



# Heroes and Revolutionaries



QUEENSLAND SYMPHONY  
ORCHESTRA

75 YEARS

15 MAY 2022

CONCERT HALL, QPAC



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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.

## WELCOME

Hello, and a very warm welcome to our concert, today, **Heroes and Revolutionaries!**

After the devastation of the recent floods, this will be our first Music on Sundays concert for 2022. We're so glad to be back in the wonderful QPAC Concert Hall performing for you all. I'm delighted to welcome our guest conductor Jonathan Stockhammer, who is in Brisbane to work with QSO for the first time. And of course, where would we be without our favourite musical commentator, Guy Noble? It's been a while between visits, and I for one, can't wait to enjoy his witty repartee!

Today's program is full of vibrancy and colour and will take you on a great musical journey where you will meet famous, classical heroes such as *Robin Hood*, *William Tell* and *The Magnificent Seven*, and revolutionaries like Beethoven, Berlioz and Shostakovich.

You will also encounter the pioneering Cecile Chaminade, who was the first female composer to win the Legion de l'honneur. I'm very excited to be performing her Concertino for Flute and Orchestra. It is a work I learnt as a student but have never, until today, performed professionally! This piece definitely has its challenges, and shows the flute off in all its glory with beautiful, soaring melodies, fiendish virtuosity, some intimate moments and a final sparkling flourish!

Thank you all once again for your loyal and generous support. You, our audience, inspire us to perform and share the music we love so much.

### Alison Mitchell

Section Principal Flute

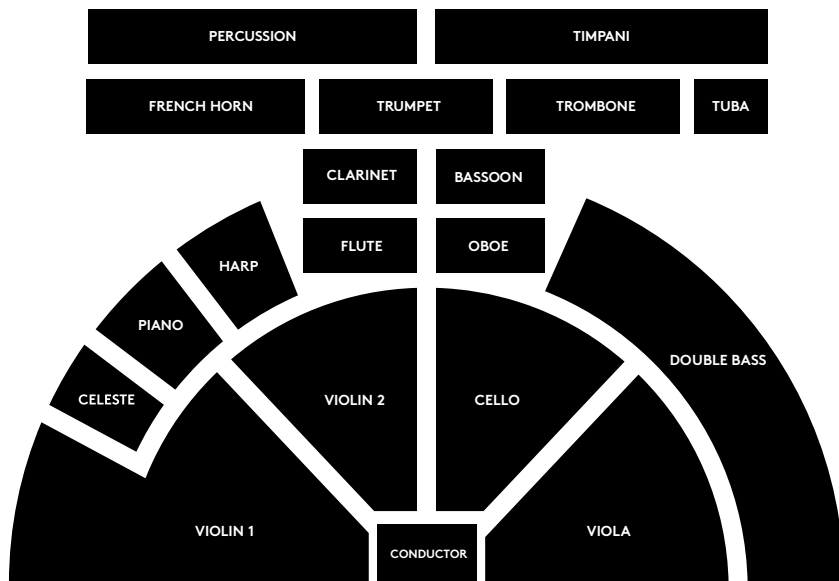
## IN THIS CONCERT

<b>Conductor</b>	Jonathan Stockhammer
<b>Soloist</b>	Alison Mitchell, flute
<b>Host</b>	Guy Noble

## PROGRAM

<b>TOWER</b>	<i>Fanfare for the Uncommon Woman No.1</i>	3'
<b>BEETHOVEN</b>	<i>Symphony No. 3 in E flat, Op.55, Eroica, mvt 1</i>	12'
<b>CHAMINADE</b>	<i>Concertino in D major for Flute &amp; Orchestra, Op.107</i>	8'
<b>ROSSINI</b>	<i>Overture to William Tell</i>	12'
<b>KORNGOLD</b>	<i>The Adventures of Robin Hood Symphonic Suite, mvt 2</i>	4'
<b>HYDE</b>	<i>Heroic Elegy</i>	9'
<b>BERNSTEIN</b>	<i>Symphonic Suite from The Magnificent Seven</i>	5'
<b>BERLIOZ</b>	<i>Symphonie fantastique (Fantastic Symphony) Op.14, mvt 4</i>	5'
<b>SHOSTAKOVICH</b>	<i>Festive Overture, Op.96</i>	7'

## 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





## LISTENING GUIDE

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### Joan Tower (1938 – )

#### *Fanfare for the Uncommon Woman No.1*

American composer Joan Tower found her first success as a pianist. She came to orchestral composition relatively late, and this Fanfare, from 1986, was one of her breakout pieces.

