



Great Inventions



QUEENSLAND SYMPHONY
ORCHESTRA

25 JUL 2021

CONCERT HALL, QPAC



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WELCOME

Welcome to today’s concert, **Great Inventions** where we take you through the history of the most useful inventions known to humankind one by one. Just kidding... but, in this concert you can look forward to a selection of music by great composers, each one marked by a truly unique attempt to try something new, some inspired by inventions while others inspired by the inventors themselves.

I’m especially excited to be performing a movement from Samuel Jones’ Concerto for Tuba and Orchestra. This very clever piece was inspired by James P. Crowder, an aircraft engineer at Boeing renowned for his work in air dynamics. He also played the tuba! It has some knotty sections for the soloist, and the past few weeks I’ve oscillated between exhilaration and terror while practicing. There’s a little pattern the tuba plays that sounds and looks like the curlicues of air over aerodynamic surfaces - it twists and turns as Samuel Jones plays around with the harmonic and rhythmic tension the shape creates. This invites us to imagine the protagonist refining his designs (with trips to his basement studio where he would work and listen to Wagner) and retesting his work until the motif flows like water at the end and we have the triumphant finish.

Today we’ll also perform for you Debussy’s Pagodes from *Estampes* and Haydn’s famous Symphony No.101 inspired by the world’s most timely invention, the clock! As well as many other works I know will surprise and delight. We hope you enjoy today’s performance!

Thomas Allely
Principal Tuba

IN THIS CONCERT

Conductor Benjamin Bayl
Soloist Thomas Allely, Tuba

PROGRAM

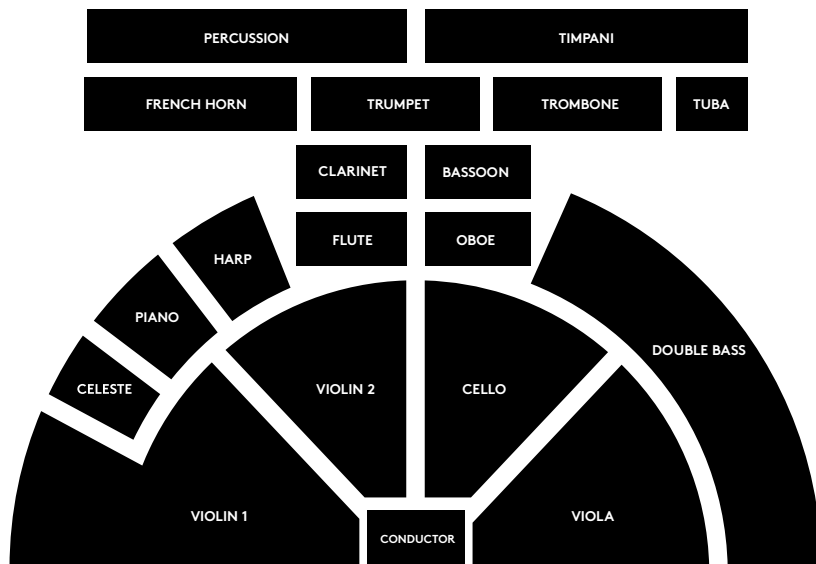
HAYDN	<i>Representation of Chaos from The Creation</i>	5'
HAYDN	Symphony No.101 in D (<i>The Clock</i>), mvt 2	8'
RAMEAU	Dance Excepts from <i>Platée</i>	7'
BEETHOVEN	Symphony No.3 in E flat, mvt 3	5'
DEBUSSY	<i>Pagodes from Estampes</i>	5'
JONES	Concerto for Tuba and Orchestra, mvt 3	9'
GREENBAUM	<i>City lights, a mile up</i>	7'
RIMSKY-KORSAKOV	<i>Capriccio espagnol</i> , Op.34	15'

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.

Photos by Peter Wallis.

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/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

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 shaken. Some instruments just make a sound; others play particular pitches.

