

Queensland Symphony Orchestra and Brisbane Festival
in association with QPAC present



Queensland's Finest



QUEENSLAND SYMPHONY
ORCHESTRA

3 + 4 SEP 2021
CONCERT HALL, QPAC



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WELCOME

Hello, Queenslanders! I am thrilled to join you today to celebrate our marvellous sunshine state in **Queensland's Finest**.

If we were to drill down into the essence of what makes Queensland unique, its vibrancy and energy would have to be at the very core - so we come to today's concert. This program of Beethoven, Richard Strauss and (excitingly) Lingane is above all characterised by the coursing energy of rhythm and the vibrancy of orchestral colour.

We're proud to give the world premiere of *Illuminating Paradise* - a work by young Brisbane composer, Sebastian Lingane. The ecstatic, almost dance-like rhythms that infuse this work combine with Sebastian's evocative use of the orchestra to create a picture that exploits the many talents of the musicians.

My friend, Jayson Gillham, brings Beethoven's masterful Fourth Piano concerto to life with his characteristic thoughtfulness and verve. Always a pleasure to collaborate with, I know you as an audience will be equally thrilled by how Jayson sails through Beethoven's signature rhythmic drive and long-spun lines.

Lastly, a theme that speaks to the heart of Australians and Queenslanders alike - the idea of the 'larrikin'. This larrikin has made the voyage over from Germany. A medieval trickster, *Till Eulenspiegel* is the subject of Richard Strauss's action-packed tone poem of the same name. Listen out for Till's devilish snigger in the clarinet and his playfulness in the horn solos as Strauss plays out all manner of rhythmic games. He also showcases almost every section of the orchestra - a perfect vehicle for QSO, surely a jewel in our state's cultural crown, to show all of its exhilarating capabilities.

It's so great to have you here to celebrate *Queensland's Finest!*

Dane Lam

Conductor

IN THIS CONCERT

Conductor Dane Lam

Soloist Jayson Gillham, piano

PROGRAM

SEBASTIAN LINGANE	<i>Illuminating Paradise</i> (World Premiere, commissioned by Queensland Symphony Orchestra)	11'
BEETHOVEN	Piano Concerto No.4 in G	34'
R. STRAUSS	<i>Till Eulenspiegel's Merry Pranks (Till Eulenspiegels lustige Streiche)</i>	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.

WELCOME FROM QPAC

“Let me therefore leave it to my hearers to crack the nut the rogue has presented them”
- Richard Strauss on *Till Eulenspiegel*.


Strauss’s refusal when pressed to write a program note for *Till Eulenspiegel* when it first premiered hints at the wonderfully mischievous nature of this narrative tone poem he created and his determination that this work should not be easily categorised. A piece of music with the pure intent to entertain, let alone one that has also stood the test of time to become a true classic, is a wonderful salve in a time filled with challenges.

This delightful work sits beautifully juxtaposed in the same program as *Illuminating Paradise*, a new composition by one of our very own shining classical stars, Sebastian Lingane. With Strauss’s work so light-hearted and fun Lingane’s work contrasts by reaching into mysticism to explore notions of change and progress.

Congratulations to the Orchestra for bringing these two works together, celebrating a much-loved classic alongside Queensland talent. How lucky we are to be able to draw on local and internationally renowned, stars such as Dane Lam, Jayson Gillham and Sebastian Lingane, they are indeed some of Queensland’s finest talent. Classical music in Queensland is in safe hands and the best is yet to come for us as an audience.

