



— ROMEO AND JULIET —

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QUEENSLAND SYMPHONY
ORCHESTRA

ALONDRA DE LA PARRA
MUSIC DIRECTOR

15 + 16 MAR 2019
CONCERT HALL, QPAC





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WELCOME

Welcome to *Romeo and Juliet*! We are thrilled you could join us.

These concerts are particularly special to me because *Romeo and Juliet* was one of the first pieces I played with the Berlin Philharmonic. In Queensland Symphony Orchestra we regularly perform this work with the ballet. It's some of the most beautiful music in the ballet repertoire and this time we're really excited to be centre stage and make the music the focal point.

Prokofiev is a master artist and paints glorious musical pictures. It's a lot of fun for the bass section – we really enjoy a good sword fight and will put on a show for you! I think you'll certainly recognise the *Montagues and Capulets* movement.

These concerts also showcase virtuoso harpist Marie-Pierre Langlamet, who I've had the pleasure of performing with in Berlin many times. She's an inspiring musician and a really unique performer. I'm sure you'll marvel at her incredible artistic ability performing Ginastera's blistering Harp Concerto. It's a huge honour for us to share the stage with a musical icon like her.

It is always a pleasure to perform on the QPAC stage for our beloved Brisbane audience. We hope you enjoy the concert as much as we will and look forward to seeing you at many more concerts in the future!

Phoebe Russell

Section Principal Double Bass
Queensland Symphony Orchestra

PROGRAM

IN THIS CONCERT

Conductor Diego Matheuz
Harp Marie-Pierre Langlamet

Rossini *William Tell* Overture*
Ginastera Concerto for Harp and Orchestra
Prokofiev *Romeo and Juliet* Suite

FRI 15 MAR 11AM

Approx. duration 70 mins (no interval)

**Rossini not featured*

SAT 16 MAR 7.30PM

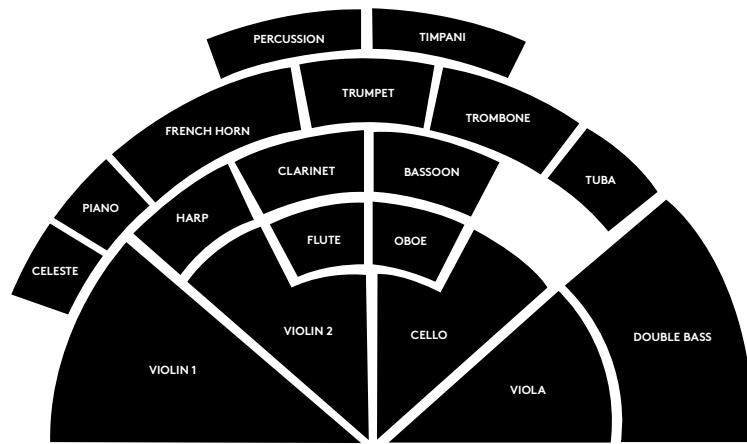
*Approx. duration 100 mins
(including an interval of 20 mins after
the Ginastera)*

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 please refrain from talking during the performance.

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 Western classical orchestra: strings, woodwinds, brass, and percussion, and sometimes a keyboard section.

STRINGS

These instruments produce their sounds by bowing or plucking stretched strings.

First and Second Violins
Viola
Cello
Double Bass
Harp

WOODWIND

Wind instruments produce their sound by being blown into - the vibrating air from the musician creates the sound.

Flute
Clarinet
Oboe
Bassoon

KEYBOARD

Keyboard instruments are played by pressing keys.

Piano
Celeste

BRASS

Brass players create their sounds by vibrating their lips. When this vibration is pushed through large brass tubes, it creates a huge sound.

Horn
Trumpet
Trombone
Tuba

PERCUSSION

These instruments create their sounds by being struck. Some instruments just make a sound; others play particular notes.

Bass drum, Bongo drums, Claves, Cowbells, Crotales, Cymbals, Field drum, Glockenspiel, Guiro, Snare drum, Tam tam, Tambourine, Tenor drum, Timpani, Tom tom, Triangle, Whip, Wood block, Xylophone.

GLOSSARY OF TERMS

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

Motif: a short, recurring musical idea; the basic building block of a piece of music.

Harmonics: notes that are produced on string instruments by gently placing the finger on strings in certain places which produces a lighter more ethereal sound.

Homophony: where more than one instrument plays the same line of music.

