



Dance Around the **World**

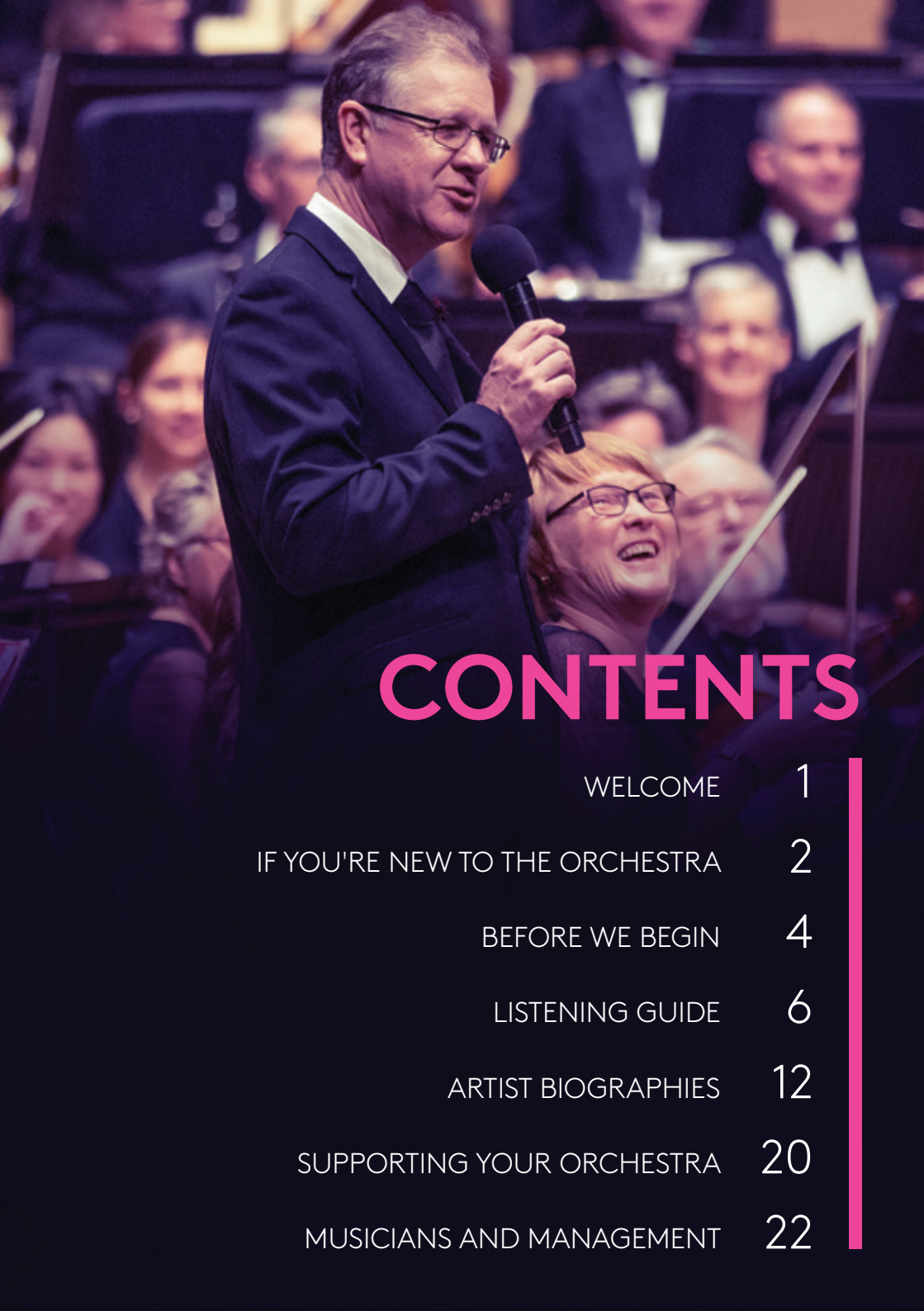


QUEENSLAND SYMPHONY
ORCHESTRA

75 YEARS

27 FEB 2022

CONCERT HALL, QPAC



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WELCOME

Welcome! I can't tell you how excited I am to be returning once again across the border from the deep South to be reunited with my good friends at Queensland Symphony Orchestra. Dance is our theme and, on the podium, we have the Italian dance moves of my good friend Umberto Clerici as well as the amazing Natsuko Yoshimoto pirouetting on her violin in the music of Bartók. I know that you will enjoy the rhythms of the music that we've chosen, and I'm sure you'll be tapping your toes and humming all the way home!

