

Music to soothe your soul



Mozart and Brahms



QUEENSLAND SYMPHONY
ORCHESTRA

28 + 29 MAY 2021

CONCERT HALL, QPAC



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WELCOME

Today we are very privileged to welcome back to the QPAC stage one of the world's greatest oboists - Diana Doherty.

The oboe is a notoriously tricky instrument with several parameters that make it hard to master, none more so than the temperamental double reed at the top. These are hand-made by the oboist from a weed similar to bamboo (*Arundo Donax* for those playing at home). There are but a handful of oboists in the world who are invited to perform as soloists outside of their country, and Diana is one of them. One of my first trips to see the Sydney Symphony Orchestra as a teenager was to witness Diana perform the Richard Strauss Oboe Concerto. I marvelled at her gloriously resonant oboe sound, especially as she was 37 weeks pregnant! Nearly a decade later I watched Diana premiere Ross Edwards' Oboe Concerto, dressed (as instructed by the composer) as a wild bird, whilst undertaking dance choreography. I can't think of any other oboist in the world who can pull off these jaw-dropping feats.

Today, Diana performs the most famous work from the oboe repertoire - Mozart's Oboe Concerto in C. Diana is one of those oboists who makes the instrument sound like a human voice, and I have no doubt that you will enjoy her breathtaking rendition of this charming yet virtuosic concerto. It will be the perfect entrée to our main course - Brahms' Symphony No.2 conducted by Alexander Briger. I always love performing Brahms' symphonies; they are beautifully expressive and balance heart-pumping drama with gentle tender melodies, particularly in the wind solos.

We thank you for your support of Queensland Symphony Orchestra and hope you enjoy what will be a memorable and world-class performance.

Huw Jones

Section Principal Oboe

IN THIS CONCERT

Conductor	Alexander Briger	<i>Relive this concert on ABC Classic on 5 June at 1pm (AEDT).</i>
Soloists	Diana Doherty, oboe	

PROGRAM

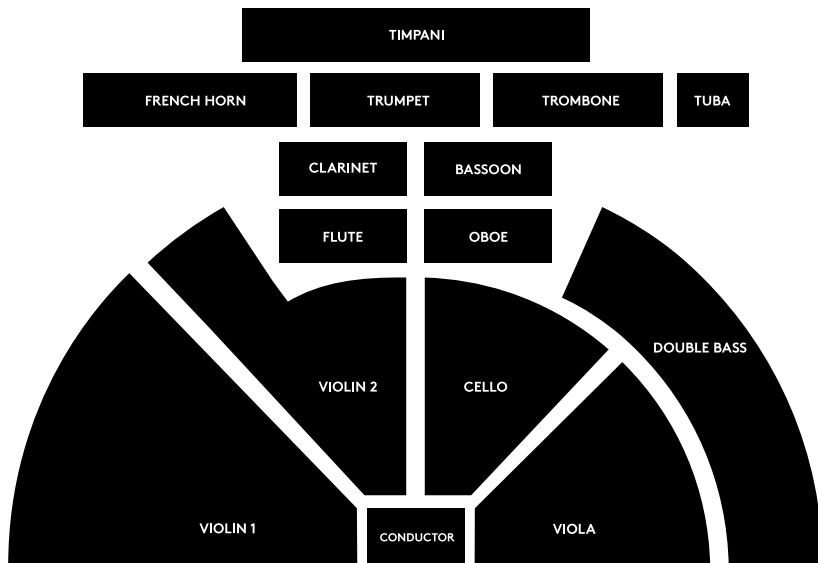
MOZART	Oboe Concerto in C, K.314	21'
BRAHMS	Symphony No.2 in D, Op. 73	43'