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

WHO'S ON STAGE TODAY

CONCERTMASTER

Warwick Adeney

ASSOCIATE

CONCERTMASTER

Alan Smith

VIOLIN 1

Camille Barry

Lynn Cole

Emily Francis

Ann Holtzapffel

Rebecca Seymour

Joan Shih

Jason Tong

Stephen Tooke

Claire Tyrell

Brynley White

Sonia Wilson

VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Jane Burroughs ^

Katie Betts

Faina Dobrenko

Simon Dobrenko

Delia Kinmont

Natalie Low

Tim Marchmont

Nicholas Thin

Helen Travers

Harold Wilson

VIOLA

Yoko Okayasu >>

Jann Keir-Haantera ^

Charlotte Burbrook de Vere

Nara Dennis

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Li-Ping Kuo

Graham Simpson

Nicholas Tomkin

CELLO

Hyung Suk Bae =

Matthew Kinmont +

Kathryn Close

Andre Duthoit

Matthew Jones

Andrew Leask

Min Jin Sung

Craig Allister Young

DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Justin Bullock

Georgia Lloyd

Paul O'Brien

Ken Poggioli

FLUTE

Alison Mitchell ~

Stephanie Vici

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~

Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~

Brian Catchlove =

Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

David Mitchell >>

Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~

Ian O'Brien *

Vivienne Collier-Vickers

Lauren Manuel

TRUMPET

Richard Fomison =

Mark Bremner

Michael Whitaker

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Nicolas Thomson *

TUBA

Rachel Kelly ^

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Jacob Enoka

Angus Wilson

Fraser Matthew

HARP

Jaclyn Miles ^

KEYBOARD

Luke Volker ^

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

BEFORE WE BEGIN

Before we get started with today's performance, let's get to know a few musical terms in the Listening Guide.

Libretto the text of an opera or other long vocal work.

Fortissimo a passage of music marked to be performed very loudly.

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.

Solo cadenzas an improvised or written-out passage of music played in free time by a soloist.



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LISTENING GUIDE

Joseph Haydn (1732–1801)

The Creation

Representation of Chaos

Symphony No. 101 in D (*The Clock*)

II. *Andante*

The era in which Haydn lived is often called The Age of Reason. It was a period of epoch-making discoveries in the sciences, and of the world's first Encyclopedia.

For much of this time Haydn was a composer working for the Esterházy family. But much of the music he wrote for them was disseminated widely, and when he emerged to go “freelance” in the 1790s he discovered that he was one of Europe's most famous composers. Now in his sixties, he travelled to London (seeing the sea for the first time), where he and his music were lavished with praise. It was there that he was asked to set the text of *The Creation*, an anonymous English **libretto**, to music. It would go on to become one of his most ambitious and popular pieces.

In chronicling the creation of all living things, Haydn begins with a representation of chaos. Yet, in intellectual life at this time there was a focus on order, not disorder. Perhaps this is why, to our modern ears, Haydn's musical picture of amorphous space sounds relatively unchaotic.

While bringing the world to life for soloists, chorus and orchestra might seem like the ultimate in inventiveness, Haydn also had time to chronicle the movement of the mechanical clock, in one of his most widely played symphonies. Devices for telling the time were invented as long ago as ancient Babylon, but the first fully mechanical clocks did not become widespread in Europe until the 13th century. Five centuries after that, Haydn's musical evocation of a timepiece is as charming and graceful as the day it was composed. When the music begins, you might wonder what surprises Haydn has in store for you. Well, many changes of instrumental colour, for one, the main tune being passed around the orchestra like someone showing off their new watch; and a great **fortissimo** which leads to a change of key, and a suggestion that perhaps not all timepieces are reliable!

Jean-Philippe Rameau (1683–1764)

Dance Excerpts from *Platée*

Rigaudons
Tambourins
Orage

When Rameau died in 1764 the *Mercure de France* wrote: ‘Here lies the God of Harmony.’ To say he was the country’s leading composer is putting it mildly. His operas became so popular that in 1749 the Paris Opéra ruled that they would only present two of his operas a year, ‘for fear of discouraging other composers.’

