



# Season Closing Gala



QUEENSLAND SYMPHONY  
ORCHESTRA

**4 DEC 2021**

CONCERT HALL, QPAC



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# WELCOME

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Welcome to the 2021 Season Closing Gala. All of us here at Queensland Symphony Orchestra are glad you have joined us tonight for what will be a special evening of music-making.

While it is not exactly the evening of music we originally planned over 15-months ago, it will be a thrilling performance none-the-less! As with so many other things in our lives, the original concert was impacted by COVID-19 and the scheduled conductor and soloist were not able to join us, resulting in a change of program.

Yet these changes have allowed us to re-imagine the program, and given you, our audiences, the opportunity to hear the Orchestra in three orchestral showpieces under the baton of Umberto Clerici.

Umberto has only been conducting for three years, building on his stellar career as a soloist and principal cello in leading orchestras internationally and in Australia. I first heard Umberto play with the Sydney Symphony Orchestra, and every performance there or elsewhere showcased his great musicality and joy in performing. These qualities are totally evident in his conducting and his intimate knowledge of the orchestra. This concert is his third project with QSO this year, ahead of three appearances next year including Mahler's First Symphony in June.

We commenced the 2021 Maestro series with the Orchestra playing two great symphonic works and we close it in similar style. After Rossini's sparkling overture, we will hear Debussy's masterly impressionistic depiction of the sea's shades, moods, and colours. And to bookend Ravel's *La Valse* in February, the concert finishes with Richard Strauss's great sequence of waltzes written for his great comic opera and which pays homage to the elegance and grace of 19<sup>th</sup> Century Vienna.

It's not quite the concert we had planned at the beginning of the year, but we hope you enjoy this beautiful performance that wraps up the spectacular, inspiring and at times challenging year that was 2021.

## Timothy Matthies

Director – Artistic Planning

## IN THIS CONCERT

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**Conductor** Umberto Clerici

## PROGRAM

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<b>ROSSINI</b>	Overture to <i>La gazza ladra</i> ( <i>The Thieving Magpie</i> )	10'
<b>DEBUSSY</b>	<i>La mer</i> ( <i>The Sea</i> )	23'
<b>R. STRAUSS</b>	Suite from <i>Der Rosenkavalier</i> ( <i>The Knight of the Rose</i> )	22'

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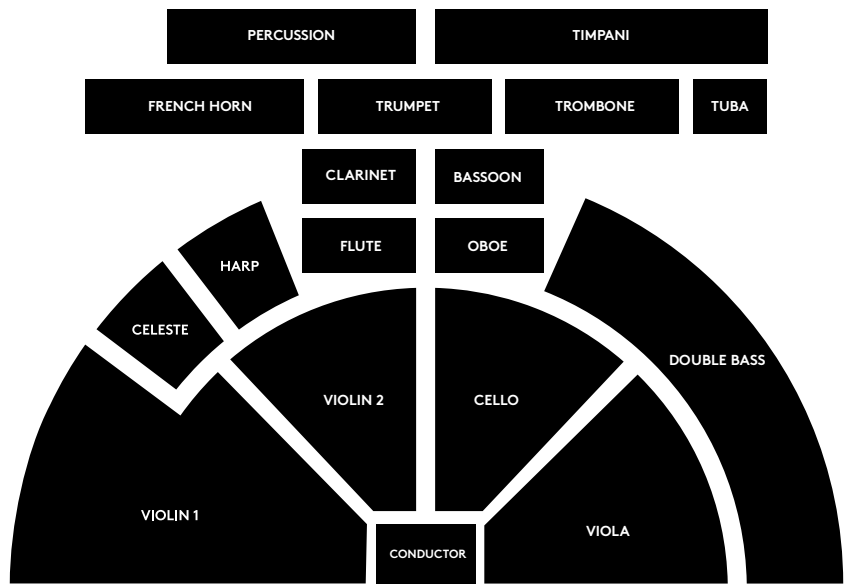
Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples continue to make 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

