphonies, and his 7th is a stand out for me-especially the second movement which is a masterpiece in itself. What a privilege to be able to play this beautiful work alongside our fabulous double bass section.

Equally as special, my Dad's favourite composer is Wagner, and I am lucky enough to have my Dad here in the audience after my parents recently moved to Brisbane from interstate. I can easily imagine the smile of complete satisfaction while he is listening to us perform the stunning *Lohengrin* Prelude.

Today we're also performing Sibelius' grand violin concerto and I am so excited that the wonderful Grace Clifford will be on stage as soloist.

We're all so grateful to have the opportunity to perform live for you, our wonderful audience. We look forward to being able to share as much enriching and exciting repertoire with you in 2022 and beyond.

Claire Ramuscak

Principal Contrabassoon

IN THIS CONCERT

Conductor Alexander Briger, OA **Soloist** Grace Clifford, violin

Relive this concert on ABC Classic on 29 October 12pm (AEST).

PROGRAM

WAGNERPrelude to Act III, from Lohengrin3'SIBELIUSViolin Concerto in D minor31'BEETHOVENSymphony No.7 in A36'

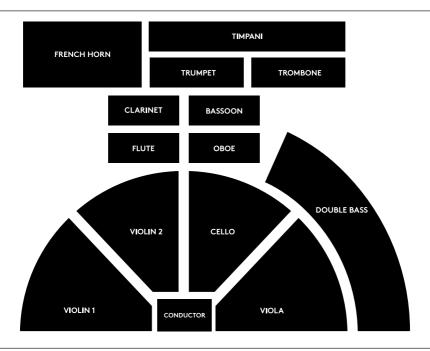
Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

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. Photos by Peter Wallis.

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IF YOU'RE NEW TO THE ORCHESTRA



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/Second Violin

Viola

Cello

Double Bass

Harp

WOODWIND

Wind instruments produce sound by being blown into.

Flute/Piccolo

Clarinet / E-flat 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 shaken. Some instruments just make a sound; others play particular pitches.

Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.

WHO'S ON STAGE TODAY

CONCERTMASTER

Natsuko Yoshimoto

CO-CONCERTMASTER

Warwick Adeney

ASSOCIATE CONCERTMASTER

Alan Smith

VIOLIN 1

Lvnn Cole Ann Holtzapffel Anne Horton Rebecca Sevmour Joan Shih Brenda Sullivan Stephen Tooke Claire Tyrell Brynley White Sonia Wilson

VIOLIN 2

Gail Aitken ~ Wayne Brennan ~ Nicholas Thin ^ Katie Betts Jane Burroughs Faina Dobrenko Simon Dobrenko Matthew Hesse Delia Kinmont Natalie Low Tim Marchmont Helen Travers

VIOLA

Imants Larsens ~ Yoko Okayasu >> Charlotte Burbrook de Vere Gregory Daniel Nicole Greentree Bernard Hoey Kirsten Hulin-Bobart Jann Keir-Haantera Graham Simpson Nicholas Tomkin

CELLO

Hyung Suk Bae = Matthew Kinmont + Kathryn Close Andre Duthoit Matthew Jones Kaja Skorka Min Jin Sung Craig Allister Young

DOUBLE BASS

Phoebe Russell ~ Dušan Walkowicz >> Anne Buchanan Justin Bullock Paul O'Brien Ken Poggioli

FLUTE

Alison Mitchell ~ Hayley Radke >>

PICCOLO

Kate Lawson *

OBOF

Huw Jones ~ Sarah Meagher >> Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~ Brian Catchlove = Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~ David Mitchell >> Fvan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~ Nicholas Mooney + Ryan Humphrey ^ Vivienne Collier-Vickers Lauren Manuel

TRUMPET

Rainer Saville ~ Richard Madden >> Mark Bremner

TROMBONE

Jason Redman ~ Ashley Carter >>

BASS TROMBONE

Nicolas Thomson *

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~ Josh DeMarchi >> Jacob Enoka

- ~ Section Principal
- = Acting Section Principal
- >> Associate Principal
- + Acting Associate Principal
- * Principal
- ^ Acting Principal

FOR YOUNGER EARS

Richard Wagner

Prelude to Act III, from Lohengrin

The first piece of music you'll hear on stage today is from an opera called Lohengrin composed by Richard Wagner. Lohengrin tells the story of a mysterious knight who marries a noble woman, but forbids her to ask where he came from.