Platée is about a marriage between the god Jupiter and an ugly nymph of the marshes. It went on to become a huge success, although the opera was spectacularly ironic – Rameau composed it for the wedding of the French Dauphin, Louis (son of Louis XV) to the Spanish princess Maria Teresa, who was said to be far from a great beauty.

Dance music was integral to life at the French court, and to its operas as well, so Rameau wrote elaborate dances into all his operas. Of the three numbers you’ll hear from *Platée* today, and perhaps the most vivid, is the Storm (*Orage*), in which you can virtually see the dancers running for cover.

Ludwig Van Beethoven (1770–1827)

Symphony No. 3, *Eroica*

III. *Scherzo: Allegro vivace*

Famously, Beethoven angrily crossed out his title page dedication of the *Eroica* to Napoleon, on discovering that Napoleon had crowned himself Emperor of France. But the symphony has also earned its place in history for its game-changing innovations.

Written only two years after Beethoven’s Second Symphony, it is far longer than any symphony composed up to that time, and sees him expanding and strengthening the structural underpinnings which hold a symphony aloft. His powers of invention rarely shone more brightly than in this truly revolutionary work.

The fleet-footed **Scherzo** is a perfect example. Swift and purposeful, yet with an occasional twinkle in its eye, there is a heart-stopping moment when we reach the traditional Trio section, and hear – yes – a Trio...of horns.

LISTENING GUIDE

Claude Debussy (1862–1918) arr. André Caplet *Pagodes* from *Estampes*

Much of Debussy's mature piano music is concerned with sensation – with sights, sounds and even aromas. By the time of his *Estampes* (*Engravings* or *Prints*) in 1903, he was able to evoke these impressions of the external world with miraculous subtlety and refinement.

Pagodes is the first of the set of three *Estampes*, and evokes the Balinese gamelan orchestras Debussy first heard at the Paris Exposition in 1889. The repetitions and permutations of its pentatonic melody (a pentatonic scale contains only five notes), and the long-held notes beneath it, suggest an atmosphere of stillness and timelessness.

The orchestral version of *Pagodes* created by Debussy's disciple André Caplet is miracle of re-composition, with the sonorities implicit in the original now made shimmeringly explicit, thanks to celeste, triangle, cymbals, gong and harps, and the delicate interplay between wind, strings and brass. The rich, ecstatic atmosphere of the final bars is almost palpable, and a tribute to Caplet's insight into Debussy's world.

Samuel Jones (1935–) Concerto for Tuba and Orchestra

III. *Largo*; *Allegro molto*

There are many ways to describe the tuba, and 'a large wind tunnel' might be one of them. In fact, this concerto, by North American composer Samuel Jones, came about as a direct result of an invention in which wind tunnels played a crucial part, because it was inspired by James P. Crowder, who was a Senior Technical Fellow at Boeing.

Crowder was renowned for his work in flow visualisation – the science of seeing the motion of air as it flows over solid surfaces at high speed. Not only that, he loved music, and was an enthusiastic amateur tuba player. Ergo a tuba concerto seemed like a great way to honour his memory and, after his death in 2002, his widow Sandra commissioned this piece for soloist Christopher Olka and the Seattle Symphony.

Jones says of the Concerto's third movement: "One can clearly hear the wind tunnel's propeller accelerating as it groans toward its predetermined speed. Once there, the tuba enters... illustrating musically the same swirls of air along a wing's surface that Jim Crowder illustrated visually in his work. But there are some turbulences that need to be smoothed, so we hear the wind tunnel decelerate, and the aeronautical engineer returns to the basement workshop in his home and listens to his favourite music – Wagner's *Ring Cycle* – while he mulls over ways to improve the smoothness of the flow...in the process."