Lara Baker-Finch

Lynn Cole

Rebecca Seymour

Joan Shih

Brenda Sullivan

Jason Tong

Stephen Tooke

Claire Tyrell

Allana Wales

Brynley White

Sonia Wilson

## VIOLIN 2

Gail Aitken ~

Wayne Brennan ~

Faina Dobrenko ^

Katie Betts

Ann Carew

Jane Burroughs

Simon Dobrenko

Scarlett Gallery

Delia Kinmont

Natalie Low

Tim Marchmont

Neridah Oostenbroek

Helen Travers

Harold Wilson

## VIOLA

Imants Larsens ~

Yoko Okayasu >>

Charlotte Burbrook de Vere

Gregory Daniel

Nara Dennis

Nicole Greentree

Bernard Hoey

Kirsten Hulin-Bobart

Jann Keir-Haantera

Graham Simpson

Nicholas Tomkin

## CELLO

Hyung Suk Bae =

Matthew Kinmont +

Tim Byrne

Kathryn Close

Andre Duthoit

Matthew Jones

Alison Smith O'Connell

Min Jin Sung

Craig Allister Young

## DOUBLE BASS

Phoebe Russell ~

Dušan Walkowicz >>

Bernardo Alviz

Anne Buchanan

Justin Bullock

Paul O'Brien

Ken Poggioli

## FLUTE

Alison Mitchell ~

Jonathan Henderson

## PICCOLO

Kate Lawson \*

## OBOE

Huw Jones ~

Alexa Murray

## COR ANGLAIS

Vivienne Brooke \*

## CLARINET

Irit Silver ~

Mitchell Jones

Kate Travers

## BASS CLARINET

Nicholas Harmsen \*

## BASSOON

Nicole Tait ~

David Mitchell >>

Evan Lewis

## CONTRABASSOON

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## FRENCH HORN

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Nicholas Mooney +

Ian O'Brien \*

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Josh DeMarchi >>

Jacob Enoka

Fraser Matthew

Zachary Brankovich

## HARP

Lucy Reeves ^

Jaclyn Miles

## CELESTE

Mitchell Leigh ^

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= Acting Section Principal

>> Associate Principal

+ Acting Associate Principal

\* Principal

^ Acting Principal

List correct at the time of printing.

For the most up to date orchestra list, scan the QR code below.



# BEFORE WE BEGIN

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*Before the performance begins, get to know a few musical terms in the Listening Guide.*

- Opera semiseria** an Italian genre of opera. The story is usually serious but has a comic character to lighten the mood.
- Pentatonic scales** a musical scale with five notes.
- Crescendo** the music gradually getting louder.
- Fortissimo** means to be played very loudly.
- Leitmotif** a recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation.
- Waltzes** a piece of music with a rhythm of three beats in each bar (boom-cha-cha).



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# LISTENING GUIDE

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## Gioachino Rossini (1792–1868)

### Overture to *La gazza ladra* (*The Thieving Magpie*)

The scene: Italy, 1817. A famous composer is held hostage in an opera house. The villain, a director who demands the completion of a show-stopping overture.

Guarded by four stagehands, the imprisoned composer pens his score. He conjures the military roll of a snare drum, anticipating an execution. The chirp of a piccolo, much like a mischievous bird. A rocking waltz that pecks away at the string section, propelling the overture to its brassy finale.

Finished pages of the score are hurtled from the window. A frantic copyist leaps from the ground, grasping at the papers falling from the sky. There's not a minute to spare: the overture is scheduled to be performed that very day! Later, the composer would write: "In default of pages, they were ordered to throw *me* out of the window."

This calamity could be found in an **opera semiseria** – a production combining elements of comedy and drama. And this is the genre of 1817 opera *La Gazza Ladra*, which Rossini completed while imprisoned in La Scala, Milan on the day of its premiere. (Yes, really.)

The overture to *La Gazza Ladra* – *The Thieving Magpie* – brings lightness through that chirping piccolo and rocking waltz. But it also boasts an element of tragedy when a servant girl is to be executed for stealing silverware. (This is also true.)

Luckily, a last-minute discovery reveals the magpie was the thief all along. And through Rossini's last-minute score, the girl's life is spared. Village (and opera director) rejoice.



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## Claude Debussy (1862–1918)

### *La mer (The Sea)*

*The Great Wave off Kanagawa* is an evocative seascape. In the foreground, curling white waves threaten to crash over a wooden boat; Mount Fuji observes the weathered beast from a distance. Fittingly, Hokusai's 1830's woodblock print was selected as cover art for *La Mer* – a 1905 score through which Debussy portrays an impression of the water not unlike Hokusai's. In place of wood and pigment, the French composer uses woodwind textures and Japan-inspired **pentatonic scales** to craft his suite of symphonic sketches.

*From Dawn to Noon on the Sea* opens with rumbling drums and sparse instrumentation, the calm before the storm. Debussy's themes become angular and leap from high notes to low, much like a boat skipping to safety from Hokusai's waves. A **crescendo** rises through the orchestra, majestic as the morning sun.

Instruments are scattered in *Play of the Waves*, darting over each other before crashing together in a whirlwind, or growing still against a rippling harp. In *Dialogue of the Wind and Sea*, massive forces of nature fuel each other through the sink and soar of **fortissimo** strings, brass, and percussion.

While listening to *La Mer*, you might picture Hokusai's wave, or the brushstrokes of Turner or Monet, whose art also inspired Debussy to create his vision of an "endless and beautiful" sea.