Counterpoint: where different lines of music are played at the same time.

Cadenza: a fancy (or 'ornamental' as it is known) passage, either improvised or written out, usually played by a soloist or group of soloists, often displaying virtuosity.

Pentatonic: a musical scale which consists of five notes.

Ostinato: a repeated musical pattern.

LISTENING GUIDE

Gioachino Rossini (1792-1868)

William Tell Overture

William Tell was Rossini's last opera: at the age of 38, the composer virtually stopped composing altogether for over 20 years. There has been much speculation as to the reason, though no definitive answer: the death of his parents? New trends in opera with which he was out of sympathy? Or more likely his ill-health, which research has shown to have been a disease of the urinary tract, which made him neurasthenic and depressive.

The story of *William Tell*, based on a play by Schiller, comes from the fight of the Swiss cantons for liberation from oppression in the 13th century. William Tell was the famous cross-bow marksman who, after being forced by the despotic bailiff Gessler to shoot an apple placed on his son's head, killed the tyrant.

The opera was not entirely favourably received when first produced in Paris in 1829. The overture, however, contains in its final section one of the most instantly recognised motifs in music. What precedes this is the most atmospherically descriptive of Rossini's overtures. The opening suggests a sunrise in the Alps, and features five solo cellos. Following ominous drum-rolls, the pace quickens and rushing passages by violins and violas suggest an approaching storm. The storm breaks, rages for some time, then subsides. The cor anglais plays the *Ranz des vaches*, an alphorn melody played to call scattered herds for milking. The overture closes with a brilliant march, announced by a trumpet fanfare like a call to revolt.

Abridged from a note by David Garrett © 2004

LISTENING GUIDE

Alberto Ginastera (1916-1983)

Concerto for Harp and Orchestra, Op.25

- I. Allegro giusto
- II. Molto moderato
- III. Cadenza: Liberamente capriccioso – Vivace

Alberto Ginastera sought to interpret Western traditions in the context of the culture and environment of his own country. In 1937, aged 21, he produced a set of dances, Opus 2, a *tour de force* of musical modernism with an Argentinian accent. This set the scene for an illustrious career that the composer himself divided, perhaps over-simply, into three periods. The first period, lasting from 1934 to 1947, he called his 'objective nationalist' period, where he freely adapted elements of Argentinian vernacular music. This was followed by his 'subjective nationalist' period, lasting until about 1958, where 'subjectivity' indicates a much more personal, and perhaps Romantic, adaptation of the material. The final 'neo-Expressionist' phase saw him cultivate certain modernist elements of the Second Viennese School and post-war avant-garde.

The Harp Concerto is very much of the middle period, having been commissioned by Edna Phillips, the harpist of the Philadelphia Orchestra, in 1956. Phillips was a great champion of new work and she intended to premiere the work at the Inter-American Festival slated for Washington in 1958. Ginastera repeatedly failed to deliver, and, when Phillips had retired, Spanish harpist Nicanor Zabaleta gave the premiere in 1965.

In a classical three-movement design, the concerto immediately establishes a character that is not conventionally pretty, with the harp almost percussively sounding its repeated figures against terse **motifs** from the winds that never drown it out. Throughout the piece, Ginastera uses the full range of colour available from plucking at different points of the strings, such as low near the soundboard for a harsh attack, compared with the ethereal sound of **harmonics**. A strident orchestral outburst leads to a second, more lyrical passage for harp, whose rapid figurations support softer woodwind material. This alternation of orchestral violence, sometimes featuring an imperious horn or trumpet solo, and quieter but highly wrought, rigorous sections for the soloist and smaller ensembles, forms the dramatic structure of the movement, which closes quietly.

In the second movement, a searching melody makes its way from the lower strings up into the higher realms, before the harp enters with a passage of simple **homophony** answered by the woodwind choir. The music gradually reveals a glimmering nocturnal landscape, interrupted once by a passionate gesture from the strings and, towards the end, a curiously spare moment of **counterpoint**.

The final movement is preceded by a lengthy **cadenza** in which the harpist puts the instrument through its paces. The *Vivace* that follows arguably contains some of the most vernacular-inflected music in the whole work, dominated as it is by driving dance rhythms and motivic material derived from the **pentatonic** scale.