I think it was Joni Mitchell who sang, "don't it always seem to go that you don't know what you got till it's gone", and apart from the bad grammar, I completely agree. I have missed the orchestra, missed you the audience, missed the whole experience of these concerts which have been a big part of my life for over 17 years. So, here's to a celebratory year of fine orchestral playing, inspiring conductors, the odd costume and the fun that is Music on Sundays.

Guy Noble

Host

IN THIS CONCERT

Conductor Umberto Clerici
Soloist Natsuko Yoshimoto, violin
Host Guy Noble

PROGRAM

GOUNOD	'Antique Dance' from <i>Faust</i>	2'
OFFENBACH	Can-can from Overture to <i>Orpheus in the Underworld</i>	2'
FALLA	Dance of the Miller's Wife (Fandango), from <i>Three-Cornered Hat</i>	6'
J. STRAUSS JR.	<i>Voices of Spring</i> , Op.410	6'
MOZART	<i>German Dances</i> , K.571, No.6	2'
BRAHMS	<i>Hungarian Dances</i> Nos. 3, 5, 10	7'
BARTÓK	Rhapsody No. 2 for Violin and Orchestra	6'
SMETANA	Polka from <i>Three Dances from The Bartered Bride</i>	5'
TCHAIKOVSKY	'Valse' from Suite from <i>Swan Lake</i> , Op.20a	7'
SDRAULIG	<i>Vortex</i>	3'
GRIEG	<i>Norwegian Dances</i> , Op.35, mvt. 1	5'
SIBELIUS	'Valse triste' from <i>Kuolema (Death)</i> , Op.44, No.1	6'
COPLAND	'Hoe Down' from <i>Rodeo</i>	3'
ABREU	<i>Tico-tico no fubá</i>	4'

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

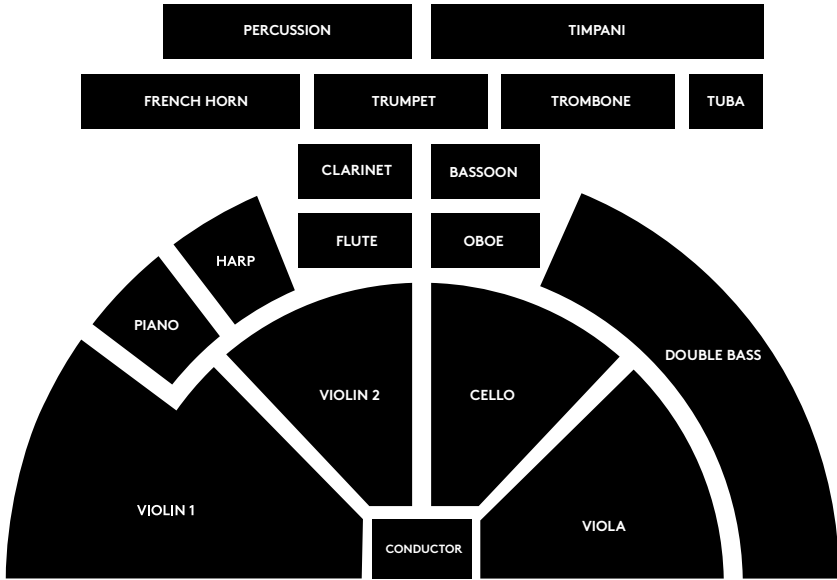
We acknowledge the cultural diversity of Elders, both past and recent, and the significant contributions that Aboriginal peoples and Torres Strait Islander peoples continue to make to Queensland and Australia.

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.

QSO Favourites is presented in association with QPAC.

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

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



Find out who's on stage today,
scan the QR code below.



BEFORE WE BEGIN

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

Terpsichorean

relating to dancing.

Operetta

a form of opera that is light and humorous in theme. It usually includes dialogue, songs and dances.

Syncopation

a variety of rhythms played together to make a piece of music off-beat or displaced. The displaced beats or accents are used so that the strong beats are weak and vice versa.