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

Natsuko Yoshimoto

CO-CONCERTMASTER

Warwick Adeney

ASSOCIATE

CONCERTMASTER

Alan Smith

VIOLIN 1

Rebecca Seymour *

Camille Barry

Lynn Cole

Ann Holtzapffel

Anne Horton

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Brynley White

Sonia Wilson

VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Helen Travers ^

Katie Betts

Jane Burroughs

Faina Dobrenko

Simon Dobrenko

Delia Kinmont

Natalie Low

Tim Marchmont

Nicholas Thin

Harold Wilson

VIOLA

Imants Larsens ~

Yoko Okayasu >>

Charlotte Burbrook de Vere

Linda Garrett

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Jann Keir-Haantera

Graham Simpson

Nicholas Tomkin

CELLO

Matthew Kinmont =

Hyung Suk Bae >>

Kathryn Close

Andre Duthoit

Matthew Jones

Kaja Skorka

Alison Smith

O'Connell

Craig Allister Young

DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioli

Chloe Williamson

FLUTE

Alison Mitchell ~

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~

Alexa Murray

CLARINET

Irit Silver ~

Kate Travers

BASSOON

Nicole Tait ~

Evan Lewis

FRENCH HORN

Malcolm Stewart ~

Nicholas Mooney +

Ian O'Brien *

Vivienne Collier-Vickers

Lauren Manuel

TRUMPET

Richard Fomison =

Mark Bremner

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Brett Page ^

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

FOR YOUNGER EARS

Wolfgang Amadeus Mozart

Oboe Concerto in C, K.314

On stage today, you'll see our soloist Diana Doherty playing the oboe alongside the orchestra. The piece of music you'll hear is an oboe concerto that will highlight all the wonderful sounds an oboe can make. What's more impressive, is how Diana uses circular breathing to maintain an continuous sound.

This piece of music was composed by Wolfgang Amadeus Mozart in 1777, but it was lost for many, many years and it wasn't until 1920 that it was rediscovered in Salzburg, Austria.

The story goes that Mozart sent the music to Josef Haydn (another composer) so his student could play it. But along the way it got lost! (Talk about an unreliable postal service!) When it was finally rediscovered, oboists around the world were very excited to perform this special piece of music.



DID YOU KNOW?

Circular breathing enables a musician to create uninterrupted sound - they breathe in through their nose, whilst pushing air out through their mouth using air stored in their cheeks!

WHO WAS MOZART?

Chances are, you've heard of Mozart before. He's often called the child prodigy because he started creating music at the age of five. There are two main parts to Mozart's life that we like to call Pre-Vienna and Vienna. Pre-Vienna Mozart was employed by the Archbishop of Salzburg and under the watchful eye of his father, he was told what to compose and when to compose it.

In an act of rebellion Mozart abandoned his job with the Archbishop, said goodbye to his father and left for Vienna. During his time in Vienna he began composing the music he always dreamt of. This oboe concerto was one of the first compositions he created away from his Father.



LISTEN OUT FOR...

This oboe concerto is operatic – meaning it has a lovely melody throughout. Even Mozart himself must have thought this, as five years after composing this concerto he penned an opera that used the same melody!

During the concerto, listen out for when only the violins are playing along with the oboe. This creates a floating kind of music – no other instruments like brass (trumpets, trombones, French horn), woodwinds (flutes, piccolo and clarinet) or even the double basses are playing.

If you can imagine a choir, and all the high-pitched voices in that choir are singing, then the violins and the solo oboe are like those high voices. The result is quite angelic!

FOR YOUNGER EARS

Johannes Brahms (1833-1897)

Symphony No.2 in D, Op.73

A symphony is a piece of music that's written for an entire orchestra. The symphony that you'll hear today was composed by Johannes Brahms in 1877. Before we dive into the music, it's important to know a little more about how this beautiful symphony came to be.

When it comes to Brahms and his symphonies, you can't talk about his second symphony without talking about his first one.

