



MUSIC ON SUNDAYS

Song to Symphony



QUEENSLAND SYMPHONY
ORCHESTRA

28 NOV 2021
CONCERT HALL, QPAC



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WELCOME

Welcome to our final Music on Sundays concert for 2021. This concert series has been one of my favourites to perform – they are always full of interesting and engaging pieces and are such fun. We're so glad you've joined us in the Concert Hall today.

Song to Symphony is a medley of soulful music. From American composers like Bernstein and Copland who give us folk-inflected tunes, to composers who were inspired by the traditional folk songs of their homelands – like Bartók's *Hungarian Sketches*.

In today's concert I'm so happy to be performing Dvořák's beautiful *Silent Woods* and jaunty *Humoresque*. I love playing big symphonies, but I also love playing light-hearted pieces and Dvořák's *Humoresque* is my favourite. Both pieces were originally composed for a solo piano, but have since been arranged for a lot of different instruments throughout history. There was no arrangement of *Humoresque* for cello and orchestra, so I worked with one of QSO's music librarians (the wonderfully helpful Timothy Tate) to prepare one especially for this performance. The opportunity gave me the freedom of colouring the piece with the orchestration I had in mind and I hope you enjoy the result!

I hope after today's concert you leave with a feeling of beauty and soulfulness. Thank you for joining us in the Concert Hall.

Hyung Suk Bae

Acting Section Principal Cello

IN THIS CONCERT

Conductor Dane Lam

Soloist Hyung Suk Bae, cello

PROGRAM

BERNSTEIN	Overture to <i>Candide</i>	5'
IVES	"Country Band" March, S.36	4'
HAYDN	Symphony No.60 in C major (<i>Il distratto</i>), mvt VI. Prestissimo	2'
DVOŘÁK	<i>Silent Woods</i> (Klid) for Violoncello & Orchestra	5'
DVOŘÁK	<i>Humoresque</i> , Op.101, No.7 (arranged by Hyung Suk Bae and Timothy Tate)	5'
SHANNON	<i>Ricochet from a Distance</i>	5'
STRAVINSKY	<i>Greeting Prelude</i>	1'
BARTÓK	<i>Hungarian Sketches</i>	11'
COPLAND	Simple gifts from <i>Appalachian Spring</i>	3'
DEBUSSY	Excerpts from <i>La boîte à joujoux</i> (<i>The Toybox</i>)	10'
BRAHMS	<i>Academic Festival Overture</i> , Op.80	10'

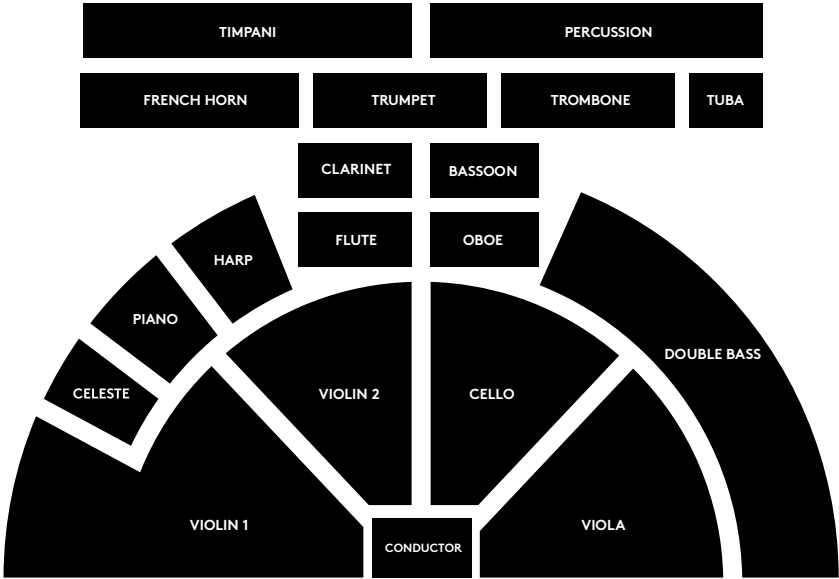
Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

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

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CO-CONCERTMASTER

Natsuko Yoshimoto

ASSOCIATE

CONCERTMASTER

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Sarah Dietz
Joan Shih
Brenda Sullivan
Jason Tong
Stephen Tooke
Allana Wales
Brynley White
Sonia Wilson

