



My Homeland



QUEENSLAND SYMPHONY
ORCHESTRA

3 MAY 2024
CONCERT HALL, QPAC



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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

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

Photos by Darren Thomas.

WELCOME

Welcome to Bohemia,

Known today as Czechia or the Czech Republic, this western part of Europe was once a principality of the Holy Roman Empire ruled by Bohemian kings and where a 55-year-old Bedřich Smetana completed his enduring symphonic homage with *Má vlast* (My Fatherland). A set of six symphonic poems comprises the six movements of *Má vlast*, each conjuring up a distinct landmark or piece of lore from Bohemia. From the mighty *Vyšehrad* (The High Castle), which contains the remains of Smetana himself, to the mammoth *Vltava* (The Moldau) which pours through over half of Bohemia.

Each of the six poems (or movements) you will be hearing today is meant to represent a piece of Smetana's beloved Homeland, with *Vltava* (The Moldau) being the most famous tune of the six. Listen out for the horns in *Šárka* (a female warrior from folklore) as they call for her fellow maidens, and for festive melodies of a village celebration in *Z českých luhů a hájů* (From Bohemia's Woods and Fields). Whatever you hear, know that each note was lovingly crafted by Smetana to take you on a musical journey through 19th-century Bohemia.

Enjoy your trip, and the Australian Government asks that you please declare any food, plant material or animal items upon your return.

Příjemnou cestu (travel well)!

IN THIS CONCERT

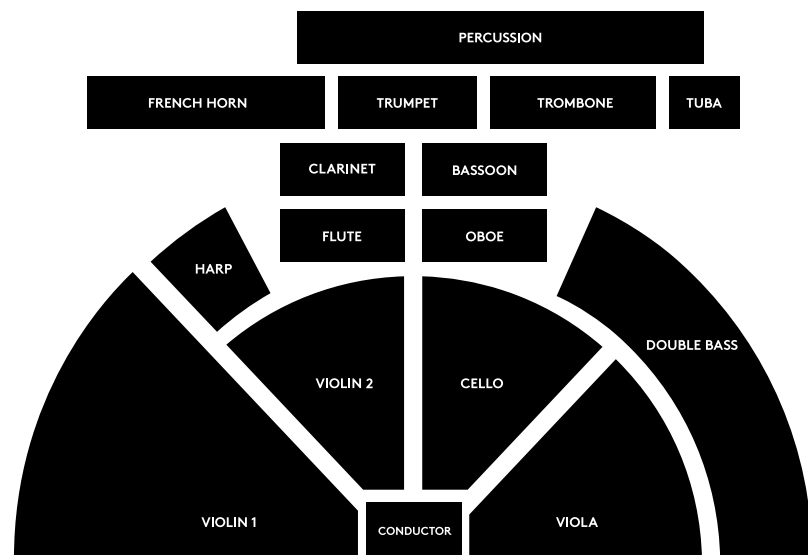
Conductor Tomáš Netopil

PROGRAM

SMETANA *Má vlast* (My Fatherland) 72'

Relive this concert on ABC Classic 16 May at 1pm AEST.

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 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
- Organ

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

WHO'S ON STAGE TODAY



Find out who's on stage today, scan the QR code below.



BEFORE WE BEGIN

Before the performance begins, get to know a few musical terms in the Listening Guide.

- Cadenza** An improvised or written-out passage of music played by a soloist or soloists.
- Triplets** A three-note pattern that fills the duration of a typical two-note pattern.
- Largo** To be played slowly.
- Symphonic poems** A piece of music that tells a story or is based on a poem, painting or landscape.
- Semiquavers** Musical notes that are 1/4 beat in length.
- Staccato** Where notes are played in a shortened, detached manner.
- Dynamics** The volume of music, how loud or soft it is.



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LISTENING GUIDE

Bedřich Smetana (1824–1884)

Má vlast (My Fatherland)

- I. Vysehrad (The High Castle)
- II. Vltava (The Moldau)
- III. Sárka
- IV. Z českých luhů a hájů (From Bohemia's Woods and Fields)
- V. Tábor
- VI. Blaník

Bedřich Smetana composed *My Homeland (Má Vlast)* in the 1870s. You might think that sounds like a long time ago – but the harp that opens the first movement is a throwback to another era entirely! In *Vyšehrad*, Smetana uses this instrument to conjure a medieval atmosphere, evoking a 10th-Century fortress atop a hill in Prague. It's one of the many sites we visit in Smetana's rich homage to his beloved homeland.