## Richard Strauss (1864–1949)

### Suite from *Der Rosenkavalier (The Knight of the Rose)*

The Suite from *Der Rosenkavalier* is an elaborate concoction of the characters and **leitmotifs** first portrayed in Richard Strauss' 1909-10 comic opera. Set in 18th century Vienna, it reveals a breathtaking love affair between Count Octavian and the field marshall's wife. You'll hear their passion through the luscious strings and horns, which open this suite like a Hollywood romance.

Meanwhile, Baron Ochs wants to romance wealthy love interest Sophie. Octavian becomes the middleman: he must present Sophie with an enchanting silver rose on the Baron's behalf. The beautiful flower twinkles through flute and harp, as magical as John Williams' score to *Harry Potter*. What nobody expects is love at first sight – Octavian and Sophie fall for each other! Passion **waltzes** from one lover to the next before they're united in a happy yet bittersweet ending.

Although Strauss composed the opera, he may not have written the suite. It's said to be the work of conductor Artur Rodzinski, who in 1944 led the New York Philharmonic through a performance of this condensed orchestral arrangement. The following year, Strauss allowed the suite to be published, and we now enjoy this elegant version in the concert hall.

*Notes by Stephanie Eslake (2021)*

# ARTIST BIOGRAPHIES

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## Umberto Clerici Conductor

Following from a career spanning more than 20 years as a gifted cello soloist, chamber and orchestral musician, Umberto Clerici is consolidating his multi-faceted and diverse skills as a conductor of increasing renown.

Umberto began his cello studies with the Suzuki method at the age of five, later continuing with Mario Brunello, David Géringas and Julius Berger. Umberto received several international prizes including the Janigro Competition in Zagreb, the Rostropovich in Paris and, in 2011, the Tchaikovsky Competition in Moscow making him only the second Italian cellist ever being honoured in the history of the prize, after Mario Brunello.

As a cello soloist, Umberto debuted at the age of 17 performing Haydn's D Major cello concerto in Japan, and has since appeared with an array of renowned orchestras internationally including the Philharmonia Wien, St. Petersburg Academic Philharmonic, Russian State Orchestra of Moscow, "*I Pomeriggi Musicali*" (Milan) and Zagreb Philharmonic.


After 4 years as the Principal cello of the Teatro Regio di Torino, Umberto became Principal Cello of the Sydney Symphony Orchestra from 2014 - 2020. Whilst with

the Sydney Symphony Orchestra, Umberto continued his solo appearances with orchestras throughout Australia including the SSO (notably an interdisciplinary project centred on Strauss' *Don Quixote* in 2017) and the Brahms' Double Concerto (2018), the Tasmanian Symphony Orchestra, Canberra Symphony Orchestra and Sydney Youth Orchestra. Umberto also enjoys his position as the Artistic Director of the Sydney Youth Orchestra Chamber Ensemble.

As a conductor, Umberto made his debut in 2018 conducting the Sydney Symphony Orchestra at the Sydney Opera House with Dvorák's *New World* Symphony. Since then, Umberto has conducted the Izmir and Istanbul State Orchestras, Hong Kong Sinfonietta, Orchestra d'Aosta, Sydney Symphony Orchestra (*Swan Lake*, Mahler Symphony No. 4), Queensland Symphony Orchestra (Beethoven 6, Stravinsky's *The Firebird*) and Melbourne Symphony Orchestra (Schumann's Cello Concerto, Mendelssohn *Italian* Symphony and Schumann Violin Concerto). This season highlights include returns to the Queensland, Melbourne, Tasmania and Sydney Symphony Orchestras.

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and In Memory of Mrs Frederika Westerman  
Anonymous (2)

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Dr Geoffrey Trim  
The Curavis Fund  
Margaret and Robert Williams  
Anonymous (8)

Queensland Symphony Orchestra is  
proud to acknowledge the generosity  
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**(Supporter lists as at 11 November 2021)**



# How You Can Support Your Orchestra

Queensland Symphony Orchestra (QSO) has been captivating audiences for over 70 years – thank you for making QSO the organisation it is today.

## Health and Wellbeing

Share the joy of music with those that need it most.

## Regional

Expand QSO's reach throughout greater Queensland.

## Education and Community

Provide the gift of music to our most important citizens, the children of Queensland.

## Digital

Help us connect with remote communities.

## Corporate Partnerships

Experience 'Money Cannot Buy' and commercial benefits.

## Become a Music Chair Supporter

Join this special group - support your favourite musician.

## Annual Giving

Guarantee the vitality and longevity of QSO.

## Planned Giving

Make your musical passion your legacy.

For more information on how you can support QSO please contact the Development Team – P: 07 3833 5017  
E: [development@qso.com.au](mailto:development@qso.com.au) W: [qso.com.au/support-us](http://qso.com.au/support-us).