The first symphony Brahms ever composed was written very late in his life. While most composers wrote their first symphony as soon as they graduated from music school, Brahms took his time. Like REALLY took his time. It took 21 years from the first sketch to the finished piece! A big reason for this was that he didn't think he was good enough, and he was afraid the other musicians wouldn't like it. See, Brahms was always being compared to Beethoven (in the music world there's the three B's - Bach, Beethoven and Brahms). After all the fuss, Brahms' first symphony was influenced by Beethoven, and it was a huge success giving him the confidence to write Symphony No.2. in just one year.

While Symphony No.1 was good, it was influenced by Beethoven so it was dramatic and loud. After writing it Brahms was confident in his abilities and Symphony No.2 is where Brahms begins to find his unique sound (much like how Mozart did!). Symphony No.2 is pastoral and flowing, and has a lyrical syncopated rhythm.



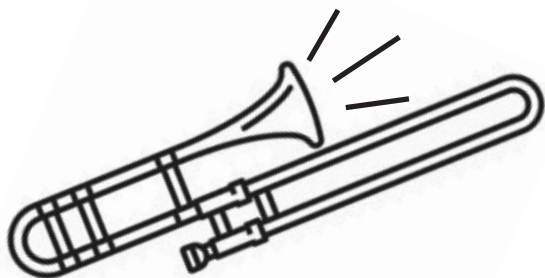
DID YOU KNOW?

Syncopation can be heard when an established rhythm is disrupted, to make it sound off-beat.

See if you can hear when Brahms has used a syncopated rhythm!

LISTEN OUT FOR...

This entire symphony is very lyrical throughout, but it's not until the last movement that we hear something completely different. Listen out for the drastic change of mood in the fourth movement. We haven't heard much of the low brass (trombones and tuba) so far, but now they come in quietly and build to create a triumphant loud sound.



Listen again. Scan the QR code to relive this concert.



DEFINITION OF TERMS

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

- Concerto** a musical composition for a solo instrument, accompanied by an orchestra.
- Transposition** moving a collection of notes up or down in pitch.
- Cantilena** cantilena is a vocal melody or instrumental passage. The word is actually Italian for "lullaby" and Latin for an old familiar song.
- Counterpoint** the technique of writing or playing a melody in conjunction with another one.
- Adagio** played slowly.
- Motif** a short musical phrase or idea that is repeated.



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LISTENING GUIDE

Wolfgang Amadeus Mozart (1756–1791)

Oboe Concerto in C, K.314

- I. Allegro aperto
- II. Adagio non troppo
- III. Rondo: Allegretto

The music of this concerto is more often heard, these days, played on the oboe than on the flute, so it is easy to forget that for years this piece was known only as the Flute **Concerto** in D. Scholars were aware that Mozart, in the spring or summer 1777, had composed a concerto for the oboist Ferlendj (or Ferlendis), who had recently joined the Salzburg Court Orchestra. The following year, in Mannheim, Mozart described how his new friend Friedrich Ramm, the leading virtuoso oboist of the day, had played his 'oboe concerto for Ferlendis' five times. Obviously Mozart had been pleased with his oboe concerto, particularly as Ramm played it. But the work was thought to be lost.

In 1920 the musicologist and conductor Bernhard Paumgartner discovered in the library of the Salzburg Mozarteum a set of orchestral parts for a concerto in C major for oboe by Mozart, which was obviously an oboe version of his D major flute concerto. The familiar flute version had been prepared in 1778 to fulfil the commission of a Dutch amateur, De Jean, for two flute concertos. Most probably Mozart had composed one (the Flute Concerto in G, K.313) then, pressed for time, adapted the oboe concerto.

In 1948 Paumgartner edited a published edition of the oboe concerto, and supported it with an article in the Mozart Yearbook (1950). Closer examination confirmed that the Flute Concerto in D is the oboe concerto in disguise: it does not use the full range of notes available on the flutes of Mozart's day, and the range of the violin part in the orchestra also points to the likelihood of **transposition** from a C major original.