John Kotzas

QPAC Chief Executive



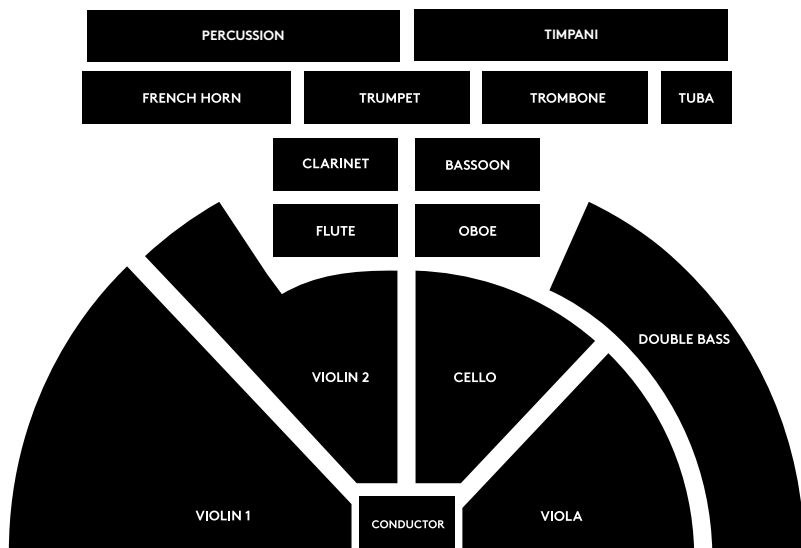
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IF YOU'RE NEW TO THE ORCHESTRA



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

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ASSOCIATE

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Ann Holtzapffel

Rebecca Seymour

Joan Shih

Brenda Sullivan

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Brynley White

Sonia Wilson

VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Katie Betts ^

Jane Burroughs

Faina Dobrenko

Simon Dobrenko

Delia Kinmont

Natalie Low

Tim Marchmont

Nicholas Thin

Helen Travers

Allana Wales

Harold Wilson

VIOLA

Imants Larsens ~

Yoko Okayasu >>

Charlotte Burbrook de Vere

Nara Dennis

Nicole Greentree

Bernard Hoey

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Li-Ping Kuo

Graham Simpson

Nicholas Tomkin

CELLO

Hyung Suk Bae =

Matthew Kinmont +

Kathryn Close

Andre Duthoit

Matthew Jones

Andrew Leask

Kaja Skorka

Alison Smith O'Connell

DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioli

Chloe Williamson

FLUTE

Alison Mitchell ~

Hayley Radke >>

Stephanie Vici

PICCOLO

Kate Lawson *

OBOE

Huw Jones ~

Sarah Meagher >>

Alexa Murray

COR ANGLAIS

Vivienne Brooke *

CLARINET

Irit Silver ~

Brian Catchlove =

Kate Travers

BASS CLARINET

Nicholas Harmsen *

BASSOON

Nicole Tait ~

David Mitchell >>

Evan Lewis

CONTRABASSOON

Claire Ramuscak *

FRENCH HORN

Malcolm Stewart ~

Nicholas Mooney +

Ian O'Brien *

Vivienne Collier-Vickers

Lauren Manuel

TRUMPET

Rainer Saville ~

Richard Madden =

Richard Fomison

TROMBONE

Jason Redman ~

Ashley Carter >>

BASS TROMBONE

Nicolas Thomson *

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

PERCUSSION

David Montgomery ~

Josh DeMarchi >>

Angus Wilson

~ Section Principal

= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

* Principal

^ Acting Principal

BEFORE WE BEGIN

Motif	a short musical phrase or idea that is repeated.
Melody	a series of notes played together to create a satisfying sequence.
Pianissimo	to be played very softly.
Theme	a melodic subject or idea of a musical composition. A theme is usually a succession of notes forming a distinctive sequence. As an example, think of the 'da da da dunnn' that appears throughout Beethoven's famous Symphony No.5.
Recapitulation	a part of a movement in which themes from the exposition are restated.
Rondo	a musical form with a recurring leading theme, often found in the final movement of a sonata or concerto.
Coda	a passage of music that brings a piece to an end.
Sonata	a musical structure consisting of three main sections.
Tone poem	a piece of orchestral music that illustrates, evokes or is based off a poem or story.





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LISTENING GUIDE

Sebastian Lingane *Illuminating Paradise*

(commissioned by Queensland Symphony Orchestra)

Illuminating Paradise is a love letter to a period of change and progress and not too dissimilar to our current times – the wondrous few years surrounding the turn of the twentieth century. After being approached to compose a new work by the fabulous people at Queensland Symphony Orchestra, I wanted to write a piece that showcased my love of 1900s composers and other antiquities. Before pen could be put to paper and cursor to screen, I needed to find the main musical idea that could be twisted and distorted by my evil little composer hands.

