

BEETHOVEN'S ODE TO JOY



QUEENSLAND SYMPHONY
ORCHESTRA

28-30 NOV 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; the Turrbal and Yuggera peoples, whose deep connection to this land and remind 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 Sam Muller & Darren Thomas

WELCOME

Welcome to our final show at the Concert Hall for our 2024 Season!

As we near the end of 2024, celebrating a full year of Romanticism, frequent QSO concertgoers may be feeling a sense of déjà vu at today's concert. Beethoven's mighty Ninth Symphony may still be fresh in your minds as we performed this as part of 2024 Season's opening concert, along with Peter Sculthorpe's *Earth Cry* and William Barton and Veronique Serret's *Kalkani (Eagle)*.

Not only does Beethoven's Ninth Symphony encapsulate the emerging themes of Romanticism at the time but has been widely concluded to be what bridged the gap between Classical and Romantic music. Therefore, it feels fitting to play out the year with Beethoven's final symphony, along with these words from QSO Chief Conductor Umberto Clerici:

"Beethoven, more than any other composer, expressed the will for freedom and the democratic longing of the people. His music is the continuation of the French Revolution's ideas and his Ninth Symphony is a hymn to the humanist utopia of the equality of all humankind. The finale, the famous *Ode to Joy*, celebrates the victory of this ideal: a future society, in which freedom and universal fellowship are fulfilled and in which joy can reign."

As Queensland Symphony Orchestra looks forward to 2025, we couldn't think of a better message to leave our audience with than that of *Ode to Joy*. So, as you hear the Brisbane Chamber Choir Collective exclaim "*Freude (Joy)!*" in the famed chorale finale, let us celebrate what brings us all together in the QPAC Concert Hall: the shared joy of music.

Enjoy the concert!

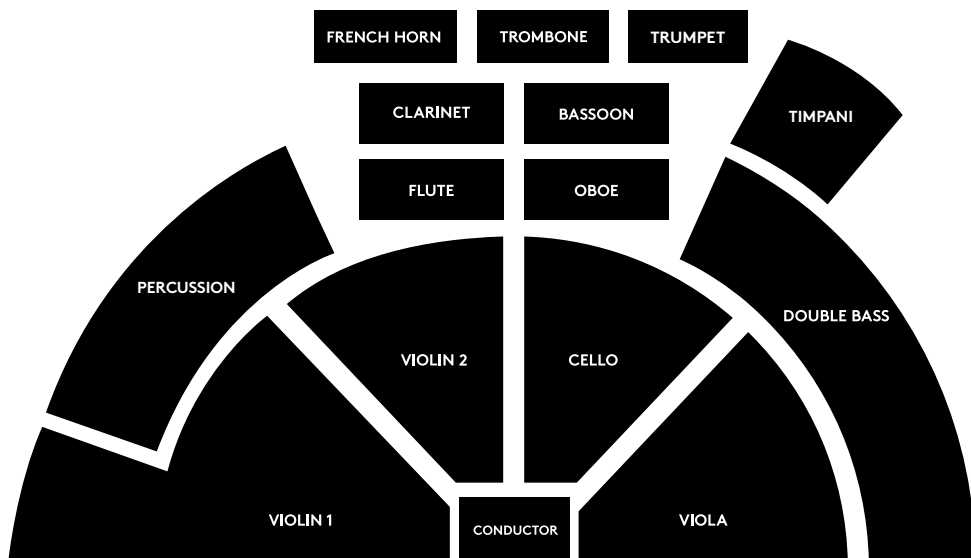
IN THIS CONCERT

Conductor	Umberto Clerici
Soloists	Eleanor Lyons, soprano Ashlyn Timms, mezzo soprano Andrew Goodwin, tenor Samuel Dundas, baritone
Choir	Brisbane Chamber Choir Collective

PROGRAM

BEETHOVEN	Symphony No.9 in D minor, Op.125, <i>Choral</i>	65'
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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.

Parallel major

A parallel major key is a major scale that shares the same starting note as a minor scale.

Crotchet

A musical note that is one beat in length.

