



Blaze of Glory



QUEENSLAND SYMPHONY
ORCHESTRA

23+24 AUG 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 Sam Muller & Sarah Marshall

WELCOME

Welcome to Blaze of Glory,

A concert celebrating the enticement of a mystery and the wonder of the incomplete.

Many famous artists throughout history have incomplete works – from unfinished paintings to incomplete plays and operas. In the world of classical music, there are a few pieces that stand out as unfinished masterpieces, with Schubert and Bruckner being favourites among them.

Franz Schubert's Symphony in B minor (*Unfinished*) and Anton Bruckner's Ninth Symphony, while both being unfinished, are each for completely different reasons. Schubert seemed to move on without completing his symphony, with music historians pondering why he decided not to finish. Bruckner however passed away before he could complete his symphony, which was dedicated to his "beloved God."

The term "Blaze of Glory" sometimes refers to the light of a fire burning its brightest before it goes out. The light of Schubert and Bruckner may have shined brightest through their unfinished works, but they would continue to inspire and intrigue musicians, conductors, composers and audiences for centuries to come. While the pages of these two symphonies may end, they each have prompted a wave of mystery, study and impassioned attempts to complete them. One could say this is the ongoing story of these symphonies: not unfinished but still unfolding before our very eyes.

Thank you for joining us and enjoy these two momentous unfinished symphonies.

IN THIS CONCERT

Conductor Johannes Fritzsch

PROGRAM

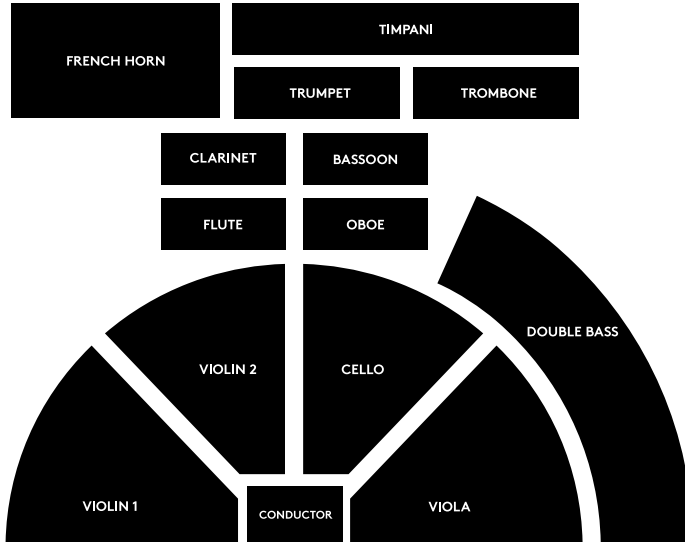
SCHUBERT	Symphony in B minor, D.759 (<i>Unfinished</i>)	25'
INTERVAL		20'
BRUCKNER	Symphony No.9 in D minor	63'

Symphony No.9 in D minor, published by Musikwissenschaftlicher Verlag, has been supplied by Clear Music Australia Pty Ltd, as the exclusive hire agents in Australia.

Relive this concert on ABC 2 October at 1pm AEST.

IF YOU'RE NEW TO THE ORCHESTRA

Note: Orchestra layout for Symphony No.9 in D minor



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.

Key	A group of pitches that forms the basis of a music composition.
Tremolo	The trembling, rapid repetition back and forth of a note, usually on a bowed string instrument.
Crescendo	The music gradually getting louder.
Unison	Together, at the same time or at the same musical pitch.
Pizzicato	A technique where strings are plucked with the finger instead of being bowed.
Pianississimo	To be played very softly.
Scherzo	A scherzo is usually a fast-paced and playful short composition or sometimes a movement in a larger work that often contains elements of surprise.