Those who, observing the idiomatic mastery of the oboe in the quartet Mozart composed for Ramm (K.370), regret that Mozart did not provide Ramm with a concerto as well, are forgetting that Ramm was probably perfectly satisfied with the concerto originally composed for Ferlendis: this one! The C major concerto is now central to the oboe repertoire.

In either form the concerto is a deft and refined essay in the classical style, with a galant manner. There are many ingenious and witty touches, such as the mock-serious cadence figure with repeated notes and a descending arpeggio which the soloist later extends. Donald Tovey finds opera buffa malice from the second violins, and tuttis crowded with contrapuntal and operatic life – typical Mozartian concerto writing, in other words, but never drawing attention to its skill.

The second movement, in F major, is mainly a lyrical **cantilena** for the soloist, framed by what Tovey calls quasi-heroic gestures from the orchestra. A character in a slightly later opera by Mozart gives the feeling of the Rondo: Blonde, the pert English servant girl in *The Abduction from the Seraglio*, in whose aria *Welche Wonne, welche Lust* (Oh what pleasure, oh what joy!) Mozart returned to a variant of this rondo theme. In the second episode of the Rondo, first and second violins chase one another in a passage in three-part canonic **counterpoint**, worthy of the ingenuity of an improvising organist, and underpinned by a pedal note on the horns. That's how it looks on the page – organ is the last thing the hearer would think of. Entertainment and the opportunity for virtuoso display is the keynote here.

David Garrett © 2002



LISTENING GUIDE

Johannes Brahms (1833-1897)

Symphony No.2 in D, Op.73

- I. Allegro non troppo
- II. Adagio non troppo
- III. Allegretto grazioso (Quasi andantino)
- IV. Allegro con spirito

Composed in the summer of 1877 at his favourite resort village of Pörtlach, on the edge of Lake Wörth in the Austrian Alps, the Second Symphony is the sunniest of Brahms' symphonies. There, in solitude and in between dawn swims and long daily walks – Brahms was always a keen trekker – he composed this bucolically joyous work with rare swiftness. Four months is all it took, nothing like the tortuous, two decades' struggle of the First Symphony.

A personal tone and easy lyrical warmth immediately set the Second Symphony apart from the First. Brahms seems at last able to put the weighty symphonic inheritance of Beethoven behind him and arrive at a more individual position. Clara Schumann was one of the first to cast comment: on hearing Brahms play parts of the score on piano, she remarked that the new symphony was more original than its predecessor, and she predicted correctly that the public would prefer it. The premiere by the Vienna Philharmonic under conductor Hans Richter on 30 December 1877 was a resounding success, critics praising the work as 'attractive', 'understandable' and refreshingly un-Beethovenian.

Paradoxically, the Second's originality lies partly in its mild, backward-looking stance. Gentle pastoral imagery and a compressed, Haydnesque expressive scale seems to evoke a past world. The work's character is genial: all four movements are like companions, not dramatically set against one another – and all are in major keys.

More than anything else, it is a melodic symphony. Brahms wrote to Eduard Hanslick about how inspired he was finding Pörtlach: 'The melodies fly so thick here that you have to be careful not to step on one.' Indeed each movement abounds with lyricism. In the first movement a leisurely, lilting waltz serves as the main subject, followed by an equally lilting 'lullaby' second subject in the cellos. No doubt the birdsong later in the flute, decorating the main subject's return, helped this to become 'Brahms' *Pastoral Symphony* – which label greatly annoyed the composer.

The flowing melodic vein continues in a noble, expansively romantic **Adagio**, one of Brahms' finest symphonic movements. Tuneful in a different way is the diminutive third movement, which consists of a suite of elegant Baroque-sounding dances. The finale is the only out rightly dramatic movement: it bursts out with resplendent melody as if proclaiming victory.