Movements

A symphony is often divided up into different sections, called movements. Each section may be played at a different speed to the previous, but each carry an overall theme of the symphony throughout.

Scherzo

A short composition or sometimes a movement in a larger work such as a symphony (most commonly the third movement) which contains a contrasting section. It is usually fast-paced and playful and sometimes contains elements of surprise.

Adagio

A tempo marking, indicating for the music to be performed slowly.

Symphony

A large or extended musical composition, most commonly written for Western orchestra and containing around three or more movements.



LISTENING GUIDE

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No.9 in D minor, Op.125, Choral

- I. Allegro ma non troppo; un poco maestoso
- II. Molto vivace
- III. Adagio molto e cantabile
- IV. Presto - Allegro assai - Allegro assai vivace

All creatures drink of joy at nature's breast...she gave us kisses and grapevines, an eternal friend.

These words, first in German, follow the melody of Beethoven's Ode to Joy. It is the most uplifting of all the Classical compositions – but how joyful was life really when Beethoven wrote his **Symphony** No.9 in D minor? Certainly not as joyful as it sounds.

It was precisely 200 years ago. There have been more comfortable times to be alive – like today, when we no longer drink wine that's been sweetened with lead (sorry, Beethoven). Europe was living through the aftermath of the Napoleonic Wars, and nationalism was on the rise. The composer wrote that he'd witnessed 'drums, cannons, and human misery in every form'. He'd also experienced profound hearing loss, which greatly impacted his quality of life and creative output: 'If I belonged to any other profession, it would be easier – but in my profession, it is a frightful state.'

Yet he continued making music, using touch to feel the vibration of each note. He already knew what his work would sound like; after all, he was in his 50s when he wrote his Ninth (the era known as his Late Period). Beethoven had the rare talent of capturing and projecting hope in the face of adversity, which is why this work endures. When the world confronts 'misery', or when life feels 'frightful', there is always music – specifically, this music – to lift us back up again. As Beethoven proves, we don't even need to hear every note of the piece. Just to know it's there – to feel the vibrations uniting every person in the chorus, orchestra, and audience – is enough.



LISTENING GUIDE

Ode to Joy is based on text from Friedrich Schiller's German poem *An die Freude*. Beethoven bent the rules when he wrote a symphony that included vocal soloists and a chorus. It earned the nickname of *Choral*, and offered a gateway into Romantic-era compositions increasingly inspired by poetry, nature, and emotion. This symphonic innovation premiered in Vienna, 1824. While Beethoven couldn't hear the applause, he saw them – and they were rapturous.

Despite this symphony's D minor key, the fourth movement's *Ode to Joy* is composed in its **parallel major**. To translate: the melody emerges from darkness into radiant light! Its simplicity is laid in the foundations of a basic rhythm that even a child could sing or play (as many do in today's music lessons). Almost every note in this theme is a **crotchet**, so you'll count just one note for each beat. The music steps up and down the scale; there are few challenging leaps between notes (a distance known as an interval).

The *Ode to Joy* theme makes several cameo appearances in the preceding **movements**. (Inversely, the finale recalls ideas you've already heard throughout the symphony.) In the first movement, winds try to breathe that climactic feeling of joy into otherwise repressive and heavy music. Can we hear the emotional and physical weight of Beethoven hammering at his piano keys, yearning to feel the music as he composed it?

These foreshadowing winds also appear at the end of the second movement (which is itself unusual: you won't always find a scherzo at this particular point in a symphony!). In the following Adagio, the strings take their leisurely time presenting an abstract preview of the elevating theme to come. It is progressive and optimistic, but not without tension – a fitting metaphor for Beethoven's music as a whole, which has inspired joy around the world for 200 years and counting. *Seid umschlungen, Millionen! Diesen Kuss der ganzen Welt! (Be embraced, millions! This kiss is for the entire world.)*



BEETHOVEN'S ODE TO JOY

An die Freude

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen,
und freudenvollere.

Freude!

Freude!

Freude, schöner Götterfunken
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein;
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund!