A black and white portrait of Dr Robyn Littlewood, a woman with dark hair pulled back, wearing glasses and a light-colored blazer. She is smiling and looking towards the camera. The background is a soft, out-of-focus grey.

# SUPPORTER ENCORE

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**Health and Wellbeing Queensland are the Principal Partner of Queensland Symphony Orchestra's Health and Wellbeing program. Chief Executive, Dr Robyn Littlewood explains why Health and Wellbeing Queensland has chosen to partner with Queensland Symphony Orchestra.**

## **WHAT IS THE CURRENT FOCUS FOR HEALTH AND WELLBEING QUEENSLAND?**

Our focus is on empowering people to live a healthier life. We encourage and enable Queenslanders to prioritise their health and wellbeing by targeting three key areas: nutrition, physical activity and wellbeing. To do this we develop policies and programs, and partner with organisations, communities and individuals to amplify our collective work to drive change. Put simply, we make healthy happen for all Queenslanders.

## **WHY HAS HEALTH AND WELLBEING QUEENSLAND DECIDED TO PARTNER WITH QSO?**

This partnership is an exciting opportunity to collaborate across the arts, health, research and community sectors to promote health and wellbeing through music. There's a growing body of research that demonstrates the importance of music to our health and wellbeing, and we are passionate about understanding more about how this can help Queenslanders. We are supporting the work QSO is delivering across the area of wellbeing, with a particular focus on First Nations, communities and the 'We're sharing the joy' program.

## **WHAT EXCITES YOU MOST ABOUT THE PARTNERSHIP?**

Just how well our two organisations align - there's a synergy with both organisations focused on the wellbeing of all Queenslanders. A focus on equity, communities and First Nations are important to us both, and we will work together to ensure access to music is available to more people, and more communities, throughout Queensland. Through our partnership, we can drive change so all Queenslanders live a healthier life, no matter who they are or where they live.



QUEENSLAND SYMPHONY  
ORCHESTRA

**PRINCIPAL CONDUCTOR  
AND ARTISTIC ADVISER**  
Johannes Fritzscht

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Warwick Adeney  
Natsuko Yoshimoto

**ASSOCIATE  
CONCERTMASTER**  
Alan Smith

**VIOLIN 1**  
Shane Chen  
Lynn Cole  
Ann Holtzapffel  
Rebecca Seymour  
Joan Shih  
Brenda Sullivan  
Stephen Tooke  
Brynley White  
Sonia Wilson

**VIOLIN 2**  
Gail Aitken ~  
Wayne Brennan ~  
Katie Betts  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont  
Natalie Low  
Tim Marchmont  
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Nicole Greentree  
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Kirsten Hulin-Bobart  
Jann Keir-Haantera  
Graham Simpson  
Nicholas Tomkin

**CELLO**  
Hyung Suk Bae =  
Matthew Kinmont +  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Kaja Skorka  
Craig Allister Young

**DOUBLE BASS**  
Phoebe Russell ~  
Dušan Walkowicz >>  
Anne Buchanan  
Justin Bullock  
Paul O'Brien  
Ken Poggioli

**FLUTE**  
Alison Mitchell ~  
Hayley Radke >>

**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 ~  
Ian O'Brien \*  
Vivienne Collier-Vickers  
Lauren Manuel

**TRUMPET**  
Richard Madden >>  
Paul Rawson

**TROMBONE**  
Jason Redman ~  
Ashley Carter >>

**TUBA**  
Thomas Allely \*

**TIMPANI**  
Tim Corkeron \*

**PERCUSSION**  
David Montgomery ~  
Josh DeMarchi >>

~ Section Principal  
= Acting Section Principal  
>> Associate Principal  
+ Acting Associate Principal  
\* Principal  
^ Acting Principal

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Tatiana Anikieff	<i>Ticketing Services Officer</i>
Cara Daily	<i>Ticketing Services Officer</i>
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Katie Smith	<i>Ticketing Services Officer</i>

## QUEENSLAND PERFORMING ARTS CENTRE

PO Box 3567, South Bank, Queensland 4101  
T: (07) 3840 7444 W: qpac.com.au

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Jackie Branch	<i>Executive Director – Stakeholder Engagement Strategy</i>
Ross Cunningham AM	<i>Interim Executive Director – Curatorial:</i>
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Bill Jessop	<i>Executive Director – Venue Infrastructure and Production Services</i>
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### ACKNOWLEDGMENT

**The Queensland Performing Arts Trust is a statutory body of the State of Queensland and is partially funded by the Queensland Government.**

The Honourable Leeanne Enoch MP: Minister for Communities and Housing, Minister for Digital Economy and Minister for the Arts  
Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor.

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

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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## HAVE YOUR SAY

We love to hear from our audience. What did you think of the concert? What was your favourite piece? Who do you want to hear more of? Let us know!

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