



# — DREAMSCAPES —

MUSIC FOR YOUR WILDEST DREAMS



QUEENSLAND SYMPHONY  
ORCHESTRA

ALONDRA DE LA PARRA  
MUSIC DIRECTOR

SAT 13 APRIL 2019

CONCERT HALL, QPAC



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## WELCOME

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Good evening and welcome to *Dreamscapes*. We are so pleased you could join us.

Tonight you are in for something special as we present three diverse and breathtaking works. To kick off we perform Elena Kats Chernin's *Mythic*, a really evocative piece. You may remember we premiered Elena's *Lebewohl* (Piano Concerto No.3) in September last year, and we are thrilled to be playing her music again.

It's a particularly exciting night for me, as we share our stage with acclaimed clarinettist Alessandro Carbonare for the first time. Alessandro is Principal Clarinet of the Orchestra di Santa Cecilia in Rome, and he joins us to perform Aaron Copland's Concerto for Clarinet and Orchestra. This is a spectacular piece, with moments of serene calm and spirited exuberance in equal measure. I'm especially looking forward to hearing Alessandro play Copland's jazzy second movement, so be sure to listen out for that. It's a real treat.

The other highlight of tonight's concert is Berlioz's *Symphonie Fantastique*, an epic work that showcases all the sections of our orchestra. Our brass and percussion musicians particularly enjoy playing this symphony, so watch for their big moments. Berlioz was crazy-in-love and chose to represent his passionate turmoil through music. You can read more about his artistic obsession in the listening guide that follows. This is an emotional rollercoaster, so tighten your seatbelts and enjoy the ride.

We hope you enjoy the concert!

**Irit Silver**  
Section Principal Clarinet  
Queensland Symphony Orchestra

## IN THIS CONCERT

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**Conductor** Jaime Martín  
**Clarinet** Alessandro Carbonare

This concert will be broadcast live on ABC Classic.

## PROGRAM

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

*Approx. duration 110 mins (including an interval of 20 mins after the Copland).*

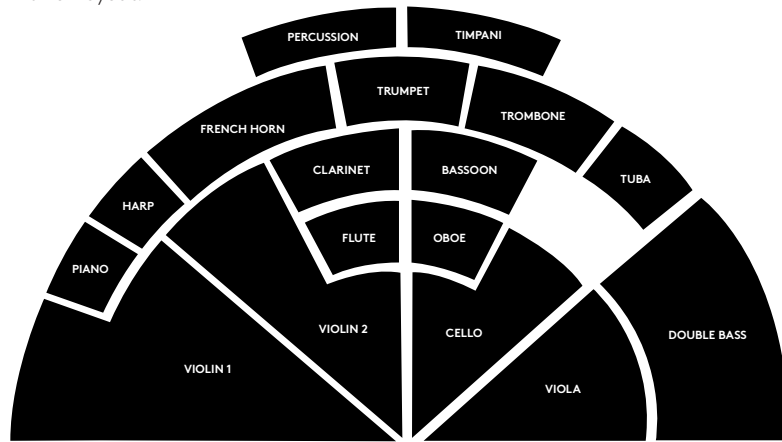
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Queensland Symphony Orchestra acknowledges the traditional custodians of Australia. We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples 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.

# IF YOU'RE NEW TO THE ORCHESTRA

Based on Berlioz layout.



## 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 sound by bowing or plucking stretched strings.

First and Second Violins  
Viola  
Cello  
Double Bass  
Harp

### WOODWIND

Wind instruments produce 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

### BRASS

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

Horn  
Trumpet/Cornet  
Trombone  
Tuba

### PERCUSSION

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

Timpani, Bass Drum, Cymbals, 2-deep bells, Snare Drum, Suspended Cymbal, Vibraphone, Drum, Tom-toms, Claves, Hi-hat.

## LISTENING GUIDE

Terms in bold are defined in the Glossary on page 7.

### Elena Kats-Chernin (born 1957)

#### *Mythic*

Elena Kats-Chernin was born in the Uzbekistan capital, Tashkent, and studied in Moscow, Sydney and Hanover. One of Australia's most prolific and popular composers, she has written music for orchestra, chamber ensemble, theatre and ballet. In 2004 she won a Helpmann Award for her score for the Meryl Tankard ballet *Wild Swans*. 'Eliza Aria', from *Wild Swans*, achieved wider fame when it was used in a Lloyds TSB advertising campaign. Her piece *Russian Rag* was used in the 2009 stop-motion film *Mary and Max* by Academy Award-winning Australian director Adam Elliot.