Just as Aaron Copland claimed that the popularity of his *Fanfare for the Common Man* could be attributed to its name, Tower gave the same reason for the success of this work: 'it's the title that's making that piece go'. In fact, Tower has now written five further fanfares dedicated to 'women who take risks and who are adventurous'.

*Fanfare for the Uncommon Woman No. 1* is a response – almost a reply – to Copland's famous Fanfare. The instrumentation – four horns, three trumpets, three trombones, tuba, timpani, and two percussionists – is identical, and while Tower's voice is more mercurial than Copland's, it shares with the older work a concentrated power, and an exhilarating optimism.

### Ludwig van Beethoven (1770–1827)

#### Symphony No. 3 in E flat, Op.55, *Eroica*

##### 1. Allegro con brio

On learning that Napoleon had crowned himself Emperor of France, Beethoven angrily, and famously, crossed out his planned title page dedication of the *Eroica* (*Heroic*) Symphony to the French ruler: in Beethoven's eyes the revolutionary had become a tyrant. But this symphony has earned its place in history for other reasons – its heroic, revolutionary innovations.

The *Eroica* is far longer than any symphony composed up to that time and sees Beethoven expanding and strengthening the structural underpinnings which hold a symphony aloft. His ability to construct a musical argument on such a grand scale changed the world of the symphony forever.

You hear this most vividly in the opening movement, and epic in its own right, from the two emphatic chords which propel you on this incredible journey, to the music's many adventures into remote keys, and the wild mood swings, which veer from gentleness to grandeur and – in the epic coda – a shining, confident heroism.

### Cécile Chaminade (1857–1944)

#### Concertino in D major for Flute & Orchestra, Op. 107

The roll call of composing women from the Romantic era is becoming longer each year, as scholars, performers, and audiences discover how much wonderful music has been unplayed for so long. In recent decades, works by Louise Farrenc, Dora Pejačević, Teresa Carreño, and many others have emerged into the light after long neglect.

Chaminade has always had the keyboard miniature *Autumn* as her calling card. But that perennial piano favourite represents just a small part of a vast catalogue of music, which includes a ballet, an opera, and dozens of songs and piano pieces.

Allegedly she wrote this Concertino with a flute-playing lover in mind; he'd jilted her to marry someone else, and in response, Chaminade made this piece so virtuosic that it was beyond his capabilities! Despite its technical challenges, the overall effect is of charm and lyrical beauty.

Commissioned by the Paris Conservatoire in 1902 for examination purposes, the Concertino is still used as a 'test' for flautists in many training institutions.

### Gioacchino Rossini (1792–1868)

#### Overture to *William Tell*

Is this the most famous portrait of a rebel in all music? It feels like a miniature symphony, but in fact, it's the overture to a long, complex operatic epic about the fight of the Swiss for liberation from Austrian oppression in the 13th century. The crossbow marksman William Tell is ordered to shoot an apple placed on his son's head. Eventually, the despotic bailiff Gessler, who gave the order, is killed by Tell's weapon.

The overture is powerfully atmospheric, evoking the story's heroic atmosphere and spectacular setting. You hear Rossini's gift for musical picture-painting right from the opening, as five solo cellos evoke a sunrise in the alps; then, after one of the gustiest storms in music history, the clouds part, and the oboe's deeper-toned sibling, the cor anglais, plays the *Ranz des vaches*, an alphorn melody used to call herds back for milking. Finally, a call to arms announces a march for which the word 'rousing' is inadequate. There is no shame in thinking about TV's *The Lone Ranger* at this point.

## LISTENING GUIDE

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### Erich Wolfgang Korngold (1897–1957)

#### *The Adventures of Robin Hood* Symphonic Suite

##### 2. Robin Hood and his merry men

Robin Hood may have robbed from the rich to give to the poor, but Korngold gave generations of movie-goers some of the greatest musical riches in cinema history. In no way was this achievement the fulfilment of a lifelong ambition, though. He began his musical life in Vienna as one of the supreme composing prodigies in music history. Europe's leading musicians showcased Korngold's orchestral and chamber works while he was in his teens, and he was only 24 when his opera *Die tote Stadt* (*The Dead City*) became an international success.

The Nazis drove him out of Europe and into the arms of Warner Bros., where he created landmark scores for 14 films, including such Errol Flynn swashbucklers as *Captain Blood* and *The Sea Hawk*. His bright, colourful score for the Flynn version of *The Adventures of Robin Hood* (1938) won him an Academy Award and is perhaps the merriest and most enduring musical picture there is of England's legendary outlaw.