Here, the harp's romantic **cadenza** signifies the structure's glory days before the orchestra leads into battle (listen for brass **triplets**). Yet the **largo** tempo lends itself to a sense of storytelling rather than an immediate threat of war. Towards the end, we return to Smetana's contemplative opening theme, while flowing woodwinds give a premonition of the second movement.

Vyšehrad castle overlooks the Vltava River – the second destination in our musical tour. *The Moldau (Vltava)* is perhaps the most famous movement from Smetana's suite of **symphonic poems**, and it premiered alongside *Vyšehrad* in Prague, 1875. The flutes sound like a babbling stream, and viola and clarinet are swept into the current. Then violins and double reeds play a melody as graceful as the river – until the rapids come into view! Don't worry, you won't capsize (even when percussion crashes like water on rock). Instead, you'll drift past a rustic wedding and some nymphs chilling under the stars before the river leads to the architectural marvels of the Czech capital city. You'll even hear a hint of *Vyšehrad*, a reminder of the structure that continues to watch over the river.

Šárka launches with spiralling strings. It's a vicious battle of the sexes! The legendary title character pretends to be a damsel in distress, tricking a group of men into helping her. Then she drugs them all to sleep. When she sounds her horn (you'll hear the solo once all has gone quiet), medieval maidens answer the call. The women launch a rebellious attack against the sleeping men, Smetana's turbulent music both violent and victorious!

From Bohemia's Woods and Fields is a trek through nature: woodwinds and strings are stacked with **semiquavers** as dense as a forest. We gaze in awe at the towering trees, sprawling tones from the brass representing our wonder. Smetana eventually lets some light between the leaves, thinning out the orchestral textures, and adding skipping rhythms.

We're out of the woods with *Tábor*, a town founded in the 15th Century by fanatical followers of religious leader Jan Hus (he was eventually burnt at the stake!). Musically and politically, this movement bleeds into the final. After an uproarious entry into *Blaník*, the strings creep beneath barely audible winds. This combination of detached **staccato** notes and suspiciously low **dynamics** inspires anticipation: action will strike, but when? After an expressive oboe solo, it's a proud march to the finish.

When Smetana died in 1884, his body was laid to rest in the cemetery at Vyšehrad, beside the Vltava River of his homeland.

© Stephanie Eslake





Tomáš Netopil Conductor

An inspirational force, particularly in Czech music, Tomáš Netopil is Principal Guest Conductor with Czech Philharmonic Orchestra, with whom he performs regularly on tours, in addition to concerts at the Rudolfinum Hall in Prague. In 2022/23 Tomáš Netopil celebrated his tenth and final season as General Music Director of Aalto Musikktheater and Philharmonie Essen; during 2022/23 this tenure featured productions of Wagner's *Tannhäuser*, Kampe's *Dogville* and Mozart's *The Marriage of Figaro*. Outside Essen, Tomas also led a production of *Kat'a Kabanova* at Geneva Opera.

Opera productions in the 2023/24 season include Janáček's *Jenůfa* at the Staatsoper Hamburg and Dvořák's *Rusalka* at the Prague National Theatre as well as concerts with Frankfurt Opera Orchestra and the orchestra of the Tyrolean Regional Theater. Other symphonic engagements include concerts with Netherlands Radio Philharmonic Orchestra and returns to Janáček Philharmonic Ostrava and Orchestre Philharmonique de Monte-Carlo. Recent and future engagements in the USA include Naples Philharmonic, Fort Worth Symphony Orchestra and appearances at the Aspen Festival. In the 2022/23 season he made his debut with Concentus Musicus Wien Orchestra building on his work with period ensembles, and conducted concerts in Asia with the Yomiuri and the Korean National Symphony Orchestras.

In Summer 2018, Tomáš Netopil created the International Summer Music Academy in Kroměříž, offering students both exceptional artistic tuition and the opportunity to meet and work with major international musicians. In Summer 2021, in association with the Dvořák Prague Festival, the Academy established the Dvořákova Praha Youth Philharmonic with musicians from conservatories and music academies, coached by principal players of Czech Philharmonic Orchestra. Tomáš Netopil has held a close relationship with the Dvořák Prague Festival for some time and was Artist in Residence in 2017, opening the festival with Essen Philharmoniker and closing the festival with Dvořák's *Te Deum* and Wiener Symphoniker.

Tomáš Netopil's discography for Supraphon includes Janáček's *Glagolitic Mass* (the first ever recording of the original 1927 version), Dvořák's complete cello works, Martinů's *Ariane* and *Double Concerto*, and Smetana's *Má vlast* with the Prague Symphony Orchestra. During his tenure in Essen, his releases have included recordings of Suk's *Asrael* and Mahler's *Symphonies Nos. 2, 3 6 and 9*.