WHO WAS WAGNER?

Richard Wagner (pronounced Vag-ner), was a German composer famous for his dramatic works and operas. His music was rich and complex and his operas were

theatrical and elaborate. For Wagner, art reflected life - the drama of his operas was as captivating as his own. As a student, he taught himself piano and composition and often read Shakespeare. For most of his twenties he lived in poverty in Paris and owed money to many people. At 29 he returned to Germany to premiere new works, but the audiences were puzzled by the way he combined music with dramatic storylines.

In addition to causing a stir as a composer, Wagner was very vocal about his ideas of how society could be better, and found himself in the throes of the German revolution of 1848. He wrote a number of articles about the need for revolution, but when the uprising failed a warrant was issued for his arrest. In 1849 he fled from Germany to live in exile - for the next 15 years he wasn't allowed to present any new works in Germany. He lived in Zurich, Switzerland, and composed the music you'll hear today.

LISTEN OUT FOR

The Brass are the stars of this Prelude. They create a huge melody that leads the orchestra. Listen out for the different brass instruments playing: French horn, trumpet, trombone and tuba.



Jean Sibelius

Violin Concerto in D minor, Op.47

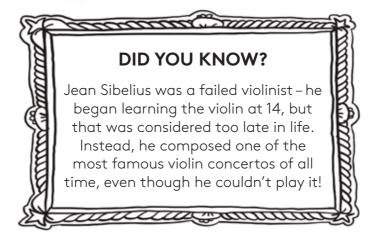
Performing this concerto on stage today is soloist Grace Clifford, who is an incredibly talented violinist from Sydney. This violin concerto was written by Finnish composer Jean Sibelius. It was the only concerto he ever created.





LISTEN OUT FOR

Unlike other concertos in which the orchestra begins the melody, this concerto begins with the violin. Sibelius composed it to show off the technical ability of the soloist, so this piece of music is more of a showcase for the violin and the orchestra serves as an accompaniment. Listen out for the strong melodies (an arrangement of musical notes that make a wonderful tune) and the emotion that comes from the violin. This concerto gives the soloist technical freedom - watch as Grace's fingers rapidly move over the strings.



FOR YOUNGER EARS

Ludwig van Beethoven Symphony No.7 in A, Op.92

The piece of music you'll hear on stage today is the seventh symphony Beethoven composed. By the time he wrote this piece in 1812, Beethoven was nearing the end of his composing career - he was slowly going deaf and was furiously writing music before it was too late and he couldn't hear his music performed!

Symphony No.7 is made up of four movements - each is glorious in its own way but continues a theme that is played in the first movement. In the Listening Guide that follows, you might notice that the movements are in Italian (ciao!). Each movement is named after the speed in which it is played. For example, the second movement (which is a favourite among many) is called Allegretto which is Italian for "fairly brisk speed." Listen as the movement builds, getting louder and louder, only to drop back to soft again.



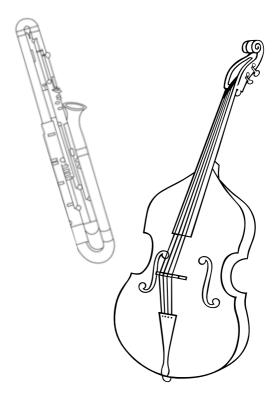


WHO WAS BEETHOVEN?

He is perhaps the most famous composer in all of history and remains one of the most admired as well. Ludwig van Beethoven was a German composer and pianist - his best known composition is his Ninth Symphony featuring the famous Ode to Joy (you'll know it from movies and TV shows!). Beethoven died in 1827 having composed nine symphonies, 32 piano sonatas, one opera, five piano concertos and many, many chamber works. Last year the world celebrated Beethoven's 250th birthday!

LISTEN OUT FOR

Back in Beethoven's day, instruments could only play so loud. But Beethoven was continuously pushing the limits of what an orchestra could sound like. In the first performance of Symphony No.7 an instrument called the contrabassoon played along with the double basses to make the music louder. Our conductor today has decided to keep this tradition, so see if you can spot our Principal Contrabasson Claire performing with the double basses on stage!





BEFORE WE BEGIN

Before you get started with today's performance, get to know a few musical terms in the Listening Guide.

Romantic a stylistic movement in Western Classical music associated with

the period of the 19th century commonly referred to as the

Romantic period.

Cadenzas an improvised or written-out passage of music played by a soloist.