### Miriam Hyde (1913–2005)

#### *Heroic Elegy*

One of Australia's pioneering composing women, Miriam Hyde was a student at London's Royal College of Music – fresh from her hometown of Adelaide – when she heard the news that Sir Reginald Buckland, one of her great friends and supporters, had died.

Overcome with grief, she wrote the opening bars of *Heroic Elegy* virtually on the spot. This dramatic beginning opens out onto a work dominated by a dialogue between a high-lying theme and a lower, more sustained one – as if heaven and earth are in mournful conversation. The brass-laden moments are a nod to Sir Reginald's career as a Major-General in WWI (hence the 'Heroic').

Not long after this work was premiered, some eight years after she wrote it, Hyde helped establish the Australian Composers' Guild, so that Australian composition would not have to fight so hard to be heard.

### Elmer Bernstein (1922–2004)

#### Symphonic Suite from *The Magnificent Seven*

Bernstein was a major screen composer for 50 years, creating memorable musical responses to a vast array of screen stories, from epics such as *The Ten Commandments* (1956) and *Hawaii* (1966) to dramas like *To Kill a Mockingbird* (1962) and *Far from Heaven* (2002 – his final score).

Nothing demonstrates Bernstein's versatility more profoundly than the contrast between the delicacy and pathos of his *Mockingbird* score and the leathery swagger of his music for *The Magnificent Seven* (1960). This re-make of Akira Kurosawa's *Seven Samurai* (1954) moves the action from feudal Japan to the Old West, where seven gunfighters battle to save a Mexican village from marauding bandits – which they could not have done without Bernstein's musical assistance.

### Hector Berlioz (1803–1869)

#### *Symphonie fantastique*, Op. 14

##### 4. March to the Scaffold

Everything about Berlioz's symphony was revolutionary: its wild autobiographical 'plot' about a drug-induced dream; the boldness of its harmony, orchestration, and structure; and its belief that a work without voices could be a kind of instrumental drama. 'At one blow,' scholar Malcolm MacDonald said of the premiere in 1830, 'music was revealed as the romantic art.'

Berlioz had fallen madly in love with the Irish actor Harriet Smithson, who spurned his advances (although they would later marry, disastrously). After setting the scene in the opening movement by depicting 'the volcanic love she suddenly inspired in him,' Berlioz then imagines his beloved at a ball and in the fields before launching into the most extreme music heard in a concert hall up to that time: the artist dreams that he has killed his beloved and is then condemned to death and led to his execution.

The macabre spectacle is all there in the music: the sinister opening for two sets of timpani and horns, the bassoon marking the procession's grim progress, the relentless rhythm, the clarinet's 'shout' of the beloved's theme before the blade falls, and the final bloodthirsty cry of the crowd from snare drum and brass.

## LISTENING GUIDE

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### Dmitri Shostakovich (1906–1975)

#### *Festive Overture, Op.96*

The story goes that the Bolshoi's conductor, Vassili Nebolsin, was stuck. It was late 1954, and he was days away from the commencement of rehearsals for a concert that would celebrate the 37th anniversary of the October revolution. Alas, he had nothing new and exciting with which to open the concert. Would his friend Shostakovich write something suitable that would be ready in 48 hours?

You can hear the answer in this Overture: a jubilant 'yes!' Resplendent brass fanfares kick off one of the most high-spirited works in Shostakovich's career. Solo clarinet gives out with a whirling tune, and although the strings try to set a more lyrical tone, they too get caught up in the frantic fun. And what an ending!

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## ARTIST BIOGRAPHIES



### Jonathan Stockhammer Conductor

In just a few years, Jonathan Stockhammer has made a name for himself in the worlds of opera, symphonic repertoire, and contemporary music. As a superb communicator, he has a great talent not only for presenting concerts but also for working on an equal footing with a variety of performers – whether they are young musicians and rappers or stars such as Imogen Heap or the Pet Shop Boys.

Opera is central to his work. The operas he has conducted, including Zemlinsky's ›Eine florentinische Tragödie‹, Sciarrino's ›Luci mie traditrici‹ and ›Monkey: Journey to the West‹ by Damon Albarn, identify him as a conductor who welcomes and masters the difficulties presented by complex scores and special, interdisciplinary productions.