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Wayne Brennan ~
Faina Dobrenko ^
Katie Betts
Jane Burroughs
Simon Dobrenko
Delia Kinmont
Natalie Low
Tim Marchmont
Nicholas Thin
Helen Travers
Harold Wilson

VIOLA

Imants Larsens ~
Yoko Okayasu >>
Charlotte Burbrook de Vere
Nicole Greentree
Bernard Hoey
Kirsten Hulin-Bobart
Jann Keir-Haantera
Li-Ping Kuo
Graham Simpson
Nicholas Tomkin

CELLO

Matthew Kinmont +
Matthew Jones ^
Tim Byrne
Kathryn Close
Andre Duthoit
Rory Smith
Min Jin Sung
Craig Allister Young

DOUBLE BASS

Phoebe Russell ~
Dušan Walkowicz >>
Anne Buchanan
Justin Bullock
Paul O'Brien
Ken Poggiali

FLUTE

Hayley Radke >>
Jonathan Henderson

PICCOLO

Kate Lawson *

OBOE

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Alexa Murray

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Richard Madden >>
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BASS TROMBONE

Nicolas Thomson *

TUBA

Thomas Allely *

TIMPANI

Tim Corkeron *

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Josh DeMarchi >>
Jacob Enoka
Fraser Matthew
Angus Wilson

HARP

Grace Kikuchi ^

PIANO

Mitchell Leigh ^

CELESTE

Narelle French ^

ALTO SAXOPHONE

Emma Di Marco ^

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* Principal
^ Acting Principal

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list, scan the QR code below.



BEFORE WE BEGIN

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

Overture

an orchestral piece of music at the beginning of an opera, play or musical.

Counterpoint

the technique of setting, writing, or playing a melody or melodies in conjunction with another, according to fixed rules. If you've ever seen the movie *Whiplash*, the main character performs a counterpoint drum solo.

Theremin

a musical instrument that is controlled without any physical contact from the musician – the musician stands nearby the instrument and moves their hands in front of the antennae to make noise. The instrument is named after its inventor Leon Theremin who created it in 1928. The sound this instrument makes can be described as “an eerie intangible chanting as if performed in far away in a tunnel,” but we’ll let you be the judge of that.



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LISTENING GUIDE

Leonard Bernstein (1918–1990)

Overture to *Candide*

Today's concert is a celebration of pieces – or composers – that have made a journey from their original musical world to the concert hall, sometimes via circuitous routes. And perhaps no work has 'exceeded the brief' more excitingly than this overture.

In one of the 20th century's busiest musical lives, conductor/pianist/composer Leonard Bernstein managed to write the scores for some legendary musicals, including, most famously, *West Side Story* in 1957. A year earlier his *Candide*, based on Voltaire's satirical novel, opened on Broadway, landed with a thud, and closed after just 76 performances. With a brilliant cast and a dazzling score, what went wrong? Most historians blame the heavy-handed book by Lilian Hellman, and after three decades and many revisions it was clear that the music for *Candide* was some of the most scintillating ever written for Broadway. But within months of that short original run, the **Overture** had become *Candide*'s biggest hit. Bernstein conducted the first concert performance in New York in January 1957, and within two years nearly 100 orchestras had played it.

Charles Ives (1874–1954)

"Country Band" March, S.36

Charles Ives was the rugged individualist from central casting – a Connecticut Yankee who couldn't give a fig about classical tradition, and whose music heartily embraces the chaos of life.

When he was a boy, his bandmaster father trained Charles and his brother Moss in conventional harmony and **counterpoint**, but would also have them sing a hymn in E flat, while he accompanied them in C. Ives carried with him into adulthood powerful experiences of music made as part of the life of his home town, Danbury. On one occasion, two marching bands, playing different pieces approached and passed one another without either one making any musical concessions to the other.

You get a sense of these shifting aural perspectives in this hilariously audacious 'march,' a kind of organised riot in which Ives' original theme is pulled through the wringer along with everything from *The British Grenadiers* to *The Arkansas Traveller*. The musical quotations fly past quickly, so listen out for the ragtime kick that propels much of the piece along.