From 2008–2012 Tomáš Netopil held the position of Music Director of the Prague National Theatre. He studied violin and conducting in his native Czech Republic, as well as at the Royal College of Music in Stockholm under the guidance of Professor Jorma Panula. In 2002, he won the first Sir Georg Solti Conductors Competition at the Alte Oper Frankfurt.

YOUR EVENT MAESTROS



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WHAT DOES THE QSO MEAN TO YOU?

QSO captured my imagination with their Gold Coast concerts way back when I was in high school. It was a great thrill to go to concerts! They became my musical family. I saved for cheap student seats when I was at uni, then managed a few concerts a year around the demands of a young family. My husband, John, and I became subscribers, and are now Music Chair Program supporters. We are delighted to support Ash Carter (trombone) and Matthew Jones (cello).

My ties to the orchestra have grown stronger over the years, and more fun! It has been lovely seeing the orchestra develop and go from strength to strength, just as we have watched our friends and family grow.

WHY IS IT IMPORTANT TO ME TO SUPPORT QSO?

QSO has given me so much pleasure and I would like to think that I can help contribute to the future of the Orchestra.

WHAT DO YOU ENJOY MOST ABOUT SUPPORTING QSO?

Meeting people! The musicians, the administrators, other supporters and fellow concert goers. It is a rare concert where I don't run into old friends, meet new and fascinating people and say hello to QSO musicians and staff. It enriches the experience being able to connect with others over something that I'm passionate about.

WORDS OF ENCOURAGEMENT

Too often we think or say things about others, how much we enjoyed their company, admired something about them, or generally just like them. But we rarely say it to the person involved. There is a particular pleasure in doing so. Donating to the QSO, no matter the size, is a great way to say "Thank you, QSO". You have fed my musical soul. Go forth and spread your musical mantle!"

Lea and her husband, John, have supported the Music Chair Program since 2021.



Meet the Musician

Ken Poggioli, Double Bass

Double bassist Ken Poggioli has been a permanent member of Queensland Symphony Orchestra (QSO) since 1985. He was a member of the ABC National Training Orchestra, Sydney and has performed with the Orquesta Sinfónica de Tenerife, Spain and the Melbourne and New Zealand Symphony Orchestras.

Ken is a graduate of the Queensland Conservatorium of Music and completed a Performance and Teaching Diploma at the Rabbath Institute, Paris.

He has served as a faculty member at the National Bass Workshops in Adelaide, the Hawaii Contrabass Festival, the George Vance workshops in Washington DC and the Big Brisbane Bass Day.

From 1987 to 1999, Ken taught at the Queensland Conservatorium Griffith University and now tutors the Queensland Youth Orchestras and teaches privately from his home studio.

Ken has enjoyed performing QSO concerts with Luciano Pavarotti, Frank Sinatra and Peter Allen but considers playing with his son, Sam Poggioli, a producer, electronic/audio visual artist and DJ, Sampology, at the 2016 QSOCcurrent series at Brisbane Powerhouse, as the highlight of his career.

Ken originates from the Atherton Tablelands in Far North Queensland. He greatly enjoys music from the Russian repertoire, particularly Prokofiev.

To support Ken through the Music Chair Program, please contact Development development@qso.com.au or (07) 3833 5027.

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Symphony Fantastic

FRI 17 MAY 7.30PM
SAT 18 MAY 1.30PM
Concert Hall, QPAC

Conductor Umberto Clerico
Violin József Lendvay
Saint-Saëns *Danse Macabre*
Ravel *Tzigane, rapsodie de concert*
Berlioz *Symphonie fantastique*



Brahms & Rachmaninov

FRI 21 JUN 11.30AM
SAT 22 JUN 7.30PM
Concert Hall, QPAC

Conductor Jaime Martín
Piano Denis Kozhukhin
Rachmaninov *Rhapsody on a Theme of Paganini*
Brahms *Symphony No. 4*

SATURDAY ONLY
Ravel *Le Tombeau de Couperin*



Heroic Tales

FRI 2 AUG 11.30AM
SAT 3 AUG 7.30PM
Concert Hall, QPAC

Conductor Nicholas Carter
Soprano Siobhan Stagg
Ravel *Shéhérazade for Voice and Orchestra*
Strauss *Ein Heldenleben*

SATURDAY ONLY
Grime *Near Midnight*

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