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Sergei Prokofiev (1891-1953) arr. Salonen

Romeo and Juliet, Op.64: excerpts from the three suites

1. *Montagues and Capulets* (suite II, no. 1)
2. *Juliet the young girl* (suite II, no. 2)
3. *Minuet* (suite I no. 4)
4. *Masks* (suite I, no. 5)
5. *Romeo and Juliet* (suite I, no. 6)
6. *Morning Dance* (suite III, no. 2)
7. *Romeo at the Fountain* (suite III, no. 1)
8. *Death of Tybalt* (suite I, no. 7)
9. *Aubade* (suite III, no. 5)
10. *Romeo at Juliet's Grave* (suite II, no. 7)
11. *Death of Juliet* (suite III, no. 6)

At first, Leningrad's Kirov Theatre rejected Prokofiev's greatest ballet because of Shakespeare's tragic ending, but theatre director Sergei Radlov suggested a conclusion in which the lovers avoid death. This would make it 'a play about the struggle for the right to love by young, strong progressive people battling against feudal traditions and feudal outlooks on marriage' – a perfect piece of optimistic Socialist Realism.

Moscow's Bolshoi Theatre planned to premiere the ballet in the 1935-6 season, but, while the haggling over the ending went on, the premiere was rescheduled. At a play-through in Moscow one comment – 'your music doesn't express any real joy at the end' – led Prokofiev to reconsider the tragic ending. Then both the artistic director of the Bolshoi and the proposed conductor for *Romeo and Juliet* were arrested and shot. The ballet was shelved until its eventual premiere in the Czech city of Brno in 1938. The Kirov Theatre offered, after a memo from Stalin, to give the Russian premiere in January 1940. The dancers were, as Galina Ulanova observed, 'a little afraid' of the music; its strangeness meant that they 'couldn't hear that love in his music then'. The composer was actually very accommodating, and he reported to a friend that 'after 15 curtain calls' at the Leningrad premiere, some of the dancers felt the work 'might be acceptable after all'. Fortunately, the regime felt that the work was acceptable after all, too; this ushered in a period of favour and popularity for Prokofiev.

The score is notable for its clarity – not that this precludes moments of great opulence, such as the pile-up of sonority which opens Act III and presages the tragic events about to unfold, or the multi *divisi* strings which give the young lovers a halo of rich sound. But quite simply, the score offers clear contrasts between the implacable march of tragic fate in those passages built on repeated **ostinato** figures and the more rhapsodic soaring passages associated with love, and the worlds of public life and private intimacy.

Prokofiev's characterisation is masterly, whether he is depicting the arrogance of the Capulets at their ball or the tenderness of Juliet herself. There are numerous set-pieces such as the *Minuet*, *Masks* or *Morning Dance* which provide a sometimes bustling, sometimes menacing backdrop to the unfolding love story. The parting of the young lovers is given a full and opulent treatment and there is uncompromisingly brutal music which accompanies Romeo's furious killing of Tybalt in revenge for the death of his friend Mercutio. Romeo is first introduced into two sections presented here as *Romeo at the Fountain*. The *Aubade* comes from late in Act III, and the selection concludes with music of heartbreaking intensity that depicts the lovers' final parting and Juliet's death.

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ARTIST BIOGRAPHIES



Diego Matheuz

Conductor

At the age of 35, Diego Matheuz can already look back on an international career spanning more than a decade. Appointed Principal Conductor of *Teatro La Fenice*, Diego Matheuz toured Europe as the Principal Guest Conductor of Orchestra Mozart Bologna and has led many of the world's major ensembles including the Berlin and Frankfurt Radio Symphony Orchestras, Los Angeles Philharmonic, NHK Symphony, Royal Philharmonic, Orchestra Philharmonique de Radio France, Orchestra dell'Accademia Nazionale di Santa Cecilia, BBC Philharmonic. At the 2016 ECHO Klassik Awards, Diego Matheuz conducted the Konzerthausorchester Berlin in an internationally-broadcast concert.

Operatic engagements have taken Diego Matheuz to some of the most prestigious opera houses in the world, including the Berliner Staatsoper, the Gran Teatre del Liceu, the Teatro Regio Torino, and the Festival Rossiniana in Pesaro.

Beginning as a violinist in the Venezuelan program known as *El Sistema*, Diego Matheuz was mentored by its founder, José Antonio Abreu, and Claudio Abbado. Diego Matheuz regularly returns to Venezuela, as principal conductor of the Simón Bolívar Symphony Orchestra.