FOR YOUNGER EARS

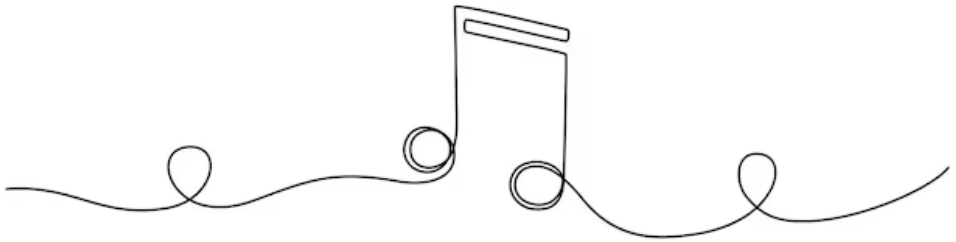
CLASSICAL BITES - WITNESS UNFINISHED MASTERWORKS

The theme of today's concert is unfinished works of blazing glory – music that sparks a fire within us as we listen, but was never finished by their creators.

Franz Schubert

Symphony No.8 in B minor (Unfinished)

Why did Franz Schubert begin a symphony, never to finish it? No one knows. With only two movements completed historians have debated and musicians have argued only to come to the same conclusion... despite being unfinished this beautiful work is meant to be played.



WHO WAS SCHUBERT?

Franz Schubert was a composer hailing from Austria, born in 1797 in Vienna. Sadly, Schubert died at just 31 years old and despite his short life he was an incredibly accomplished composer. At 16, he composed his first symphony and would then go on to create over 600 musical works including seven symphonies and many operas. Yet, talent wasn't enough for Schubert and he struggled financially through his career, relying on friends and patrons to survive. Today, Schubert's music is known around the world for its emotional depth and technical brilliance and his legacy lives on.

DID YOU KNOW?

Pizzicato is when a musician plucks their instrument's strings to create music.

LISTEN OUT FOR

The first movement opens with a beautiful melody introduced by the cellos and double basses to set a sad and sombre mood. Before long, our woodwinds (bassoons, clarinets and oboes) and string instruments (violins, violas, and cellos) build in intensity and the melody is weaved through. Eventually the opening theme returns after a powerful and dramatic build.

Schubert's second movement is a musical contrast to the first – in this movement the music is full of lyricism and softness. Opening with a gentle theme from the violins and violas (the cellos playing pizzicato), the music builds to create a rich texture (punctured by lush moments from the wind instruments) before finishing with a highlight from the flutes underpinned by the deep notes of the French horn.



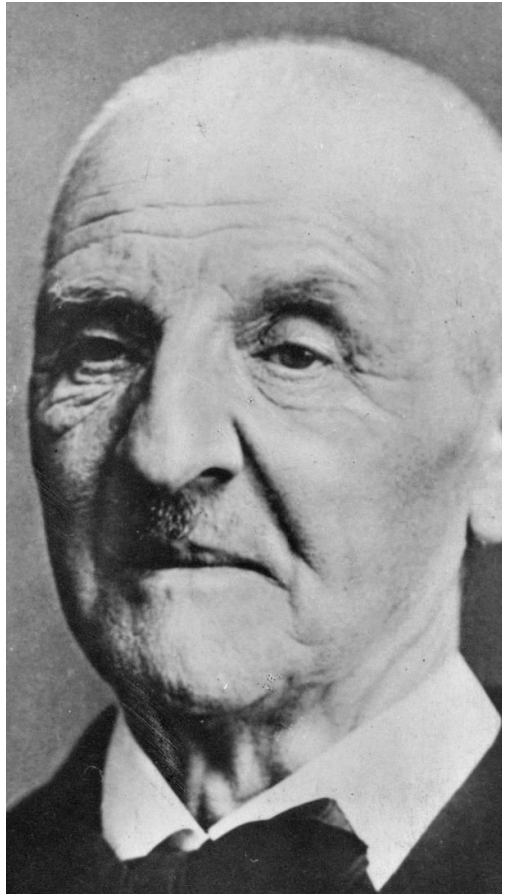
FOR YOUNGER EARS

Anton Bruckner

Symphony No.9 in D minor

ABOUT BRUCKNER

Just like Schubert, Anton Bruckner hailed from Austria and was considered an important composer of the late Romantic era. Born in 1824 in Ansfelden, Bruckner showed musical talent at a young age (honestly, which famous composer didn't?). Bruckner's style evolved throughout his life, from being influenced by the one and only Richard Wagner (a significant German composer) in his early symphonies to a triumphant and monumental sound all his own in his later symphonies. One constant throughout Bruckner's works is that his compositions are marked by a deep religious faith, and we see this in his use of chorales and solemn melodies.