Aside from conducting classical and romantic masterpieces and contemporary classical works, he enjoys delving into music that blurs the boundaries between classical music, rock, pop, and hip-hop. His CD ›Greggery Peccary & Other Persuasions‹ with Ensemble Modern (RCA, 2003), featuring works by Frank Zappa, won an Echo Klassik Award. His live recording of ›The New Crystal Silence‹ with Chick Corea, Gary Burton and the Sydney Symphony Orchestra won a Grammy in 2009.

Highlights of the 2021/22 season include his debuts with the Seoul Philharmonic Orchestra, the Polish National Radio Symphony Orchestra Katowice and the Queensland Symphony Orchestra as well as return visits to the Deutsches Symphonie-Orchester Berlin (DSO), the Dresdner Philharmonie, the Munich Chamber Orchestra, the Filharmonia Szczecin, the Sinfonieorchester Basel and the Orchestre de l'opéra national de Lorraine. He has premiered a new oratorio by Thomas Kessler and conducted performances at the Musikfest Bern, the ZeitRäume Basel and at Wien Modern. As part of the „CONNECT – The Audience as artist“ project, he performed ›Night Shift‹ by Cathy Milliken with Ensemble Modern, London Sinfonietta, Asko/Schönberg and the Remix Ensemble Casa da Música.



### Alison Mitchell Flute

Hailing originally from Melbourne, Alison Mitchell is delighted to have returned to Australia as Section Principal Flute with the Queensland Symphony Orchestra. Since leaving, to continue her studies in Basle with the renowned Swiss Flautist, Peter Lukas Graf, she has maintained a very successful career having performed with many major orchestras both in Europe and Australia.

Until her recent appointment, Mitchell was Principal Flute with the Scottish Chamber Orchestra. She performed and recorded regularly with SCO chamber ensembles and as a concerto soloist. She has performed all the major flute concertos and her recording of Mozart's Flute Concerto in G major with the SCO on Linn records received glowing reviews.

Mitchell supports the commissioning of new works and has given the World Premiere performances of two wonderful concertos, one for flute, the other for flute and clarinet, written for her by Australian composer, Gordon Kerry.

She is honoured to be a founder member of the Australian World Orchestra having performed with them under Zubin Mehta and Sir Simon Rattle and she has also recorded and performed regularly with the, highly regarded, Australian Chamber Orchestra both internationally and throughout Australia. The ACO recording of Bach's Brandenburg Concerto No. 5 and the Triple Concerto for flute, violin and piano where Alison joined Angela Hewitt and Richard Tognetti was a Gramophone Editor's Choice.

Mitchell is passionate about chamber music, having performed with many varied ensembles both in Australia and abroad. This year she is very excited to be a featured performer at the Australian Festival of Chamber Music, to join the vibrant Ensemble Q, to perform in the QSO Studio Sessions and to premiere new commissions with the recently formed wind quintet 'Elements'.

Alison has always had a very keen interest in music education. She takes a very active role in the QSO education programme, teaches at the Queensland Conservatorium and is highly sought after to give masterclasses and specialist woodwind coaching. Whilst in Scotland, she was Lecturer in Flute at the Royal Conservatoire of Scotland and at the University of Edinburgh and worked closely with many youth music organisations. This year she takes on the role of Flute Faculty at the Australian National Academy of Music.

*"Alison Mitchell seemed to dance on air as she embodied the flute's different moods..."*

- SIMON THOMPSON, BACHTRACK

*"The subtle distinctiveness of Alison Mitchell's flute simply insinuated itself with suggestiveness and one was in another world."*

- PETER MCCALLUM, SMH



## ARTIST BIOGRAPHIES



### 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 air 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 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 return in 2022, bringing his individual take on music to Queensland audiences.

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FRI 20 MAY 11.30AM  
SAT 21 MAY 1.30PM & 7.30PM  
Concert Hall, QPAC

**Conductor** Jonathan Stockhammer  
**Soloists** Sara Macliver, soprano  
Fiona Campbell, mezzo soprano  
Andrew Goodwin, tenor  
Pelham Andrews, bass  
**Choir** Brisbane Chamber Choir



## Opera Gala

FRI 10 JUN 7.30PM  
SAT 11 JUN 1.30PM  
Concert Hall, QPAC

**Conductor** Dane Lam  
**Soloists** Natalie Aroyan, soprano  
Deborah Humble, mezzo soprano  
Diego Torre, tenor  
José Carbó, baritone  
**Choir** Brisbane Chorale



## Fantasy and Folklore

SUN 24 JUL 11.30AM  
Concert Hall, QPAC

**Conductor** Umberto Clerici  
**Host** Guy Noble

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