Pianissimo performed very softly.

Dactyl in literature, a dactyl is one stressed syllable followed by two

> unstressed syllables (the word 'poetry' is an example - 'po-e-try'). In music, it is similar - the stress is on the longer notes, while the

shorter ones are detached.

Spondee similar to a Dactyl, a Spondee is two long, stressed syllables.

In music, it is two long drawn out notes.

Major key one of the most commonly used musical scales, it is made up

of seven notes and sounds happy.

Ascending scales a scale of notes stepping higher and higher.

Trio the section in the middle of a work (not the usual grouping of

three instruments).





9AM TUE 5 OCT

Pick up your brochure as you leave.

LISTENING GUIDE

Richard Wagner (1813–1883)

Prelude to Act III, from Lohengrin

Elsa is about to get married - and the cathedral is in chaos. A pagan witch is disrupting the ceremony, accusations are flying, and Elsa doesn't know the name of her betrothed! Then comes the Prelude to her Bridal Chorus, which commences Act III of Wagner's opera Lohengrin, and the action crashes through cymbals, sweeps through violins, and roars through the lower strings and brass in unison.

This Romantic opera was premiered in Germany 1850 (under Franz Liszt's baton), though it's based in medieval legend. To spoil the ending, Elsa discovers she'd married Lohengrin himself-a knight of the Holy Grail. He's sent back to his castle; she dies of despair.



Jean Sibelius (1865–1957)

Violin Concerto in D minor, Op.47

- I. Allegro moderato
- II. Adagio di molto
- III. Allegro ma non tanto

It was the first decade of the 20th Century, and Jean Sibelius was not in a good way-the Finnish composer was stricken with melancholy. He was binge-eating lobster in restaurants he couldn't afford. He was drinking and smoking his way to ill health. He'd failed to become a violinist. And when his first and only Violin Concerto premiered in 1904, it was a flop.

The soloist, music teacher Victor Novácek (not Sibelius' first choice), was completely underprepared. Critic Karl Flodin described the work as "boring - something which could not hitherto be said about a composition by Jean Sibelius".

Surprisingly, this story will have a happy ending.

Sibelius retracted his concerto, writing to a friend that the first movement would be "formed completely anew". In the relaxing surrounds of his new lakeside home Ainola, he refined his musical ideas, cutting about five minutes of virtuosic fluff. In 1905, it was ready to be unleashed, and he had Richard Strauss conduct the Berlin Court Orchestra through the revisions (with better-skilled soloist Karl Halir playing the cadenzas).

It's the 1905 version that captures our hearts today. Feather-light strings open the first movement, providing a **pianissimo** bed of sound under the soloist's passionate statement. Winds are invited to build suspense, and together they hint at one of the most powerful melodic moments to come. (Once it strikes, its romance is utterly captivating. You'll know when you hear it.)

The second movement is a tender work of art in itself - a heartfelt Adagio di molto Sibelius didn't seriously alter. As for the final movement, the dance-like themes are so catchy, it's easy to take for granted the technical difficulty of the solo part. Nevertheless, orchestra and soloist alike latch onto these repetitive rhythms until the final ascent.

In the years to follow, Sibelius would retire his bad habits (mostly). His health recovered after a successful throat operation. He continued to live in his picturesque country home, enjoying the company of family and friends until his death in 1957. And though he could never become a professional violinist, Sibelius' Violin Concerto would be recognised as one of the greatest ever composed.

LISTENING GUIDE

Ludwig van Beethoven (1770-1827)

Symphony No.7 in A, Op.92

- 1. Poco sostenuto Vivace
- II. Allegretto
- III. Presto
- IV. Allegro con brio

Beethoven's early listeners couldn't get enough of the Allegretto from Symphony No. 7.

The patriotic work was premiered in 1813 at a Vienna charity concert honouring soldiers wounded in the Battle of Hanau. Maestro Beethoven waved his baton, and exhilarated audiences called for an encore of the second movement. Play it again, Ludwig! There was sustained demand for this movement throughout the century - so much so that it was programmed into performances of his other symphonies, too. Fanatic listeners applauded between movements.

It's easy to get technical about why the Allegretto is so brilliant - the dactyl (the insistent long-short-short rhythm) and **spondee** (long-long) build in intensity as they're shared between instrumental sections; a grave and majestic theme that at last succumbs to the inevitable human instinct of hope. But should we really worry about dactyls and spondees? The point is to enjoy the masterpiece with the same explosive joy as Beethoven, who'd considered this symphony his best.