LISTEN OUT FOR

Today's theme might be 'unfinished works' but historically it is also 'composer's ahead of their time'. Just like Schubert, Bruckner's music only gained incredible recognition after his death and audiences during his time just weren't ready to hear the genius of his work. This three-movement symphony begins with a slow introduction of haunting parades brought in by the french horns, followed by a curious and sly gesture from the oboe. The movement becomes more delicate as the string instruments begin to play and a theme is established.

The second movement, a scherzo, contrasts sharply with the first in its rhythmic drive and energetic character. Bruckner employs a triple meter, creating a dance-like atmosphere that is both spirited, robust, and a little bit epic. For many, the heart of the symphony lies in its third movement, an expansive adagio of unparalleled emotional depth. Bruckner explores themes of profound sorrow and transcendent beauty, crafting melodies of haunting simplicity and harmonic richness.

The movement unfolds with a sense of timelessness, that draws you into a musical landscape of triumphant and beautiful peaks as well as ominous deep sounds from the double-basses. The orchestration is lush and expansive, with Bruckner's signature use of brass chorales and string textures creating moments of exquisite beauty and overwhelming emotion. And yet, three movements is not the end of the symphony. How did the composer want this work to end? No one knows, the secret died with him in 1896.



Bruckner is buried in a monastery directly beneath his favourite organ.

LISTENING GUIDE

FRANZ SCHUBERT (1797–1828)

Symphony No.8 in B minor (*Unfinished*)

I. Allegro moderato

II. Andante con moto

Even the best composers didn't finish their work. In many cases, their excuses were predictably morbid. Mozart didn't live to complete his Requiem. Beethoven and Mahler died before wrapping up their tenth symphonies – and this would become the source of a musical superstition called 'the curse of the ninth'. It afflicted Schubert, too. But while he died after finishing his ninth, the curse still doesn't explain why Schubert left behind only two movements of his Symphony No.8 in B minor.

Nobody knows for sure why Schubert neglected his eighth, and musicologists often describe this as a 'mystery'. But it wasn't out of character for the Austrian composer: he had commenced a whopping 13 symphonies during his lifetime, and wrote only seven to completion. While it's a shame he never returned to his famed *Unfinished*, its two movements nevertheless communicate his (frankly gorgeous) compositional ideas.

The symphony is in a minor key, and while this would usually indicate that you're in for a grim or tempestuous experience, Schubert's work is far more agreeable. It does begin with a creeping introduction from the strings, which offers just enough space for the clarinet and oboe to sing their minimalistic melody. It's one you'll recognise with ease when it recurs through this 14-or-so-minute movement. After its initial presentation, the orchestra shifts into an entirely new mood as the cellist introduces a pleasantly buoyant second theme. Schubert pulls you back and forth between emotions, but you'll always feel grounded in his concise melodies.

In the second movement, the clarinet continues to exude its trademark lyricism, and oboe and flute join in like softly spoken friends. Yes, there are treacherous interjections from the strings – it is a symphony, after all. But overall, it will leave you with a serene feeling thanks to the peaceful ending that arrives with the slow (usually middle) movement. Schubert did start working on a **scherzo**, which would've come after this Andante con moto, but it never made the final cut. He could have made it work; he did live another six years (albeit with syphilis). Yet close to four more decades would pass before anyone would hear the premiere of this unfinished masterpiece.