For the opening ceremony of the 2000 Sydney Olympic Games Kats-Chernin wrote *Deep Sea Dreaming*, a work she says was very much about Sydney and the sea. *Mythic* dates from 2004 and was premiered around the time of the Athens Olympics. This time, she decided to reflect on the Olympics in a more internal way:

*Mythic* grew out of a **passacaglia**-like **chordal progression** which had grabbed hold of me and wouldn't let go. I wanted to attempt a direction I had not explored previously, and that was to stay in a slow, dark mood for a lengthy period and to see where that took me. Eventually it grew into a kind of a **hymn** with variations, sometimes almost **Romantic**, that made extensive use of the orchestra's brass section. The title *Mythic* refers to the mental image I had of musically entering into a large, mythical cave.

Elena Kats-Chernin © 2004

### Aaron Copland (1900-1990)

#### *Concerto for Clarinet and Orchestra*

- I. Slowly and expressively
- II. Rather fast

*A sweetly rocking lullaby wafts as if from an open window. Floating, the solo clarinet sighs serenely. In his sketches for this peaceful opening, Copland writes, 'night music...lonely'. Nostalgia fills the evening air, gentle music originally written for a US Government film made to build pride and hope in new migrants.*

In 1947 two artists, seeking new directions, stumble upon one another. Both second-generation Americans, the children of poor immigrants from Eastern Europe. Both reserved, uncommunicative, physically stiff. Both outsiders, one a gay man with communist sympathies, the other a perfectionist whose demands isolate him from others. Both Jewish men in a Christian country.

## LISTENING GUIDE

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*The clarinet, an alien in a band of strings, harp and piano, withdraws to reflect, alone. This solo **cadenza** bridges two **movements**, two worlds. Beginning in calm contemplation, the clarinet explores a simple musical idea, turning anxious, then impatient, then insistent. Copland's sketches reveal his battle to perfect this straightforward yet crucially important moment, of a too-human struggle with communication.*

Aaron Copland, lanky with a toothy smile, is boyish at 47. He has helped create a canon of 'recognisably American' compositions, notably with the New Deal-era Americana of *Appalachian Spring* and the Third Symphony. Now Copland looks further afield, experimenting with musical modernism, inhaling the 'overpowering, exhilarating' music of Central and South America, and drawing on the sounds and spirit of jazz.

At 38, clarinettist Benny Goodman, the 'King of Swing', is stocky, bespectacled. Swing is no longer mainstream, overshadowed by crooner pop and bebop. Ten years prior, this teen idol stuck a toe into classical music's waters, restless for new collaborations, new ways to communicate. Now Goodman plays with great ensembles and conductors, premieres major new works. His current commission, for a clarinet concerto from a gawky, earnest New Yorker, will become his lasting gift to the classical world.

*The fast second movement begins with a prickly apparition in the orchestra, marked 'wraith-like'. It terrifies the clarinettist into silence, setting the scene for an unpredictable soloist/ensemble relationship: sometimes tentative, occasionally supportive, usually adversarial. Seesawing unpredictably, the music veers from spiky to suave, crude to vigorous, good-humoured to wild, an entertaining rollercoaster ride held together by the fights, games and dances of antagonists.*

Goodman and Copland had reason to expect a stimulating creative relationship. They respected one another, and Copland imagined that working with a jazz musician would spur a 'fresh point of view'. But evidence suggests that these reserved, exacting and uncompromising musicians did not enjoy an easy or joyful collaboration. The two would remain aloof with one another for the rest of their lives.

Goodman's fingerprints coat Copland's pithy, eventful concerto, full of jerky **syncopations**, written-out swing solos, arching boogie woogie lines, sliding strings, and sultry **slap-bass**. The composer's contemporaneous travels through Brazil are strongly felt in seductive folk tunes, full-throated outbursts and earthy dances. This grab-bag of influences is transformed by Copland, who sharpens angles, polishes aspects, magnifies details and shaves fat. It remains a glorious patchwork, a musical testament to the creative curiosity of two restlessly searching musical minds.

Tim Munro © 2016

## Hector Berlioz (1803-1869)

### *Symphonie Fantastique* (Fantastic Symphony), Op.14

1. Rêveries, Passions
2. Un bal (A Ball)
3. Scène aux champs (Scene in the Country)
4. Marche au supplice (March to the Scaffold)
5. Songe d'une nuit du sabbat (Dream of a Witches' Sabbath)

The first performance of the *Symphonie Fantastique* on 5 December 1830 marked a turning-point in Berlioz's career. It was through this work that he first became known; his extensive influence on 19th-century composers dates from it. For the audience it opened a new era in music. For despite its apparent obeisance to classical procedures, this music sounded like no music ever heard before.