Stuart Greenbaum (1966–)

City Lights, A Mile Up

There are some inventions it's impossible to imagine modern life without. Among them would be the lift, without which buildings would not be very tall; the tea bag, without which every workplace, church hall and school fete would be strewn with tea leaves (OK there's a lot more to say about this invention, but I'll move on); and the aeroplane, which made the world a much smaller place it had been before the Wright Brothers successfully flew the first one in 1903.

If you can recall a time when boarding a passenger aircraft was a relatively straightforward procedure, you'll also remember the special, quiet delight of descending over a city by night. It's the magic of this moment that Melbourne-based composer Stuart Greenbaum captures in this orchestral picture, with a gently gliding main tune decorated by glistening harp and piano figures.

Stuart says about this piece: "Arriving on a clear night by plane often provides beautiful views of a city's lights mapping out the electric architecture of human civilisation. It's a welcoming image – the guiding lights for travellers arriving at a new destination or returning home."

Nikolai Rimsky-Korsakov (1844–1908)

Capriccio espagnol

The list of memorable 'Spanish' music written by non-Spaniards is extensive, from Bizet's *Carmen* to Chabrier's *España*. One of the most exhilarating and inventive works inspired by the sounds of Spain is this one which, in the composer's own words, "glitters with dazzling orchestral colour."

Rimsky had been a naval officer, and in that capacity toured the Mediterranean in the 1860s. It was then that he first heard the folk music which would, more than 20 years later, inspire this work created in five sections and played without pause. The opening *Alborada*, or morning song, is subjected to a series of brilliant variations; a number of **solo cadenzas** (Scene) leads to the sinuous *Gypsy Song* until a harp solo whisks you to the *Fandango*, the final moments of which are almost incandescently jubilant.

Capriccio espagnol was a triumph for Rimsky-Korsakov, even before the first performance: the rehearsals for the 1887 premiere, in St. Petersburg, were frequently interrupted by the musicians' applause.

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ARTIST BIOGRAPHIES



Benjamin Bayl Conductor

Benjamin Bayl is co-Founder and Guest Conductor of the Australian Romantic & Classical Orchestra and Associate Director of The Hanover Band. Born and raised in Sydney, he was the first Australian Organ Scholar of King's College Cambridge, and then studied conducting at London's Royal Academy of Music. He was Assistant Conductor to the Budapest Festival Orchestra and Iván Fischer, and also assisted Sir John Eliot Gardiner, Yannick Nézet-Séguin & Richard Hickox. From 2007-2010 he served as Assistant Artistic Director to the Gabrieli Consort & Paul McCreesh, and also worked with Fischer and the Konzerthausorchester Berlin. Benjamin recently made highly successful debuts with Mahler Chamber Orchestra (Musikfest Berlin in the Berlin Philharmonie), Hong Kong Philharmonic Orchestra, Malaysian Philharmonic Orchestra, Royal Philharmonic Orchestra, Taipei Symphony Orchestra, Orquesta Filarmónica de Medellín and Philharmonie Zuidnederland, as well as conducting extensively throughout Italy, Germany and Scandinavia. Directing a broad range of repertoire, he focuses especially on the great Viennese classics, historically informed Baroque and Romantic music,

and new commissions. In the realm of opera, he conducts at Wiener Staatsoper, Dutch National Opera, Staatsoper Berlin, Royal Danish Opera, Den Norske Opera, Theater an der Wien, Opera Vlaanderen, Opera de Oviedo, Budapest State Opera, Polish National Opera, Deutsche Oper am Rhein, Theater Aachen & Opera Australia.

Working extensively in the period instrument field, he collaborates regularly with B'Rock, Vocalconsort Berlin, Concerto Copenhagen, Concerto Köln, Wrocław Baroque Orchestra, Australian Haydn Ensemble, and The Hanover Band - with whom he just completed a complete Beethoven Symphony cycle. He made his debut in Amsterdam's Concertgebouw with Collegium Vocale Gent and Akademie für Alte Musik Berlin. Other festival appearances include Edinburgh, Melbourne, Cartagena, Ruhrtriennale, Euro Klassik Berlin & Chopin Festival Warsaw. Benjamin also works extensively with young musicians, often directing projects for training organisations including Australian National Academy of Music, Netherlands Youth Orchestra, and the Slovak Youth Orchestra.