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LISTENING GUIDE

Charles Gounod (1818–1893)

Ballet Music from *Faust*

3. Antique Dance

Jacques Offenbach (1819–1880)

Overture to *Orpheus in the Underworld*

Can-can

Manuel de Falla (1876–1946)

Suite No.1 from *The Three-Cornered Hat*

Dance of the Miller's Wife (Fandango)

The first pirouette on this **terpsichorean** journey takes you to France, with two contrasting excerpts from legendary stage works. In the 19th century, grand opera in Paris was nothing without dancing (mainly so that the ballerinas could be ogled by their wealthy boyfriends); in Act V of Gounod's *Faust*, Mephistopheles magics up a ballet which introduces our hero to some of history's legendary queens.

More antique frolics follow as the gods and goddesses of Greek mythology dance the most infernal can-can of them all. Was it dignified? No, which is why Parisians flocked to see Offenbach's operetta in the 1850s.

Then it's over the border to Spain, and to the most Spanish of Spanish dances, the fandango, for the *Dance of the Miller's Wife* from Falla's comic ballet, in which said wife is wooed (relentlessly) by the town's magistrate. By the way, listen out for the spicy clash of time signatures in this music – 3/4 and 6/8, to be precise – which is intrinsic to the Fandango tradition.

Johann Strauss Jr. (1825–1899)

Voices of Spring, Op. 410

How could a concert celebrating dance NOT include a Strauss waltz? What's more, this one can be sung. He composed *Voices of Spring* to words by Richard Genée, the co-librettist of his hit operetta *Die Fledermaus*. The lyrics include the lines: 'Spring in all her splendour awakes, Ah! All pain may be at an end, all suffering flown away.' But, whether because of or despite this text, *Voices of Spring* was not a hit at first. It was a subsequent concert tour under Strauss' direction, and the publication of an arrangement for solo piano that saw it become one of the composer's most popular waltzes – which it remains to this day, in any season.

Wolfgang Amadeus Mozart (1756–1791)

German Dances, K. 571

No. 6 in D major

Mozart, by all accounts, was an excellent dancer, and wrote dozens of pieces designed for dancing. In fact, he composed his first dances when he was five! The *German Dance* you hear today comes from 1789. It's part of a set he composed for Vienna's ball season that year, and shares with other Mozart works (including his opera *The Abduction from the Seraglio*) a fascination with the world of Turkish music. You'll be surprised at how percussive it is!

Johannes Brahms (1833–1897)

Hungarian Dances

No.3 in F major

No.5 in G minor (arr. Schmeling)

No.10 in F major

Brahms may not have 'cut a rug' with Mozart's panache, but he fell in love with Hungarian song and dance in his early twenties while he was performance partner to the violinist Eduard Reményi. Thanks to Reményi, Brahms learned to play piano *alla zingarese* (like a Romany), with the hesitations and sinuous phrasing the music required. It's in his 21 *Hungarian Dances* that you hear the most enduring manifestation of his life-long love of the Hungarian folk spirit. Originally published for two people to play at one piano, Brahms only orchestrated a few of the Dances himself, including the third and the tenth (but not the most famous of them, the fifth). Sitting still during this music is a challenge, but I know you can do it.

Béla Bartók (1881–1945)

Rhapsody No.2 for Violin and Orchestra

2. Friss

While the German Brahms came to love Hungarian folk tunes as an adult, Bartók knew them from birth. Born near the borders of modern-day Hungary, Yugoslavia and Romania, he began collecting the folk music of his native lands in his early twenties, travelling with his friend and fellow composer Zoltán Kodály, along with a recording gramophone which allowed them to capture the music as sung by people to whom it had been passed down from generation to generation. This fieldwork had a profound influence on Bartók's own music, as you'll hear in this excerpt from his second violin rhapsody. The main melodies in this *Friss* (a fast, traditional Hungarian dance) are from Romania and what is now the Ukrainian part of the Carpathian Mountains.

LISTENING GUIDE

Bedřich Smetana (1824–1884)

Three Dances from *The Bartered Bride*

Polka

Your dance around the world now involves a few spirited high kicks to get you to another part of Eastern Europe for an excerpt from the piece which, for many decades, was the quintessential Czech national opera. *The Bartered Bride* premiered in 1866 and by the 1920s had been performed one thousand times in Prague alone. It's a village story of young lovers, their parents and a marriage broker. The romantic complications end happily, helped by a lot of dancing. The village folk dance this jaunty polka at the end of Act 1.