But a victory over what? If one listens with different ears to the Second Symphony, its radiantly lit landscape seems continually threatened. A brooding quality seems to grow out of the first movement's initial three-note **motif**, heard in the cellos, and it is emphasised by this motif's numerous reappearances not only in this movement but in the second as well. Even the third and fourth movements with their lighter mood have a shadowy side, in wistful major-minor inflections and moments of muted introspection.

So maybe all is not so sunny after all. One perceptive listener of the time, Vincenz Lachner, questioned Brahms about his intent in the symphony, in particular on why he introduces the gloomy sounds of tremolo timpani and low trombones so early in the first movement – just one minute in. Brahms' reply is extraordinary for what it reveals about himself and the work:

I would have to confess that I am...a severely melancholic person, that black wings are constantly flapping above us, and that in my output – perhaps not entirely by chance – this symphony is followed by a little essay about the great 'Why'. If you don't know this [motet, Warum] I will send it to you. It casts the necessary shadow on the serene symphony and perhaps accounts for those timpani and trombones.

Thus it is a Janus-faced Brahms who found his idyll in the mountainous retreat of Pörschach: the sombre sounding motet he mentions, *Warum ist das Licht gegeben*, Op.74, dates from his same summer there.

All of which has led Malcolm MacDonald to suggest that the Second is 'one of the darkest of major-key symphonies'. Not to be overlooked either is Brahms' own wryly exaggerated comment to the publisher Fritz Simrock: 'The new symphony is so melancholy that you can't stand it. I have never written anything so sad, so minorish: the score must appear with a black border.'

The Second does not easily disclose itself but is like the man himself, wrapped in ambiguity and internal contradictions. Friends loved him yet found him insufferable, fearing that, as Hermann Levi put it to Clara, the 'demon of abruptness, of coldness and of heartlessness' would finally snatch his 'better self' away. That cold-warmth, or warmth at a distance, is felt particularly in this work; but with granite-like creative strength Brahms turns his own frailties into human universalities.

The Second is too amiable to be revolutionary. But in its tone-painting without glory, its fatalism and its 'taint of the real', Brahms points the way toward the symphonies of Mahler. Reinhold Brinkmann calls the Second 'an emphatic questioning of the pastoral world, a firm denial of the possibility of pure serenity'. Its revelation is of a composer, a nature lover, for whom there was no joy without sadness, and no sadness without joy.

Graham Strahle © 2004

ARTIST BIOGRAPHIES



Alexander Briger OA Conductor

Alexander Briger is one of Australia's preeminent conductors and was Awarded the *Order of Australia* for "services to music as a leading conductor". He is considered a specialist in the works of Janáček, Mozart, Brahms and Beethoven.

Alexander's recent engagements include performances with the London Symphony Orchestra, the Israel Philharmonic Orchestra, Orchestra of the Teatro San Carlo, Naples, Mozart's *Die Zauberflöte* at the Toulon Opera and John Adams' *I Was Looking at the Ceiling and Then I Saw the Sky* with the Teatro dell'Opera di Roma and at the Théâtre du Châtelet, Paris, following a hugely successful debut at the same theatre conducting the Paris premiere of Adams' *Nixon in China*.

He has worked with Maestros Zubin Mehta, Pierre Boulez and Riccardo Muti and major international orchestras such as the City of Birmingham Symphony Orchestra, BBC Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Scottish Symphony Orchestra, Academy of St Martin in the Fields, Orchestre de Paris, Orchestre Philharmonique de Radio France, Ensemble InterContemporain, Konzerthausorchester Berlin, Deutsche Kammerphilharmonie, Frankfurt Radio Orchestra, Rotterdam Philharmonic

Orchestra, Gothenburg Symphony, Swedish Radio Orchestra, Salzburg Mozarteum, Malaysian Philharmonic and every major Australian symphony orchestras.

He has also performed regularly with the Philharmonia Orchestra in London (collaborating with such soloists as Alfred Brendel, Maria Joao Pires and Murray Perahia) and the London Philharmonic Orchestra, including their 2004 China tour. He has also worked with such soloists as Paul Lewis, Kirill Gerstein, Akiko Suwanai and Julia Fisher.