Rousing Allegretto aside, the Seventh is an exceedingly jubilant example of a symphony composed in a major key. The Poco sostenuto is spacious enough to allow active listening of its ascending scales: each iteration develops with a different mood. The Presto gallops along before arriving at a trio, which recalls an Austrian pilarim's gentle hymn (later, composer Hector Berlioz would compare this very musical moment to "the spirit of landscape painting and the idyll").

The ecstatic and vigorous final movement is especially remarkable when we remember Beethoven wasn't in the best of health. He'd worked on the composition while visiting Teplice - a Bohemian spa town to which his doctor sent him for various ailments. His hearing was also failing, yet he was so elated by the Seventh that he was observed jumping up and down on the podium.

Our collective love for the Seventh hasn't diminished. Its standalone treasure, the Allegretto, has been handpicked for film soundtracks including The King's Speech and Mr Holland's Opus. And in the concert hall, the music feels just as alive as it did in the 19th Century.

Stephanie Eslake © 2021



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Find out about our \$29 student tickets, opportunities to go behind-the-scenes and so much more.

Learn more at qso.com.au/students

ARTIST BIOGRAPHIES



Alexander Briger AO Conductor

Alexander Briger is one of Australia's preeminent conductors and was Awarded the Order of Australia for "services to music as a leading conductor". He is considered a specialist in the works of Janáček, Mozart, Brahms and Beethoven.

Alexander's recent engagements include performances with the London Symphony Orchestra, the Israel Philharmonic Orchestra, Orchestra of the Teatro San Carlo, Naples, Mozart's Die Zauberflöte at the Toulon Opera and John Adams' I Was Looking at the Ceiling and Then I Saw the Sky with the Teatro dell'Opera di Roma and at the Théâtre du Châtelet, Paris, following a hugely successful debut at the same theatre conducting the Paris premiere of Adams' Nixon in China.

He has worked with Maestros Zubin Mehta, Pierre Boulez and Riccardo Muti and major international orchestras such as the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Academy of St Martin in the Fields, Orchestre de Paris, Orchestre Philharmoniaue de Radio France, Ensemble InterContemporain, Konzerthausorchester Berlin, Deutsche Kammerphilharmonie, Frankfurt Radio Orchestra, Rotterdam Philharmonic Orchestra, Gothenbura Symphony, Swedish Radio Orchestra, Salzburg Mozarteum, Malaysian Philharmonic and every major Australian symphony orchestra.

He has also performed regularly with the Philharmonia Orchestra in London (collaborating with such soloists as Alfred Brendel, Maria Joao Pires and Murray Perahia) and the London Philharmonic Orchestra, including their 2004 China tour. He has also worked with such soloists as Paul Lewis, Kirill Gerstein, Akiko Suwanai and Julia Fisher.

Considered an opera specialist, Alexander has conducted for the Royal Opera House Covent Garden, English National Opera, Glyndebourne Festival, Aix-en-Provence Festival, Théâtre du Châtelet, Teatro dell'Opera di Roma, Teatro di San Carlo Opera, Naples, Berlin Komischeoper, Canadian Opera Company and Opera Australia amongst others.

In 2010, he founded the Australian World Orchestra, of which he is Artistic Director and Chief Conductor.

Future engagements include Jenufa with the Montreal Opera, The Turn of the Screw at the Paris Philharmonie, concerts with Orchestre de Paris and San Carlo Opera. Naples and Figaro at the Bolshoi, Moscow.



Grace Clifford Violin

Grace Clifford is widely recognised as one of Australia's finest young violinists and she is privileged to perform with many of its leading orchestras.

Grace has enjoyed the frequent opportunity of performing concertos with the Sydney Symphony, Melbourne Symphony, Melbourne Chamber Orchestra, Tasmania Symphony, West Australian Symphony, Adelaide Symphony, and Canberra Symphony Orchestras. Further afield Grace recently made her debut with the Malaysian Philharmonic at the invitation of conductor Mark Wigglesworth.

2021 season highlights include returns to the Sydney, Adelaide, Melbourne and West Australian Symphony Orchestras and she looks forward to making her debut with the Queensland Symphony Orchestra.

Equally committed to chamber music, Grace tours yearly in Australia as a quest with Selby and Friends, and was invited to return to the Australian Festival of Chamber Music in 2018 and 2021 under Artistic Director Kathryn Stott, Grace will make her debut with Musica Viva this season.