Peter Ilyich Tchaikovsky (1840–1893)

Suite from *Swan Lake*, Op.20a

2. Valse

In the 20th century, ballet gave the world plenty of musical miracles, including Stravinsky's *The Rite of Spring*, Prokofiev's *Romeo and Juliet* and Copland's *Appalachian Spring*. But in Tchaikovsky's day major composers felt that ballet – frivolous, purely decorative – was too inconsequential to be bothered with. Along with his French contemporary Delibes, Tchaikovsky was the first to write ballet music of real emotional ambition. *Swan Lake's* tragic love story drew from him music which continues to enchant audiences to this day. This much-loved Waltz comes near the start of Act 1, at the Prince's birthday celebrations.

Harry Sdraulig (born 1992)

Vortex

Melbourne-born and now living in Sydney, Sdraulig has written a number of orchestral works, of which this whirling showpiece has become one of his most frequently played, by the likes of the Tasmanian Symphony Orchestra and the Melbourne Youth Orchestra. It's a double macchiato in music! In fact, Sdraulig says, it "maintains an unrelenting pace and energy across its brief span, beginning with bubbling activity before descending into a veritable whirlpool. In the final bars, the full power of the orchestra caves into the vortex."

Edvard Grieg (1843–1907) (orch. Sitt)

Norwegian Dances, Op.35

1. Allegro Marcato

Jean Sibelius (1865–1957)

Valse triste from *Kuolema (Death)*, Op.44, No.1

You're dancing in the deep north here, though the two pieces could not be more different from one another despite their geography.

Grieg, like so many composers you've heard from today, was enthralled by the folk music of his native land. He devoted much of his life to the creation of a national Norwegian musical style based on its folk traditions, and the four Norwegian Dances are textbook examples of his ambition. The first of them is based on the melody *Sinclair's March*, which was first notated in Norway's mountainous north. The lovely middle section is a lilting contrast to the boisterous tune which opens and closes the piece.

In 1903 Sibelius, Finland's most celebrated composer, wrote incidental music for *Kuolema (Death)*, a play by his brother-in-law Arvid Järnfeldt. In the first scene the hero Paavali is at the bedside of his dying mother. She tells him of a dream in which she has gone to a ball. Then, as Paavali falls asleep during his vigil, death comes to his mother; she mistakes death for her late husband, and dances with him. When Paavali awakens, his mother is dead.

Sibelius subsequently published the music which accompanies this scene as *Valse triste*. This haunting, hugely popular piece has long outlived the play for which it was created.

Aaron Copland (1900–1990)

Hoe Down, from *Rodeo*

You're off to the Americas for your foot-tapping finale, firstly to the Wild West as imagined by Aaron Copland in his score for the 1942 ballet *Rodeo*. The *Hoe Down* from this story of cowgirls and cowboys is largely based on the square dance tune *Bonyparte*. Swing your partners!

Zequinha de Abreu (1880–1935) (arr./orch. Colnot)

Tico-tico no fubá

How many songs can you think of that have been performed by Daniel Barenboim *and* Carmen Miranda (not at the same time, though...)? Abreu, a Portuguese émigré to Brazil, wrote *Tico-Tico no fubá* in 1917, but it hit the Billboard charts in the mid-1940s with recordings by the Andrews Sisters and organist Ethel Smith. And what does the title mean? 'Fubá' is a type of maize flower and 'tico-tico' is a sparrow, so this is essentially a warning (and a highly **syncopated** one) that the sparrow's in the cornmeal.

ARTIST BIOGRAPHIES



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.



ARTIST BIOGRAPHIES



Natsuko Yoshimoto

Violin

Natsuko Yoshimoto joined Queensland Symphony Orchestra as Concertmaster in 2021, after serving as Concertmaster at Adelaide Symphony Orchestra for 12 years.

Born in Japan, Natsuko Yoshimoto began playing the violin at the age of three. She studied at the Yehudi Menuhin School and Royal Northern College of Music in England and the Curtis Institute of Music in Philadelphia. She received direct guidance and teaching under Lord Menuhin and Wen Zhou Li.