Renowned soloists who have worked under his baton include Nicola Benedetti, Rudolf Buchbinder, Ray Chen, Olga Peretyatko, Pretty Yende, Nikolaj Znaider, and Pinchas Zukerman.

Diego Matheuz has been praised for his elegant and refined style and feels equally comfortable conducting Mozart or Mahler, Shostakovich or Bruckner, Rossini or Verdi, Ginastera or Márquez.

2018/19 has included Diego Matheuz's Viennese debut at Theater an der Wien, concerts with the Orchestre National de Lille and the RTVE Orchestra, and Deutsche Grammophon's 120th Anniversary Gala in Tokyo. The season will conclude with Puccini at the Teatro Nacional de São Carlos and the Teatro del Maggio Musicale.



Marie-Pierre Langlamet

Harp

Marie-Pierre Langlamet has been principal harpist of the Berlin Philharmonic Orchestra since 1993, when she was appointed under Claudio Abbado.

Marie-Pierre Langlamet was born in Grenoble, France. She received her first harp instruction at the Nice Conservatory at the age of eight, from Elisabeth Fontan Binoche and has been winning international acclaim since she was 15, when she won the highest prize at the Maria Korchinska competition in the United Kingdom. One year later, she won first prize at the Cité des Arts Competition in Paris, and was only 17 years old when she was appointed principal harpist of the Nice Opera Orchestra, a position she held until she left to continue her studies at the Curtis Institute of Music in Philadelphia. The following year she was a prize-winner at the Concours International d'Exécution Musicale in Geneva.

At 20, she was appointed assistant principal harpist of the Metropolitan Opera Orchestra working under James Levine. During her five years there, she continued to win major awards. She was a first prize winner in New York's Concert Artists Guild Competition, and in 1992 won first prize at the International Harp competition in Israel, which was widely regarded as the most important for the instrument.

She has received numerous awards including the prestigious Cino del Duca prize from L'Académie des Beaux Arts in 2003. In 2009, she was decorated Chevalier des Arts et des Lettres by the French Minister of Culture and was awarded Le Grand Prix de la Ville de Nice in 2011.

Marie-Pierre Langlamet has performed as soloist with the Berlin Philharmonic, the Israel Philharmonic, L'Orchestre de la Suisse Romande, the Dresdner Philharmonie, the BBC Manchester, Orquesta nacional de Espana, L'Orchestre National du Capitole de Toulouse, L'Orchestre National de Lille, among many others, and with some of the world's leading conductors including Claudio Abbado, Sir Simon Rattle, Christian Thielemann, Paavo Järvi, Juanjo Mena, Marek Janowski, Trevor Pinnock, and Francois-Xavier Roth.

She teaches in Berlin at the Karajan Academy and at the Universität der Künste.

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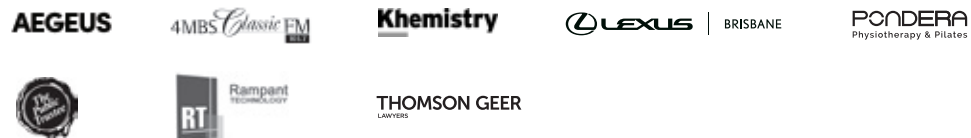
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COMING UP



TRUMPETER'S TRAPEZE

SUN 7 APR 2019, 3PM

Queensland Symphony Orchestra Studio,
ABC Building, South Bank

Join us for Queensland Symphony Orchestra's first Chamber Players performance of 2019. Enjoy works by composers such as Prokofiev, Britten and Paul Terracini in this intimate studio event.



DREAMSCAPES

SAT 13 APR 2019, 7.30PM

Concert Hall, QPAC

Conductor Jaime Martín
Clarinet Alessandro Carbonare

Kats-Chernin *Mythic*
Copland *Concerto for Clarinet and Orchestra*
Berlioz *Symphonie Fantastique*



THE LAST NIGHT OF THE PROMS

SAT 4 MAY 2019, 7.30PM

Concert Hall, QPAC

Conductor Benjamin Northey
Oboe Diana Doherty
Soprano Rachelle Durkin
Chorus Brisbane Choral

Combining traditional elements of the Royal Albert Hall event with a unique Australian touch, this is an evening of flag-waving and fun. Enjoy the opportunity to sing along to rousing British classics *Jerusalem*, *Land of Hope and Glory*, and more.

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