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuß der ganzen Welt!
Brüder, über'm Sternenzelt
Muß ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

BEETHOVEN'S ODE TO JOY

Ode to Joy

Ode to Joy
Oh friends, not these sounds!
Let us instead strike up more pleasing
and more joyful ones!

Joy!
Joy!

Joy, beautiful spark of divinity,
Daughter from Elysium,
We enter, burning with fervour,
heavenly being, your sanctuary!
Your magic brings together
what custom has sternly divided.
All men shall become brothers,
wherever your gentle wings hover.

Whoever has been lucky enough
to become a friend to a friend,
Whoever has found a beloved wife,
let him join our songs of praise!
Yes, and anyone who can call one soul
his own on this earth!
Any who cannot, let them slink away
from this gathering in tears!

Every creature drinks in joy
at nature's breast;
Good and Evil alike
follow her trail of roses.
She gives us kisses and wine,
a true friend, even in death;
Even the worm was given desire,
and the cherub stands before God.

Gladly, just as His suns hurtle
through the glorious universe,
So you, brothers, should run your course,
joyfully, like a conquering hero.

Be embraced, you millions!
This kiss is for the whole world!
Brothers, above the canopy of stars
must dwell a loving father.

Do you bow down before Him, you millions?
Do you sense your Creator, O world?
Seek Him above the canopy of stars!
He must dwell beyond the stars.

ARTIST BIOGRAPHIES



Umberto Clerici Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium now as an acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra in addition to being a frequent guest with several leading orchestras.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major cello concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony

Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated. Other recent highlights include his debut with the Tasmania Symphony and a hugely successful debut in opera conducting Verdi's *Macbeth* with Opera Queensland.

In Europe, 2024 season highlights include Elgar's cello concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.

ARTIST BIOGRAPHIES



Brisbane Chamber Choir Collective

The Brisbane Chamber Choir Collective brings together members of Brisbane Chamber Choir and its partner ensemble Lumens Chamber Choir, augmented for this special massed choir performance with singers from in and around Brisbane's network of talented choral musicians. Under the leadership of founding Director, Dr Graeme Morton AM, Brisbane Chamber Choir is one of Australia's more eclectic chamber ensembles. Established in 1997, the choir continues to thrive into its third decade through its commitment to choral artistry. Lumens Chamber Choir, directed by Kathryn Morton, was formed in 2021 as an initiative of Brisbane Chamber Choir, to provide young adult singers with the benefits of working in a chamber ensemble. Both choirs comprise of auditioned musicians from diverse backgrounds, performing repertoire spanning the ages from renaissance to contemporary music, with a particular focus on commissioning and performing new choral music by Australian composers. Commissions include works by Paul-Antoni Bonetti, Carl Crossin, Andrew Ford, Ross Edwards, Stephen Leek, Matthew Orlovich, Andrew Schultz, Paul Stanhope, Keren Terpstra and Joseph Twist.

In 2024, performances with the Queensland Symphony Orchestra include major works

by Handel, Mozart, Beethoven and Bach, with past QSO collaborations under maestros Chief Conductor Umberto Clerici, Stephen Layton, Dane Lam and Brett Weymark. Brisbane Chamber Choir has also collaborated with Flowers of Peace for the Australian War Memorial 'Requiem' project, Ensemble Q, Adelaide Chamber Singers and Sydney Chamber Choir, Musica Viva, The Adina String Quartet, The Badinerie Players, Southern Cross Soloists and Camerata. The choir is currently the resident Chamber Choir of St John's Anglican Cathedral and an Affiliate Ensemble of the University of Queensland School of Music.

Brisbane Chamber Choir opens its 2025 season with Antonio Vivaldi's *Vespers*, never previously performed in Australia, and continues its QSO collaborations with Verdi's *Requiem*. The 2025 season ends with Handel's *Messiah*. Stay in touch with the choir at brisbanechamberchoir.com.au



Eleanor Lyons

Soprano

Australian soprano Eleanor Lyons is known for her versatility, deep musicality and fresh interpretations. An international success, Eleanor has garnered global attention for her beautiful voice and virtuosic performances. Also known for her versatility, Eleanor passionately shapes every detail of opera, orchestral concerts, chamber music and solo recitals. Her talent and approach have resulted in ongoing fruitful collaborations with various orchestras and conductors on a global level.