And as coincidence commands, I was recently researching the esoteric religion Theosophy which was much loved by an array of famous composers and artists alike – the connection between the “mysticism” of the universe and artists became my inspiration. The promise of rebirth after staggered enlightenment, the togetherness with space and time, and the ecstasy of self-made divinity is a bodacious temptation for artists wanting more for the human experience so it’s understandable why so many works of art were inspired by such an obscure moment.

I fell in love with one of the central symbols of Theosophy: the ouroboros (a snake which bites its own tail) and its coiled serpentine body. It’s winding presence gave way to my melody which dances around the orchestra as a constant reminder of the cyclical nature of life, slithering between the instruments and poisoning the remaining music. Paired with my serpent theme comes the romantic and mournful falling theme. The floating chord that never resolves but always moves in every direction provided me with plentiful ideas in telling my story. Constantly reaching up and slowly cascading downwards, each compositional choice was made to represent reaching out and grabbing nothing.

To sum up my work I’d describe it as entwined, murky, and passionate. Its delicate passages lead into dark and heavy ones which become cloudy and end up triumphant; a tale I’m proud to tell.

Written by Sebastian Lingane, originally published by Limelight.

Ludwig van Beethoven (1770–1827)

Piano Concerto No.4 in G, Op.58

I. Allegro moderato

II. Andante con moto

III. Rondo: Vivace

Beethoven often worked simultaneously on contrasting compositions. Thus, in both the Symphony No.5 and the Concerto No.4, we have a case where a single rhythmic idea serves two contrasting purposes – in each case as the pervasive rhythmic pattern for the first movement. In the symphony it is the commanding four-note **motif** which the composer much later characterised as ‘Fate knocking at the door.’ In the concerto, the same four-note rhythm appears in much gentler guise, recurring continuously in flowing **melody**.

Beethoven’s Fourth Piano Concerto made history by giving the opening statement not to the orchestra, but to the soloist, and soloist alone. The Viennese audiences must have been astonished when Beethoven played this work for the first time at the palace of Prince Lobkowitz in March 1807 and publicly at the Theater an der Wien in December 1808.

Taking their cue from the soloist, however, the strings immediately pick up the theme and establish it in a strangely remote key, **pianissimo**. Beethoven now demonstrates a remarkable inventiveness in pulling new ideas out of the same melodic hat. Only when the orchestra has laid out the range of **themes** does the soloist reappear, rhapsodising poetically and at length. While the concerto remains essentially lyrical, an unsuspected strength is revealed in the occasional assertion by the soloist. The main theme thunders out to begin the **recapitulation** in totally different style from the opening of the work. Yet even here, the sudden assertiveness evaporates as rapidly as it emerged.

The second movement is not so much a fully-fledged slow movement as a highly unusual interlude. Although Beethoven calls the finale a **rondo**, it is one of those Haydnesque rondos which cross over into **sonata** territory. An enormous **coda** almost half the total length of the movement reviews the main ideas with mounting excitement, and the concerto ends exuberantly.

Abridged from a note by Anthony Cane © 1998

LISTENING GUIDE

Richard Strauss (1864–1949)

Till Eulenspiegel's Merry Pranks (Till Eulenspiegels lustige Streiche)

Richard Strauss conceived *Till Eulenspiegel* as a staged work, but after the failure of his opera *Guntram* he decided he had no gift for that genre. This was something of a rash judgement, and – happily – one that he later revised; but as a **tone poem**, *Till Eulenspiegel* is a masterpiece. It tells the story of the legendary Till, who, it seems, may have actually existed, a peasant who lived and died (of the Black Death, by some accounts) in the 14th century. His exploits reflect the growing self-assertiveness of the peasants against the authority of the upper classes at that time, and he became the hero of an expanding pool of anecdotes. The first published account of his tale appeared around 1500, and the first version published in English was Wyllyam Copland's *A Merry Jest of a man called Howleglass* (Owl-glass being the English translation of Eulenspiegel) in the 16th century.