ANTON BRUCKNER (1824-1896)

Symphony No.9 in D minor

I. Feierlich, misterioso

II. Scherzo: Bewegt, lebhaft

III. Adagio: Langsam, feierlich

Like Beethoven and Schubert before him, Anton Bruckner suffered ‘the curse of the ninth’. His Symphony No.9 in D minor was the last he attempted to compose, and although he worked on it for close to a decade, he left it unfinished. Ominously, he dedicated the symphony to his ‘beloved God’. Bruckner was a deeply religious man, and prayed often about finishing his Ninth. Perhaps his beliefs brought him a sense of assurance he couldn’t find among his colleagues; they didn’t always have faith in his music. The composer had experienced ill health for many years before his death in 1896, so his dedication may have been a premonition: he wouldn’t make it to the end. What he did leave behind was solemn, mysterious, and moving – or so he expressed in these translated words from the titles of the movements.

The first *Feierlich, misterioso*, opens with protracted tones from the lower strings, and a call from the horns that yields a response from the timpani. All the while, violins play their whispering **tremolo** and the music intensifies. Bruckner withholds volume – a strategy that sets you on edge. But soon, the orchestra will succumb to a roaring **crescendo**, the destination of which is a fearful theme that all instruments project in **unison** above the rolling timpani. In this music, we can hear Bruckner’s impressions of Wagner in his use of commanding brass, and his tension and release (out of which comes even more tension). A wider net of influences may be heard in the choice of a D minor **key** – the same as Mozart’s Requiem and Beethoven’s Ninth, both cursed to remain unfinished.

The Scherzo begins with **pizzicato** strings (the musical equivalent of sneaking on your tiptoes). It then explodes into an aggressive and rigidly rhythmic march reminiscent of Holst’s Mars. The yearning Adagio, which should never have been the final movement, offers the famous last word of the composer. At times it’s terrifying, but it ends in a peaceful **pianississimo** farewell.

ARTIST BIOGRAPHIES



Johannes Fritzsch Conductor

Johannes Fritzsch is currently the Conductor Laureate of the Queensland Symphony Orchestra, having previously served as their Chief Conductor (2008-2014) and as their Principal Conductor and Artistic Adviser (2021-2022). Since 2018, he has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006–2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019,

he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

Over the past twenty years, Johannes has given many Masterclasses for the German conductor training and development organisation Dirigentenforum des Deutschen Musikrates. Similarly, he was active and enthusiastic in the training of conducting participants selected to take part in Symphony Services' International Conductor Development Program.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.





Meet the Musician

Hayley Radke, Associate Principal Flute

Hayley, born in the Barossa Valley, South Australia, earned her Bachelor of Music with First Class Honours and a University Medal from the Elder Conservatorium at the University of Adelaide, studying under Elizabeth Koch.

Hayley went on to attend the Australian National Academy of Music in Melbourne on a full scholarship, learning from Margaret Crawford and Geoff Collins. She has participated in masterclasses with renowned flutists like Sophie Cherrier, Wissam Boustany, and Emily Beynon.

Since 2008, Hayley has been the Associate Principal Flute with the Queensland Symphony Orchestra. She enjoys performing music by Bach, Dvorak, Mahler, and Prokofiev, as well as chamber music with friends. Outside of playing the flute, Hayley loves Icelandic pop, reading, beaches, biking, and engaging with Brisbane's Arts scene.

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

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A photograph of two women playing violins. They are both smiling and looking towards the right. The woman on the left is wearing a brown dress, and the woman on the right is wearing a dark dress. The background is dark, and the lighting is focused on the musicians.

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Spirit of the Wild

FRI 13 SEP 11.30AM

SAT 14 SEP 7.30PM

Concert Hall, QPAC

Conductor Umberto Clerici
Soloist Diana Doherty, oboe

Haydn *The Depiction of Chaos from The Creation*
Westlake *Spirit of the Wild*

Adams *Become Ocean*



Reel Classics

FRI 11 OCT 7.30PM

SAT 12 OCT 1.30PM

Concert Hall, QPAC

Conductor Vanessa Scammell

Features music from
The Pink Panther | *The Wizard of Oz* |
Psycho | *James Bond:Goldfinger*
and many more



Vignettes

SUN 06 OCT 11.30AM

Concert Hall, QPAC

Conductor Umberto Clerici
Soloist Nick Russoniello, piano

Rameau Suite from *Les Indes Galantes*
Gershwin *An American in Paris*

Erik Satie *Les Gymnopédies*
and many more!

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