Franz Joseph Haydn (1732–1809)

Symphony No.60 in C major (*Il distratto*)

VI. Prestissimo

Among the less-frequently inspected items in the shipload of Haydn's 104 symphonies are a few 'stowaways' – pieces that did not start out as symphonies at all. Today's is an often-hilarious example. *The Distracted One* was a comedy presented by Haydn's employer, Prince Nikolaus Esterházy, in one of the three theatres situated in his palace. Having written the music to accompany the play, Haydn didn't want it wasted, and so turned it into his 60th symphony. It's a work full of crazy moments, but perhaps the most unlikely occurs in the *Prestissimo* finale, when the 'distracted' musicians suddenly remember that they need to re-tune their instruments!

Antonín Leopold Dvořák (1841-1904)

Silent Woods (Klid) for Violoncello & Orchestra

Humoresque, Op.101, No.7

(arranged by Hyung Suk Bae and Timothy Tate)

These pieces have lived many lives. In its original guise, *Silent Woods* was part of a suite for piano duet (one piano, four hands). For a chamber music tour of Bohemia and Moravia in 1891, Dvořák then arranged it for cello and piano. This version was so successful that he then arranged it once more, this time in the version you will hear today, for cello and orchestra. If you're familiar with Dvořák's symphony *From the New World*, or his cello concerto, you'll know that he had an extraordinary gift for melody and the gently syncopating theme which dominates *Silent Woods* is one of his most memorable. As a musical picture of the Bohemian forest he loved so much, it is sublime.

By the time Dvořák wrote the jaunty *Humoresque*, probably his most famous piece, he was back home for a summer break from his job in the 'new world', where he taught at the National Conservatory of Music in New York. Originally for solo piano, the *Humoresque* has been arranged for almost every instrument imaginable (including banjo, tuba and even the electronic **theremin**!). If you're really lucky, you're related to someone who's learning it, which means you get to hear it played quite a lot...

LISTENING GUIDE

Heather Shannon

Ricochet from a Distance

Heather Shannon is best known for her work as one quarter of independent rock band, *The Jezabels*. As such she's spent most the past decade writing and recording award-winning albums and performing everywhere from the Sydney Opera House and London's O2 Arena to festivals like Lollapalooza (Chicago) and Glastonbury (UK).

In recent years Shannon, a classically-trained pianist, has begun branching out. She has scored two feature films, taken part in an Artist Residency in Iceland, and had her chamber piece *Study in Morbid Fragments* performed by Queensland Symphony Orchestra musicians. In 2019, the ACO Collective premiered *Ricochet from a Distance*, a gentle, haunting, sometimes whimsical piece which plays with the idea of – in Shannon's words – 'the original idea and then the reverberated sound'.

Igor Stravinsky (1882–1971)

Greeting Prelude

Is this the theme for a TV news program or an advanced harmonisation of 'happy birthday'? You might be wondering this as you hear Stravinsky's blink-and-you'll-miss-it musical joke from 1955 – which, in fact, he did compose as an 80th birthday present for his old friend conductor Pierre Monteux. The original 'happy birthday' tune is pretty easy to spot at times, but at others... well, let's just say that singing along to it might be a bit tricky!



Béla Bartók (1881–1945)

Hungarian Sketches

- I. Este a székeleyknél (An Evening at the Village)
- II. Medvetánc (Bear Dance)
- III. Melódia (Air)
- IV. Kicsit ázottan (A Bit Tipsy)
- V. Örögi kanásztánc (Dance of the Urog Swineherds)

Like his contemporary Percy Grainger, Bartók was an avid collector of folk songs, in the field and from published collections. These folk tunes from his native Hungary and its neighbouring countries, inspired his own music sometimes subtly and sometimes as in these *Hungarian Sketches*, very directly.

He created this suite in 1931, but it was not new. It comprises orchestral versions of five piano pieces he wrote more than two decades earlier, around the time his deep engagement with the folk idiom began. These little gems vary in mood from the poignant *An Evening in the Village* to the erratic *Slightly Tipsy*. Each of the Hungarian Sketches is so authentically folk-like it's hard to tell which of them is 'real' and which are Bartók's inventions, but the final *Swineherd's Dance* is apparently the genuine article.