The actual music of the *Symphonie Fantastique* is surrounded by a thick hedge of literary and biographical associations. Berlioz himself is largely responsible for this. Firstly there is the tale of Harriet Smithson, a hapless Irish actress whose portrayal of Ophelia had captured Berlioz's imagination. In 1830, he wrote to a friend that the *Symphonie* was to depict his 'infernal passion' for Miss Smithson. Twenty years and two disastrous marriages later, he wrote in his *Memoirs* that the work had been written under the influence of Goethe's *Faust*. But the early association stuck.

A more imposing literary obstacle is the elaborate program which Berlioz himself devised, and which he originally directed should accompany the *Symphonie* whenever it was played. In brief, it deals with a young musician, in the toils of a desperate passion for a woman who embodies his romantic ideal. The vagaries of feeling occasioned by his passion are the subject of the first movement. In the following movements we see him in various situations: at a ball, in the midst of nature in the country, in the grip of an opium dream witnessing his own execution, and partaking in a Witches' Sabbath, where his beloved appears transformed into a demon's harlot.

Berlioz revised the program four times, modifying it quite significantly in the process. He also modified his view of its usefulness, finally directing that, whenever the *Symphonie* is played alone, without its stage sequel *Lélio*, the program was not to be distributed. However, the titles of the movements must be retained. The composer sensed rightly that the music was coherent and comprehensible in its own terms, and did not need any added literary explanation.

The true originality of the *Symphonie Fantastique* lies in the music itself. The many novelties of its melody, harmony and orchestration strike our ears even today. Most significantly, however, the work embodies an entirely new conception of dramatic



## LISTENING GUIDE

instrumental music. In realising the new dramatic ideal in his music, Berlioz modified Classical symphonic practices in several respects: the number and grouping of the movements, the character of the individual movements and the treatment of the main theme.

The 'hero' of Berlioz's symphonic drama is not the musician of the program, but the first **theme** of the 'Passions' section of the first movement. This theme is the subject and source of action in the whole work. Development of the theme is projected into five specific 'situations'; time and place are suggested by the movement titles, but the situations are evoked by the music itself, in the introduction that precedes each movement. The most important dramatic events occur in the first, third and fifth movements, with the other two movements, 'A Ball' and 'March to the Scaffold', complementing each other as episodes.

Berlioz continued to develop his dramatic symphonic ideal in *Harold in Italy* – with its solo viola 'hero' – and in *Roméo et Juliette*, where symphonic form is further enlarged to embrace Shakespeare's play. But perhaps he never again succeeded as perfectly as he does here in the *Symphonie Fantastique*.

Abridged from a note © Kay Dreyfus

## GLOSSARY OF TERMS

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

**Passacaglia:** slow, dance-like music which occurs over a repeated musical phrase in the bass.

**Chordal progression:** a series of musical chords (a set of pitches consisting of three or more notes).

**Hymn:** a type of song or melody, usually religious and written for prayer.

**Romantic:** a period in Western classical music from the late eighteenth/early nineteenth century related to the artistic and literary movement of Romanticism.

**Cadenza:** an ornamental passage, either improvised or written out, usually played by a soloist or group of soloists, often displaying virtuosity.

**Movement:** a section of a work.

**Syncopation:** syncopated music has a variety of rhythms which disrupts a regular beat.

**Slap-bass:** a way of playing the Double Bass that involves pulling and letting go of the strings so that they make a slapping sound when they hit the instrument's fingerboard.

**Symphonie/Symphony:** a large or extended musical composition, most commonly written for Western classical orchestra and containing around three or more movements.

**Theme:** a subject, usually melodic, of a work.



## ARTIST BIOGRAPHIES

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### Jaime Martín

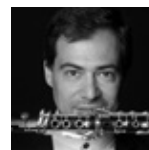
Conductor

In September 2019, Jaime Martín will become Principal Conductor of the RTÉ (Raidió Teilifís Éireann) National Symphony Orchestra and Music Director of the Los Angeles Chamber Orchestra. He has been Artistic Director and Principal Conductor of Gävle Symphony Orchestra since 2013.