Strauss uses **rondo** form, a series of episodes describing Till Eulenspiegel's adventures separated from each other by a repeated 'refrain'. 'Once upon a time there was a roguish jester,' wrote Strauss in the score. Our hero is unlucky in love; dressed as a priest he 'oozes unction and morality.' He commits any number of pranks, but the main theme continues to return, and Till Eulenspiegel is restored to where he started. He resembles nothing so much as an indestructible cartoon character, always ready for trouble again by the next frame. Finally, his antics catch up with him; Till Eulenspiegel is confronted with the full force of the law, and punished in a rather terminal way: 'There he dangles, the breath leaves his body, the last convulsion and Till's mortal self is finished.' A gory ending, but we sense the composer's delight even in this, as he leaves us, smiling, with Till's death throes, and an echo of the beginning.

Symphony Australia © 2004



ARTIST BIOGRAPHIES



Dane Lam Conductor

Australian conductor Dane Lam is Principal Conductor and Artistic Director of China's Xi'an Symphony Orchestra. Acclaimed by *Limelight Magazine* as "one of the most talented young conductors Australia has produced" and by the *Manchester Evening News* as "a master of rhythmic and articulatory complexities", he has earned a reputation as an electrifying musician in a large and varied repertoire.

Prior to Xi'an, Dane enjoyed highly acclaimed tenures as Principal Conductor of the Liverpool Philharmonic Youth Orchestra, Associate Conductor with Opera Holland Park and as Assistant Conductor to Kurt Masur at the *Orchestre National de France* and Gianluigi Gelmetti at the Sydney Symphony.

First appearing with the Sydney Symphony in the Sydney Opera House at age eighteen, Dane has since conducted orchestras on four continents including the Melbourne and Queensland Symphony Orchestras, Manchester Camerata, Verbier Festival Orchestra, Sofia Festival Orchestra, Beethoven Orchester Bonn and the Juilliard Orchestra.

Recent and future engagements include *La bohème* and *Don Giovanni* for Opera Australia, *Orfeo ed Euridice* for Opera Queensland, *La traviata* and *The Rake's Progress* for Scottish Opera, *Giulio Cesare* for Bury Court Opera, *Così fan tutte* and *L'arlesiana* for Opera Holland Park, *Norma* with Chelsea Opera Group and concerts with the Queensland, Adelaide, Canberra, West Australian and Suzhou Symphony Orchestras.

Other engagements have included Opera Holland Park's productions of *Aida*, *Il barbiere di Siviglia* and *Norma*, RTE Concert Orchestra (Dublin), Manchester Camerata, Royal Liverpool Philharmonic Ensemble 10/10, Oxford University Orchestra and British Youth Opera's *The Bartered Bride* and *Paul Bunyan*. He made his German début with the Munich Radio Orchestra and his Royal Festival Hall début with members of the London Philharmonic Orchestra as part of London Music Masters' Bridge Program.

In 2021, Dane Lam has lead seasons of *Le nozze di Figaro* in Brisbane, *La clemenza di Tito* in Canberra and has conducted the Xi'an, Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.



Jayson Gillham

Piano

Internationally praised for his compelling performances, Australian-British pianist Jayson Gillham is recognised as one of the finest pianists of his generation. He performs with the world's leading orchestras with recent highlights including engagements with the Royal Philharmonic Orchestra, Bournemouth Symphony, Sydney Symphony, Melbourne Symphony, Adelaide Symphony, West Australian Symphony, Auckland Philharmonic, Christchurch Symphony, London Philharmonic Orchestra, English Chamber Orchestra amongst many others.

In recital, Jayson Gillham appears at some of the world's most prestigious venues including the Wigmore Hall, Barbican Hall, Birmingham Town Hall, Louvre Auditorium, Sydney City Recital Hall, Melbourne Recital Centre and the Queensland Performing Arts Centre.

Chamber music collaborations form an important part of Jayson's career and he recently toured Australia with soprano Nicole Car and baritone Etienne Dupuis with concerts in Sydney, Melbourne, Canberra and Brisbane.

