

Worlds Collide



QUEENSLAND SYMPHONY
ORCHESTRA

16 FEB 2024

**CONCERT HALL
REDLAND PERFORMING
ARTS CENTRE**

WORLDS COLLIDE PROGRAM NOTES

ARTIST BIOGRAPHY



Douglas Boyd

Conductor

Currently the Artistic Director of Garsington Opera Douglas Boyd has also held the positions of Music Director of L'Orchestre de Chambre de Paris, Chief Conductor of the Musikkollegium Winterthur, Music Director of Manchester Camerata, Principal Guest Conductor of the Colorado Symphony Orchestra, Artistic Partner of St Paul Chamber Orchestra and Principal Guest Conductor of City of London Sinfonia. In 2020 he received the highly prestigious Grand Vermeil Médaille de la Ville de Paris for services to music, in recognition of his work as Music Director of L'Orchestre de Chambre de Paris.

Originally an oboist and one of the founding members of the Chamber Orchestra of Europe, Douglas's formative musical training was under musicians such as Abbado and Harnoncourt, who remain a significant influence on his style and approach to this day.

IN THIS CONCERT

Conductor	Douglas Boyd
Soloists	Huw Jones, oboe Irit Silver, clarinet Tim Allen-Ankins, horn Nicole Tait, bassoon

PROGRAM

SDRAULIG	<i>Torrent</i>
MOZART	Sinfonia concertante in E flat, K.297b
DVOŘÁK	Symphony No.9 in E minor, B178 (Op 95) From the <i>New World</i>

LISTENING GUIDE

Harry Sdraulig (1992–present)

Torrent

Although barely out of his 20s, Melbourne-born Harry Sdraulig has already received commissions from Musica Viva, PLEXUS, Ensemble Q and many other organisations. He created *Torrent* for the Sydney Symphony Orchestra's 50 Fanfares Project in 2021, in a commission supported by the Sharon and Anthony Lee Foundation. The work has since been played by the Tasmanian and Melbourne Symphony orchestras, making this QSO premiere a completion of *Torrent*'s conquest of the east coast capital cities.

Harry Sdraulig writes:

"*Torrent* begins with immediate, unrelenting forward motion. Flurries disperse among the winds and strings, supported by bold, fanfare-like interjections from the brass and percussion. But before long a second theme emerges – one of complete rhythmic simplicity and contrast, first heard in the pizzicato strings and then passed to the woodwinds. After a brief return of the opening flourish, a languid oboe solo heralds the beginning of a gentle, slow intermezzo. Muted brass and vibraphone accompany an extended violin solo, eventually entwined with lyrical responses from the piccolo. However, the relative peace of this passage proves short-lived – trumpets and snare drum drive towards a martial, tumultuous conclusion."



LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Sinfonia concertante in E flat, K.297b

Allegro

Adagio

Andante con variazioni

Mozart's adulthood coincided with an increased sophistication in the design of woodwind instruments, and greater opportunities for woodwind soloists; hence this delicious concerto, originally intended for a solo quartet comprising flute, oboe, bassoon and horn.

But the story behind it is far more complicated than the beautiful results suggest... Mozart wrote this Sinfonia concertante in Paris, in 1778, for four talented friends to play with a Parisian concert society. But something went wrong – some intrigue within the French musical establishment, perhaps – and Mozart's autograph score was never prepared for performance. Not only that the music disappeared for nearly 100 years, and when a copy did show up in the late 1860s it was scored differently – with solo clarinet replacing flute. Mozart scholars now also believe that all the solo parts were changed thoroughly in other ways too, but by whom – by Mozart himself, or someone else? To complicate matters further, the source from which this new copy was made had disappeared too! In short, it's possible that this Sinfonia concertante may not be by Mozart at all. Then again if the joy, delight and elegance of this music suggest Mozart to you, who's going to argue? Be sure to listen out for the second of the work's three movements, in which the four soloists hand the lyrical main theme to each other in a delicate game of musical pass-the-parcel. The orchestral accompaniment throughout is gentle and discreet.

Phillip Sametz © 2024

LISTENING GUIDE

Antonín Dvořák (1841–1904)

Symphony No.9 in E minor, B178 (Op 95) From the *New World*

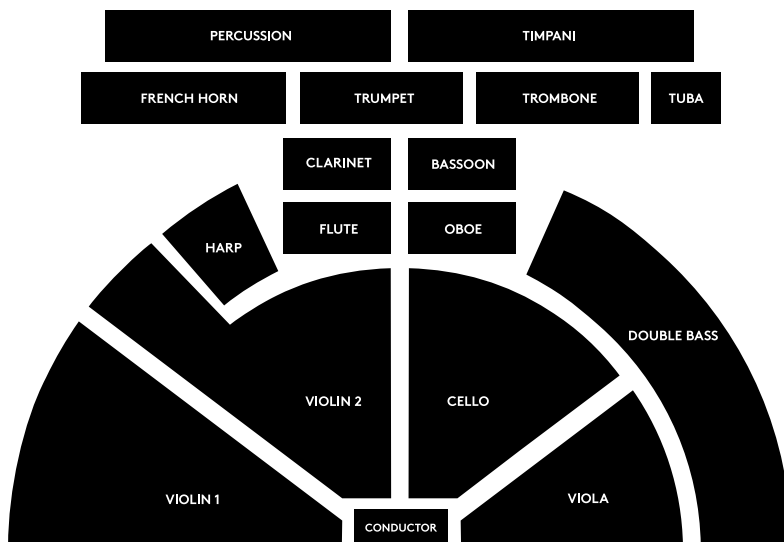
When Antonín Dvořák arrived in New York in 1892 to take up his position as director of the National Conservatory of Music, his official welcome at Carnegie Hall spoke of 'The New World of Columbus and the New World of Music'. A leading exponent of the Czech folk influences of his homeland expressed through the symphonic tradition, Dvořák responded to the sights and sounds of this 'New World', and explored the indigenous music of America, in particular the African-American spirituals and the music of the Native American Indians. He considered his task in the United States to be one of instilling in his students a desire to create a uniquely American musical tradition.

It was against this backdrop that Dvořák composed his 9th—and final—symphony. Dvořák revealed in a newspaper interview that he had derived inspiration for the two inner movements from a Czech translation of Longfellow's poem *Song of Hiawatha* which he had read some years previously. However one chooses to view these influences on the work, the music, which echoes his overwhelming nostalgia for the Bohemian countryside and its people, is entirely characteristic of the composer. Moreover, the juxtaposition of the energy of the melting pot that was New York at the turn of the century with a wistful longing for the old country perhaps imbues this symphony with a spirit that is quintessentially American.

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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.

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COMING UP

A Symphony for Winds

FRI 8 NOV, 7.30PM

Concert Hall, Redland Performing Arts Centre

CONDUCTOR

Umberto Clerici

PROGRAM

Richard Strauss Symphony for Winds No.2 in E flat (Happy Workshop)

Pyotr Ilyich Tchaikovsky Serenade for Strings in C major, op.48

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