Aaron Copland (1900–1990)

'Simple gifts' from *Appalachian Spring*

Speaking of music inspired by folk song, here is a shining example of folk-inflected melody making a deep impact on an original piece of music – Aaron Copland's *Appalachian Spring*. Written for Martha Graham's dance company during WWII, Copland's score was the basis for a ballet set in the early 19th century in the Appalachian Mountains, near the USA's eastern seaboard. The story revolves around a wedding – near the end of the piece (in the section marked *Calm and flowing*) a scene of daily activity for the bride and her farmer-husband is set to variations on *The Gift to be Simple*, a Shaker hymn-tune of 1848. *Appalachian Spring* brought the tune to the world's attention; as *Simple Gifts*, it has been part of our musical DNA ever since.

LISTENING GUIDE

Claude Debussy (1862-1918)

Excerpts from *La boîte à joujoux* (*The Toybox*)

Tableau 3: *La bergerie à vendre* (*The Sheepfold for Sale*)

Tableau 4: *Après fortune faite*

Epilogue

Debussy's delightful, gentle ballet score was a joyful task for the composer, for he was always captivated by the world of childhood imagination.

The scenario, by the artist and writer André Hellé, concerns a tin soldier who falls in love with a dancing doll, but she has given her heart to a clown. In the excerpt you hear today the clown has deserted the doll and injured the soldier in a fight; the doll and the soldier sit sadly outside a sheepfold. A shepherd appears with his sheep, and the doll buys two. (The solo oboe represents the shepherd's piping). Then a goose-girl appears, and the Doll buys two geese. At the end of this scene we fast-forward twenty years and see how happily everything has turned out for our diminutive lovers, before returning to the toybox as its lid pops open – which is how the whole story began.

Johannes Brahms (1833-1897)

Academic Festival Overture, Op. 80

If you can imagine someone creating a sophisticated overture based on *The Pub With No Beer*, *I Like to Have a Beer with Duncan* and *There's a Tear In My Beer*, you're close to the feat Brahms achieved in this joyous potpourri of drinking songs.

Although never formally enrolled at university, as a young man Brahms hung around with the students in the university town of Göttingen, downed many a stein with them and joined them in their carousing.

Many years later Brahms was awarded an Honorary Doctorate at the University of Breslau, the worthies of which cajoled him into writing this work as an expression of gratitude. Brahms had the last laugh though, as the only thing 'academic' about the *Academic Festival Overture* is its formal structure. The final minutes, devoted to the medieval student song *Gaudeamus igitur*, are so rousing you might be tempted to sing along yourself.

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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 led seasons of *Le nozze di Figaro* in Brisbane, *La clemenza di Tito* in Canberra and conducted the Xi'an, Sydney, Melbourne, Queensland and Adelaide Symphony Orchestras.



Hyung Suk Bae

Cello

Hyung Suk Bae is Associate Principal Cellist at Queensland Symphony Orchestra and has established himself as one of the leading cellists of his generation.

He studied at The Juilliard School with Joel Krosnick (former cellist of Juilliard String Quartet), with a full scholarship for the Bachelor of Music and Master of Music degrees. He has also studied with Georg Pedersen at Sydney Conservatorium.

An acclaimed soloist, chamber musician, educator, orchestral musician and artist, Hyung Suk Bae's performances have taken him all over United States of America, South Korea, Japan, New Zealand and Australia, including Carnegie Hall, Lincoln Center, Harris Theater in Chicago and Sydney Opera House. His recent highlight includes performing with Pinchas Zukerman, Charmian Gadd, Australian Piano Quartet and Australia/New Zealand tour with pianist Maxwell Foster. Hyung Suk Bae has been praised for his performance style that extends 'beyond technical excellence and into the realms of artistry' (Gisborne Herald).

Hyung Suk Bae has been invited to play as a guest Associate Principal Cellist at Sydney Symphony Orchestra, Opera Australia Orchestra, Philadelphia Orchestra and many other major orchestras where he had a privilege to work under legendary conductors including Alan Gilbert, Itzhak Perlman, Yannick Nezet-Seguin, Fabio Luisi, John Adams, James DePreist, Vladimir Jurowski.

Hyung Suk Bae performs on a Giovanni Grancino cello, c. 1700 and Honore Derazey cello, c. 1833.

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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.

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Expand QSO's reach throughout greater Queensland.

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

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For more information on how you can support QSO please contact the Development Team – P: 07 3833 5017
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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

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.



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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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