This season Australian soprano Eleanor Lyons performs Beethoven's *9th* (QSO), *Freia/Das Rheingold* (SSO), Strauss' *Four Last Songs* (Canberra Symphony), as well as Countess (*The Marriage of Figaro*) at Oper Ballet Vlaanderen. She will sing Verdi's *Requiem* at the Adelaide Festival with the Antwerp Symphony, Mahler Symphony No. 2 with the Orchestre Philharmonique de Monte Carlo and Mendelssohn's *Lobgesang* with the Vienna Symphony at the Musikverein.

Most recently Eleanor was heard as Mimi (*La Boheme*) and Gretchen in Schumann's *Faust*-scenes in Antwerp; Strauss' *Four Last Songs* with Iván Fischer in Budapest; Beethoven's *Christus am Ölberg* and *Missa Solemnis* with Orchestre des Champs-Élysées and at the Choregies d'Orange Festival; Bruckner's 150.



Ashlyn Tymms

Mezzo Soprano

Ashlyn graduated as a HF Music Scholar at the Royal College of Music, London (Masters of Vocal Performance with Distinction) and was awarded the Outstanding Australian Musician Award by the Royal Over-Seas League, London.

She sang Rosimonda in Handel's *Faramondo* at the London Handel Festival. Other roles include Judith in the world premiere of *The Two Sisters* with Tête à Tête Opera, La marchande de journaux in Poulenc's *Les mamelles de Tirésias*, Euridice in Monteverdi's *L'Orfeo*, the title role in *Dido* and Aeneas, Eurydice in *Offenbach's Orpheus* in the *Underworld* and Berenice in Rossini's *L'occasione fa il ladro*.

Ashlyn has performed extensively within Australia, UK and Asia on the concert platform. Major appearances have included Vaughan Williams' *Serenade to Music* at Buckingham Palace (hosted by The Prince of Wales), a tour to South Korea in recital with the London Cello Orchestra and Verdi's *Requiem* at the Sydney Town Hall.

In 2024, Ashlyn Tymms sang Ježibaba in *Rusalka* and Dido in *Dido and Aeneas* for West Australian Opera and Fanny Price in Mansfield Park for New Zealand Opera. She took the alto solos in Mahler's Symphony No. 8, Mozart's *Requiem* and Beethoven's Symphony No. 9 for West Australian Symphony.

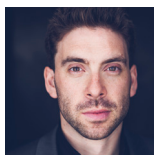
ARTIST BIOGRAPHIES



Andrew Goodwin Tenor

Tenor Andrew Goodwin has appeared with opera companies in Europe, the UK, Asia and Australia, including the Bolshoi Opera, Gran Theatre Liceu Barcelona, Teatro Real Madrid, La Scala Milan, Classical Opera Company, Opera Australia, Pinchgut Opera and Sydney Chamber Opera.

On the concert platform he has appeared with the St Petersburg Philharmonic Orchestra, Moscow Chamber Orchestra, all the major Australian symphony orchestras, and has given recitals at Wigmore Hall, at Oxford Lieder and festivals throughout Australia with his long-term collaborator, Daniel De Borah. Andrew's performances this year include returns to Adelaide Festival as Renaud in Stravinsky's *The Nightingale* and other fables, *Gurrelieder* with Sydney Symphony, Elijah with Sydney Philharmonia Choirs, Melbourne Bach Choir for Bach's Easter and Ascension Oratorios, and each of the Australian Symphony orchestras in repertoire ranging from *Messiah*, Mozart's *Requiem* and Haydn's *Harmony Mass* to Beethoven's 9th Symphony and Orff's *Carmina Burana* (also in Singapore).



Samuel Dundas Baritone

A graduate of the Melba Conservatorium of Music, Samuel has sung in concert throughout Australia and New Zealand with all the leading symphony orchestras and choral societies.