Having spent many years as a highly regarded flautist, working with the most inspiring conductors of our time, Jaime turned to conducting full-time in 2013. Since then he has worked with an impressive list of orchestras that includes the London Symphony Orchestra, London Philharmonic Orchestra, Frankfurt Radio Symphony, Royal Liverpool Philharmonic, Swedish Radio Symphony Orchestra, Barcelona Symphony Orchestra, New Zealand Symphony Orchestra, Colorado Symphony, Queensland Symphony Orchestra, Gulbenkian Orchestra, Academy of St Martin in the Fields, Deutsche Radio Philharmonie Saarbrücken Kaiserslautern, and L'Orchestre Philharmonique de Radio France.

In January 2019, he completed a nine-concert tour of Europe with the London Philharmonic Orchestra, including performances in Munich and Cologne.

Upcoming debuts include engagements with the Sydney, Melbourne, Tasmanian and West Australian Symphony orchestras. Jaime is the Artistic Director of the Santander Festival and was also a founding member of the Orquestra de Cadaqués, with whom he has held the title of Chief Conductor since 2012. He is also a Fellow of the Royal College of Music, London, where he was a flute professor, and he now enjoys working with many of his former students in orchestras around the world.



### Alessandro Carbonare

Clarinet

Alessandro Carbonare was born in Desenzano del Garda, Northern Italy. He joined the Orchestra di Santa Cecilia as Principal Clarinet in 2003, having held the same position with the Orchestre National de France for 15 years. As guest Principal Clarinet he has also played with The Berlin Philharmonic, Chicago Symphony Orchestra, and The New York Philharmonic.

Alessandro has won many international competitions around the world and appeared as soloist with the Orchestre de la Suisse Romande, Spanish National Orchestra, The Oslo Philharmonic, Südwestdeutsches Kammerorchester Pforzheim, Bayerischer Rundfunk, Wien Sinfonietta, Orchestre National de France, Berlin Radio Symphony Orchestra, and all the major orchestras in Italy.

Career highlights include a personal invitation from Claudio Abbado to play in the Lucerne Festival Orchestra and produce a live recording of the Mozart Clarinet Concerto K.622 for Deutsche Grammophon, which won the 49th Record Academy Awards in 2013. Other recordings for Decca include 'The Art of the Clarinet' and 'Invenzioni'.

Alessandro is not only an active classical musician, but also involved in jazz and klezmer projects. He has collaborated with many famous friends including Leonidas Kavakos, Yuja Wang, Pinkas Zuckerman, Alexander Lonquich, Lang Lang, Martha Argerich, Paquito D' Rivera, Luis Sclavis, Enrico Pieranunzi, and Stefano Bollani.

As a dedicated teacher, Alessandro is the professor at the Accademia Nazionale di Santa Cecilia in Rome and Fondazione Accademia Musicale Chigiana in Siena.

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A black and white photograph of the Queensland Symphony Orchestra performing on a stage. Musicians are seated with their instruments, and a conductor stands in front of them.

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Benjamin McIntyre  
Marnie Nichols  
Michaela Pound  
Jessica Read  
Inna Rybkina  
Nathan Schokker  
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# THE LAST NIGHT OF THE PROMS

AN EVENING OF FLAG-WAVING AND FUN

SAT 4 MAY 7.30PM  
CONCERT HALL, QPAC



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ORCHESTRA

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#### BASS TROMBONE

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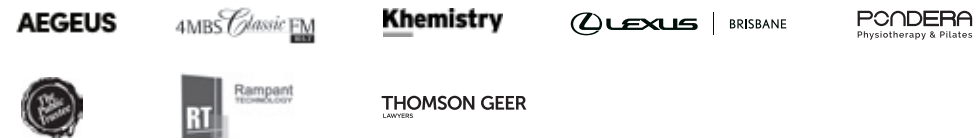
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## JURASSIC PARK LIVE MOVIE EXPERIENCE

SAT 27 APR 2019, 2PM + 7.30PM

Brisbane Convention and Exhibition Centre

Experience *Jurassic Park* as never before: projected in HD while Queensland Symphony Orchestra perform John Williams' iconic soundtrack live. Featuring stunning imagery and ground-breaking special effects, this epic experience is movie magic 65 million years in the making.

Supported in part by Brisbane Convention & Exhibition Centre.



## 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 Chorale

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.



## CATHEDRAL OF SOUND

FRI 10 MAY 2019, 11AM

SAT 11 MAY 2019, 7.30PM

Concert Hall, QPAC

**Conductor** Johannes Fritzsche  
**Piano** Piers Lane

**Mozart** Piano Concerto No.23 in A, K488  
**Bruckner** Symphony No.7

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