Grace has toured with Musicians from Ravinia's Steans Music Institute alonaside Miriam Fried, performing in Boston, Chicago and New York. She was a fellow at Ravinia's Steans Music Institute in 2017 and 2018. with performances including the world premiere of Timo Andres' piano trio, written in honour of the 30th anniversary of RSMI.

Grace recently completed her graduate studies at the New England Conservatory of Music in Boston, studying with Miriam Fried on a Presidential Scholarship. Grace also holds a Bachelor of Music degree from the Curtis Institute of Music, where she studied with Pamela Frank, Ida Kavafian, and the late Joseph Silverstein. She graduated with the Joan Hutton Landis Award for Academic Excellence, Grace previously studied in the undergraduate program of the Sydney Conservatorium of Music with Dr Robin Wilson, who continues to be a mentor. In 2014, at the age of 16, she was awarded the Australian Young Performer of the Year Award following her performance of Beethoven's Violin Concerto with the Adelaide Symphony. She also received the awards for best Recital, Chamber Music round, and the Audience Choice Award.



Pictured: Queensland Symphony Orchestra performing at Symphony Under the Stars in Gladstone.

BEYONDTHE CONCERT HALL

Queensland Symphony Orchestra has been busy making, touring, performing and teaching music around Queensland – it's what we do best! Because we're always sharing the power of music on and off the Concert Hall stage, we thought we would share a glimpse into what we've been up to across the state lately.

Since our last update, we travelled to Gladstone for the ninth consecutive year for the much-loved Symphony Under the Stars community concert. We had the most wonderful time sharing our orchestral globetrot with a program featuring Tchaikovsky, Bruch, Grieg, Handel, and more. Joining us on stage were selected Gladstone students, helping us bring an incredible program to life. The tour up north also included instrumental workshops for school students to develop their skills in music making. Thank you to Australia Pacific LNG operated by ConocoPhillips, Gladstone Regional Council, Gladstone Entertainment Convention Centre, and Gladstone Ports Corporation who supported these events.

Another recent highlight was the world premiere of *Illuminating Paradise*, a new work by young composer Florence Lingane. Conducted by Dane Lam, Lingane's work made its debut during our *Queensland's Finest* concert as part of Brisbane Festival. As part of the premiere of their new work, we welcomed students and QSO subscribers into our Studio for an open rehearsal – audiences witnessed exactly how a concert comes together and enjoyed a special behind-the-scenes experience.

Last month we also launched our Health and Wellbeing Program. The multi-tiered, long-term program will feature partnerships across the corporate, community and research worlds, aimed at working together to better understand the power of music. Health and Wellbeing is a fundamental component of our future, and we are thrilled to announce our partnership with Health and Wellbeing QLD in this endeavour. We look forward to you joining us on this journey.

As your State Orchestra, we're passionate about sharing music with all corners of Queensland. Recently, we travelled to Chinchilla, Miles, Roma, and Tara to meet the community, conduct workshops with students and teachers, and play great music. We were thrilled to revisit these incredible communities thanks to an innovative partnership with Australia Pacific LNG operated by Origin.

All this, as well as recordings of breathtaking performances, Q&A's with musicians and much, much more.

Stay up to date on music-making, performances, tours and more. Sign up to our eNews by scanning the QR code below:



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Vacant

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Wayne Brennan

David Miller

SECOND VIOLIN

Katie Betts

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Anne Shipton

Matthew Jones

MJ Bellotti

Matthew Kinmont

Dr Julie Beeby David Miller

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Robin Spencer Anonymous

Craig Allister Young

Di Jameson

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Phoebe Russell

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Dusan Walkowicz

John Story AO and Georgina Story

DOUBLE BASS

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Dr Betty Byrne Henderson AM

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Kate Travers

Dr Julie Beeby

PRINCIPAL BASS CLARINET

Nicholas Harmsen

John Story AO and Georgina Story

SECTION PRINCIPAL BASSOON

Nicole Tait

In Memory of Margaret Mittelheuser AM

ASSOCIATE PRINCIPAL BASSOON

David Mitchell

John and Helen Keep

BASSOON

Evan Lewis

In Memory of Dr Vicki Knopke CP Morris

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Claire Ramuscak

CP Morris

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Elinor and Tony Travers

TRUMPET

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Conductor Nicholas Buc

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