Major role debuts have been a feature of Samuel Dundas' recent engagements, including *Wolfram (Tannhäuser)* for Opera Australia, *the Count (Capriccio)* for Victorian Opera, *Donner (Das Rheingold)* for Sydney Symphony Orchestra, the title role in Richard Mills' new opera, *Galileo*, for Victorian Opera and Cave in Jonathan Mills' new opera, *Eucalyptus*, in Perth, Brisbane and Melbourne.

Samuel has also appeared in the role of Aphron in *The Golden Cockerel* for Adelaide Festival; as Marcello and the title role (Voss) for State Opera South Australia (Marcello also for Opera Australia and West Australian Opera); Enrico in *Lucia di Lammermoor* for Opera Queensland; Beethoven Symphony No. 9, Haydn's *Harmony Mass* and both Faure and Mozart *Requiem*s for Tasmanian Symphony Orchestra; *Carmina Burana* for Festival of Voices, Hobart and Adelaide Symphony; and Ebenezer Scrooge in *A Christmas Carol* for Victorian Opera.





Join the Music Chair Program

The Music Chair Program is a unique opportunity to strengthen your relationship with QSO and connect with our musicians. Support received through this program helps develop QSO as a world-class orchestra.

“ It helps establish a special rapport and relationship with our audiences, it makes it personal, we hear their views and learn about their life rather than it being all about us on stage. I enjoy looking over at the end of a performance to my supporters to gauge their reaction and hopefully to receive a thumbs up! The program is really important to us as musicians. ”

- KATHRYN CLOSE, CELLO

“ It makes us so proud when our supported musician gives us a friendly wave from the stage. If you want to engage with QSO in an exciting and meaningful way, certainly consider joining the Program. ”

- LORNA AND WILL HEASLOP

Contact the Development team to find out how you can join the Music Chair Program.

P: 07 3833 5017 E: development@qso.com.au W: qso.com.au/support-us

Under the Tree



(L-R) Ashley Carter, Associate Principal Trombone; Jacob Enoka, Section Musician Percussion (contract); Hayley Radke, Associate Principal Flute; and Tim Allen-Ankins, Associate Principal French Horn.

Queensland Symphony Orchestra (QSO) has a very special Christmas wish this year, and we would love to respectfully ask for your help. We have been working hard, and so have our instruments, with some of them now needing to politely retire.

In consultation with our musicians and the performance services team, we have compiled a list of urgent instruments that we would love to put under the tree for Christmas, in time for our 2025 season. A full list of what we need is available on our website.

We are grateful for your support. Please contact Development on (07) 3833 5027 or visit www.qso.com.au/UnderTheTree to help us with this request.

Please scan the QR code for more information.



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Ayn Jay

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Dr Graham and Mrs Kate Row

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Dr Graham and Mrs Kate Row

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GRAZIOSO

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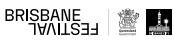


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COMING UP



Bach's Christmas Oratorio

SAT 7 DEC 7.30PM

Queensland Conservatorium, Griffith University

Conductor Benjamin Bayl
Soloists Sara MacIver, soprano
Stephanie Dillon, mezzo soprano
Paul McMahon, tenor
Shaun Brown, baritone
Choir Brisbane Chamber Choir
Bach *Christmas Oratorio BWV248*
Cantatas I, II, V, VI



Symphonic Santa

THU 12 DEC 9.30AM & 11.30AM

FRI 13 DEC 9.30AM & 11.30AM

SAT 14 DEC 9.30AM & 11.30AM

QSO Studio

Conductor Katie Betts

Come and join the musicians of Queensland Symphony Orchestra as Symphonic Santa returns in 2024! Santa is paying a visit to the QSO Studio again this December. Special guests include Mrs. Claus, Izzy the Elf and Sneezy the Reindeer.



Our Classical Favourites

SAT 8 FEB 7.30PM

SUN 9 FEB 11.30AM

Concert Hall, QPAC

Conductor Benjamin Northey
Soloists Eric Kim, violin
Emily Granger, harp
Alison Mitchell, flute

Features music from

Mozart | Rossini | Koehne | Sarasate | Prokofiev | Brahms
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