In May 2015 Jayson signed a three-album recording contract with ABC Classics. His solo piano albums, live recording of Beethoven Piano Concerto No. 4 with the Sydney Symphony Orchestra, piano concerti of Medtner and Rachmaninoff with the Melbourne Symphony Orchestra have all been hugely successful receiving unanimous praise in the press internationally. Earlier this season, Jayson embarked on a highly successful complete Beethoven concerti cycle with the Adelaide Symphony Orchestra and Nicholas Carter recorded live by ABC Classics. The album was described by iTunes as 'Pin sharp playing and magical intimacy make for an incredible live set'.

ARTIST BIOGRAPHIES



Sebastian Lingane

Composer

Sebastian is a percussionist, pianist, 'ukulele player, part-time accordionist, and composer. Early in their life, Sebastian was interested in the arts having performed in music and theatre from a young age. They had an eclectic youth as their family moved around to different countries often, from Qatar, to Kazakhstan, to England, to Singapore, Turkey, Norway, and now back to Australia.

They started writing music in 2016 and has since experienced exponential successes. In 2017, Sebastian won first and second place in the ASME QLD Young Composers Competition following another first place in the Darren Middleton Songwriting Competition. In 2018 they had multiple pieces premiered, including a full original score for the production of Hamlet and a string quintet piece. 2019 established Sebastian on the world's stage after winning a place at the Artology Fanfare Competition with the award of having a piece played by the Australian Youth Orchestra. In the same year, Consorte

Eclectica commissioned a work inspired by an exchange to the Royal Conservatoire of Scotland as an ambassador for the Griffith Young Conservatorium. Sebastian was awarded a scholarship with the Queensland Symphony Orchestra to have more works performed with mentoring opportunities.

Now in 2021, Sebastian is studying composition at the Griffith Conservatorium and striving to continue their successes. Through the current plague, Sebastian has managed to write for many concerts and has multiple works recorded. Their love of literature and art blossomed this year and has served as the inherent inspiration for many of their works, finding content in paintings, folklore, film, classical novels and texts, and several others to note a few. Sebastian is an Australian composer who specialises in classical, jazz, electronic, and traditional. Having had many years of experience in all fields, they strive to create new and exciting music.

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Dr Pamela Greet supports Charlotte Burbrook de Vere, Viola, through the Music Chair Program.

HOW HAS QUEENSLAND SYMPHONY ORCHESTRA IMPACTED YOU?

The music of QSO is a journey to another place where worry does not live. It may be tranquil, serene, splendid or wild but time with QSO is always an escape.

It has always been so, but in the last 18 months I have appreciated it in a different way, the myriad capacities of music to restore and calm.

WHY IS IT IMPORTANT TO YOU TO SUPPORT QSO?

My childhood was spent in regional Queensland. I recall strongly the excitement of orchestral performances, visiting musicians and eisteddfods. Music opens us to possibility in a mysterious and powerful way. It may be a cliché but it truly is a privilege to add my support to others who also recognise and value the commitment and creative power of these wonderful musicians.

WHAT ADVICE WOULD YOU GIVE TO THOSE CONSIDERING SUPPORTING QSO?

A vital way to support QSO is being part of the audience. If you are reading this, you are already there. I encourage you, if you can, to reach into your pocket and find something extra to make the music of QSO your gift to others.



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ORCHESTRA

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Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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FRI 1 OCT 7.30PM & SAT 2 OCT 3PM & 7.30PM
Concert Hall, QPAC

Conductor Alexander Briger
Soloist Grace Clifford, violin

SIBELIUS Violin Concerto in D minor
BEETHOVEN Symphony No.7 in A



SONG TO SYMPHONY

SUN 28 NOV 11AM
Concert Hall, QPAC

Conductor Ludovic Morlot
Host Guy Noble
Soloist Hyung Suk Bae, cello

DEBUSSY Excerpts from *The Toy Box*
BRAHMS *Academic Festival Overture*
BARTÓK *Hungarian Sketches*
and more



HARRY POTTER AND THE ORDER OF THE PHOENIX

SAT 5 MAR 2022 1.30PM & 7.30PM
Brisbane Convention and Exhibition Centre

Conductor Nicholas Buc

Our live movie experiences return in 2022 with *Harry Potter and the Order of the Phoenix™*. Let the wizarding world enchant you all over again as the original film is projected onto a giant screen while our musicians perform the soundtrack live on stage.

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