Thomas Allely

Tuba

Tuba player Thomas Allely hails from Christchurch, Aotearoa New Zealand.

Thomas completed his undergraduate degree at Victoria University Wellington, and his postgraduate study in Australia with Steve Rosse of the Sydney Symphony, and also at DePaul University, Chicago, with Floyd Cooley of the San Francisco Symphony.

Having previously held positions with the Wellington Sinfonia, Central Band of the Royal New Zealand Airforce, and the DePaul Screamin' Demons Pep Band, Thomas was appointed Section Principal Tuba of Queensland Symphony Orchestra in 2007. Thomas also teaches at the Queensland Conservatorium at Griffith University.

In his spare time, Thomas enjoys going to the gym, reading obscure science fiction novels, and practicing macrame.



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Pictured: Justin Bullock



BEYOND THE CONCERT HALL

Since our last update, we have been involved in some incredible events taking us to the stage, into classrooms and to beautiful parts of Queensland.

What makes us truly your state Orchestra is our engagement with communities around Queensland, with both audiences and young musicians. Some of our engagements help foster the talent of the next generation of musicians while others bring joy using the power of music.

Back in May, our QSO Connect Ensemble took part in workshops and performed alongside the Sunshine Coast Youth Orchestra. The same ensemble also mentored talented community musicians and students from the Tamborine

Mountain Orchestra and Tamborine Mountain State High School, with our musicians joining a local performance.

Also in May, our Compose Project ramped up with workshops led by QSO cellist Craig Allister Young and Education Coordinator Callum Kennedy. QSO woodwind and string groups worked with fourteen student composers to develop and refine their compositions ahead of final workshops and a special performance in July alongside the Orchestra in the QSO Studio.

Another highlight for us in recent months was performing the world premiere of a new work by composer and didgeridoo virtuoso William Barton. His work, *Apii Thatini Mu Murtu (To sing and carry*



a coolamon on country together), commissioned by The Honourable Anthe Philippides was met with standing ovations. William also participated in a livestreamed Rehearsal Series, a thought-provoking In Conversation and met with kids from Hymba Yumba Independent School and Bribie Island State School.

We are passionate about making the power of music accessible to members of the community who find it difficult to have access to their State Orchestra. In June in a very special visit to Red Hill Special School, four of our musicians performed for the school's bright and enthusiastic students as part of our ongoing 'We're Sharing the Joy' initiative.

All this, as well as side-by-side performances with The University of Queensland Orchestra and a very special farewell to Harpist Jill Atkinson as she retired after 47 years with the Orchestra. It's been a busy first half of 2021, and QSO looks forward to the rest of 2021 and so much more for 2022.

Craig Whitehead
Chief Executive

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COMING UP



BREATHTAKING TCHAIKOVSKY

FRI 6 AUG 11AM

SAT 7 AUG 3PM & 7.30PM

Concert Hall, QPAC

Conductor Johannes Fritzsch

Soloist Piers Lane, piano

LISZT Concerto No.1 in E flat major
for Piano and Orchestra

TCHAIKOVSKY Symphony No.6 in B minor
(*Pathétique*)



CHAMBER PLAYERS

SAT 21 AUG 4PM & 7.30PM

QSO Studio, ABC Building

4PM - Brass, Woodwind, Percussion

Includes music by Gabrieli, R. Strauss,
Montgomery, Gounod and more.

7.30PM - Strings

Includes music by Stravinsky and Tchaikovsky



AROUND THE WORLD

SUN 29 AUG 11AM

Concert Hall, QPAC

Conductor & Host Guy Noble

SIBELIUS *Finlandia*

SCULTHORPE *Small Town*

HANDEL *Overture from Royal Fireworks Music*

HISAISHI *My Neighbor Totoro*
and more

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