She has won many awards and prizes in international competitions including the Gold Medal in both the prestigious 1994 Shell/London Symphony Orchestra Competition and the Orchestra Ensemble Kanazawa Award and the Iwaki Award for outstanding achievement as a Japanese artist.

In great demand as a soloist, she has appeared with many world renowned orchestras including the London Symphony Orchestra, Philharmonia (London), Halle Orchestra, Odense Symphony (Denmark), Tokyo Symphony Orchestra, Tokyo Philharmonic, Orchestra Ensemble Kanazawa, Hong Kong Sinfonietta, Melbourne Symphony and Adelaide Symphony Orchestras.

Natsuko is also a member of highly acclaimed chamber group, Ensemble Q. She has been the leader of both the Australian String Quartet and the Grainger Quartet as well as the Concertmaster of the Adelaide Symphony Orchestra. Natsuko frequently guests as a Concertmaster with many major orchestras in Australia and Asia and continues to perform chamber music as a guest artist with various groups and musicians in many of the festivals.

Natsuko is also a passionate teacher and is a staff member at the Conservatorium of Music in Queensland teaching violin and chamber music.

She has given many world premieres of works by Australia's most prominent composers and has recorded for Virgin Classics, ABC Classics, Melba Records and Tall Poppies.

Natsuko plays on a Giovanni Battista Guadagnini generously on loan from UKARIA Trust.



Guy Noble

Host

Guy Noble has conducted the Sydney, Melbourne, Adelaide, Western Australian, Tasmanian, Queensland and Canberra symphony orchestras, the Auckland Philharmonia, and the Hong Kong Symphony and Malaysian Philharmonic orchestras. He was the host and accompanist each year for *Great Opera Hits* (Opera Australia) at the Sydney Opera House, conducted Opera Queensland's 2014 production of *La Boheme*, and is conductor and host for the Adelaide Symphony Orchestra's *Classics Unwrapped* series at the Adelaide Town Hall. In 1991 he was a network announcer on BBC Radio 3, host of Breakfast on ABC Classic from 1999 to 2001 and a presenter on ABC TV's *Dimensions in Time* series. He appeared four times on ABC TV's *Spicks and Specks* which still airs at odd hours of the day or night.

Guy has worked with a wide variety of international performers including Harry Connick Jr, Ben Folds, The Beach Boys, The Pointer Sisters, Dianne Reeves, Glenn Frey, Randy Newman, Clive James, Conchita, The Two Cellos, Alfie Boe and Olivia Newton John. He has hosted a raffle raffle with Princess Margaret in London, cooked pasta live on stage with Maggie Beer and Simon Bryant and the Adelaide Symphony Orchestra and sang the Ghostbusters theme live with The Whitlams and the QSO.

Guy loves working with the QSO and is pleased to be return in 2022, bringing his individual take on music to Queensland audiences.

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Studio Sessions 1

SUN 13 MAR 3PM

QSO Studio, ABC Building

Get up close and personal with the music-making in our first Studio Session for the year. Delight in an afternoon of brass and woodwind virtuosity, featuring music by Bartók, Tilson Thomas, Brisbane composer Callum Kennedy, and more.



Four Seasons

FRI 18 MAR 11.30AM

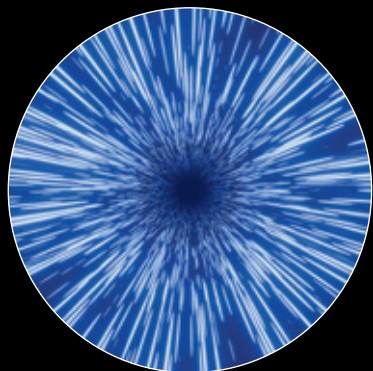
SAT 19 MAR 1.30PM & 7.30PM

Concert Hall, QPAC

Director & Soloist Natsuko Yoshimoto, violin

Vivaldi *The Four Seasons*

Piazzolla *The Four Seasons of Buenos Aires*
(arr. Desyatnikov)



Cinematic

FRI 29 APR 7.30PM

SAT 30 APR 1.30PM, 7.30PM

Concert Hall, QPAC

Conductor & Host Nicholas Buc

Our flagship concert for lovers of movie soundtracks is back and this year we're celebrating the 90th birthday of the master of movie music: John Williams. Enjoy favourites from *Indiana Jones*, *Star Wars*, *Harry Potter*, *Schindler's List* and much more.

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