Considered an opera specialist, Alexander has conducted for the Royal Opera House Covent Garden, English National Opera, Glyndebourne Festival, Aix-en-Provence Festival, Théâtre du Châtelet, Teatro dell'Opera di Roma, Teatro di San Carlo Opera, Naples, Berlin Komischeoper, Canadian Opera Company, Opera Australia amongst others.

In 2010, he founded the Australian World Orchestra, of which he is Artistic Director and Chief Conductor.

Future engagements include *Jenůfa* with the Montreal Opera, *The Turn of the Screw* at the Paris Philharmonie and *Figaro* at the Bolshoi, Moscow.



Diana Doherty

Oboe

Principal Oboe of the Sydney Symphony Orchestra since 1997, internationally recognised Diana Doherty has performed as soloist with the New York, Liverpool and Hong Kong Philharmonic Orchestras, Ensemble Kanazawa, Japan, all the major Australian and New Zealand Symphony Orchestras, Australian Chamber Orchestra, Melbourne Chamber Orchestra, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Queensland Music Festival, Four Winds Festival, Australian Chamber Music Festival, Prague Spring Festival, MusicaRiva Festival, Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Works written specifically for Diana include concertos by Ross Edwards, Graeme Koehne, Allan Zavod, Joe Chindamo and Nigel Westlake's *Spirit of the Wild*.

Major engagements for Diana in 2021 will include appearances at the Bendigo Chamber Music Festival, a national tour for Musica Viva and her return to Queensland Symphony.

Diana's performances are featured on ten recordings: Westlake's *Spirit of the Wild* with Sydney Symphony; Concertos by Haydn, Mozart, Martinu and Zimmerman with the Symphony Orchestra of Lucerne (released in Europe on Pan Classics); *Romantic Oboe Concertos* with the Queensland Symphony Orchestra; *Blues for DD* (folk and jazz influenced works with pianist David Korevaar); *Souvenirs*; Ross Edwards' *Oboe Concerto* with the Melbourne Symphony Orchestra; Carl Vine's *Oboe Concerto* with the Tasmanian Symphony Orchestra; Bach's *Concerto for violin and oboe* with Richard Tognetti and the Australian Chamber Orchestra; *Works for oboe and oboe d'amore by JS Bach* with Ironwood and Linda Kent (all for ABC Classics); and Koehne's *Inflight Entertainment* (Naxos 2005).

Awards and prizes include joint winner of the Young Concert Artists International Auditions in New York, first prize at Prague Spring Festival Competition, a MO award for Classical/Opera performer of the year and an Aria for her performance of the Ross Edwards' *Oboe Concerto*.





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Concert Hall, QPAC

Conductor Benjamin Northey
Soloist William Barton, didgeridoo

Verdi Overture to *La forza del destino*
Barton *Apii Thatini Mu Murtu*
(*To sing and carry a coolamon on country together*) - World Premiere
Sibelius Symphony No.5 in E flat



GREAT INVENTIONS

SUN 25 JUL 11AM
Concert Hall, QPAC

Conductor Benjamin Bayl
Host Guy Noble
Soloist Thomas Allely, tuba

Haydn Symphony No.101 in D, mvt 2
Beethoven Symphony No.3 in E flat, *Eroica*, mvt 3
Samuel Jones Concerto for tuba and orchestra
Rimsky-Korsakov *Capriccio espagnol*
+ more



BREATHTAKING TCHAIKOVSKY

FRI 6 AUG 11AM
SAT 7 AUG 3PM & 7.30PM
Concert Hall, QPAC

Conductor Johannes Fritzsich
Soloist Piers Lane, piano

Liszt Concerto No.1 in E flat major
for Piano and Orchestra
Tchaikovsky Symphony No.6 in B minor (*Pathétique*)

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