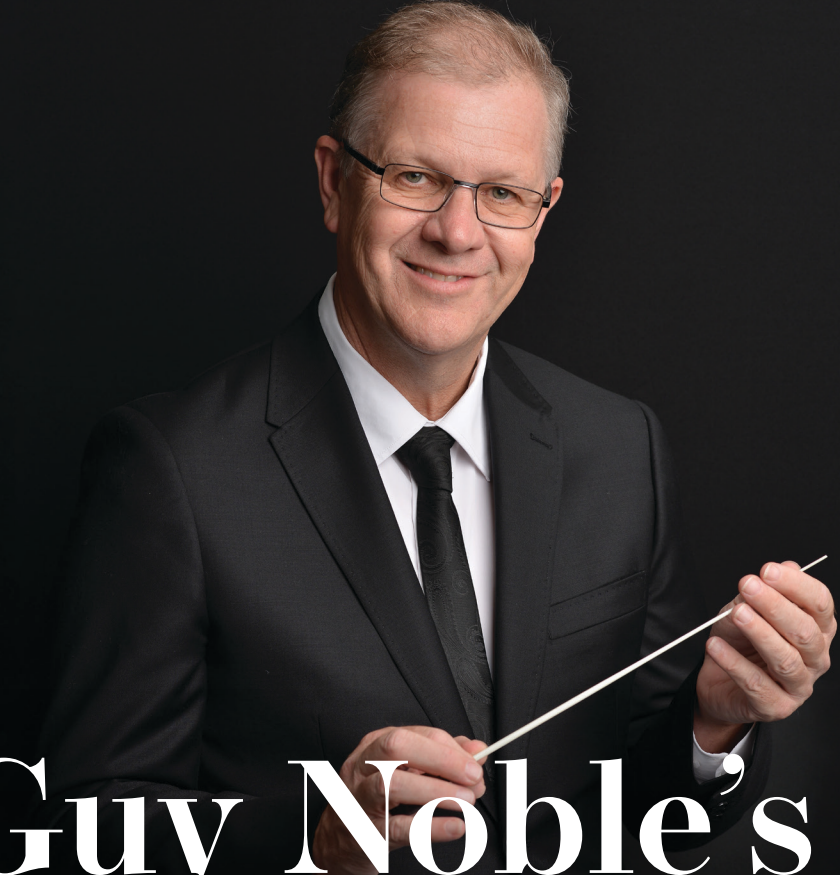


QUEENSLAND SYMPHONY ORCHESTRA AND BRISBANE FESTIVAL PRESENT



Guy Noble's
Great Tunes



QUEENSLAND SYMPHONY
ORCHESTRA

17 SEP 2023

CONCERT HALL, QPAC



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WELCOME

Welcome to the fifth and final Music on Sundays for 2023.

The orchestra kindly asked me to put together a few great tunes for your enjoyment and I hope that you'll be pleased with the selection. We have a trip to Spain, a plucky pig, two children lost in the forest, a swoop of swans and a thigh-slapping Romanian finale.

We will also be featuring another of QSO's fine players – bassoonist, Nicole Tait, who will play the Weber *Andante & Hungarian Rondo*. I've always loved the bassoon and its reedy warmth, and Nicole will be out front to show what this wonderful instrument can do when set loose from the wind section.

So, sit back and enjoy as the QSO presents another Sunday buffet of musical delight.

Guy Noble

Conductor and Host

IN THIS CONCERT

Conductor & Host	Guy Noble
Soloist	Nicole Tait

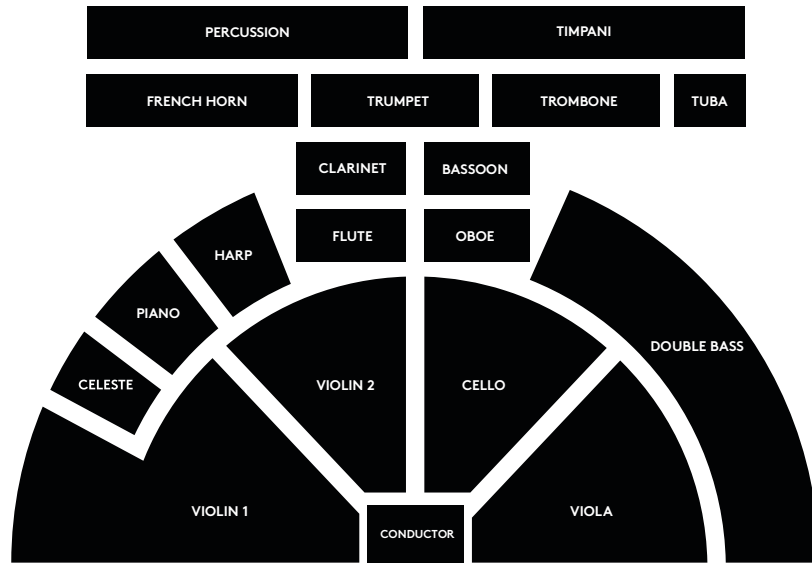
PROGRAM

HUMPERDINCK	Excerpt from <i>Hänsel und Gretel</i>	7'
WESTLAKE	Concert Suite from <i>Babe</i>	10'
WEBER	<i>Andante e Rondo Ungarese</i>	9'
CHABRIER	<i>España</i>	8'
SIBELIUS	Symphony No. 5 in E flat, mvt 3	8'
HORNER	<i>Field of Dreams</i> (End Credits)	4'
ENESCU	<i>Romanian Rhapsody in A</i>	11'

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.

Photos by Peter Wallis & Sarah Marshall.

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 and 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
- Organ

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, for the harp, plucked or strummed. Some instruments just make a sound; others play particular notes.

- 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.



FAREWELL TO GUY NOBLE

We are filled with profound gratitude as we express our sincere thanks to Guy for his years of dedicated service as Music On Sundays compère with QSO. Guy's boundless generosity has been a guiding light, infusing every performance with his unwavering commitment to both the orchestra and its cherished audience. His distinct blend of humor and engaging presence has captivated audiences, leaving an indelible mark on our collective experience. Notably, his enthusiastic involvement in imaginative social media projects, including the widely acclaimed 'Baby Shark' video, has underscored his willingness to spread joy far beyond the concert hall.

In addition to his charismatic stage persona, Guy possesses an extraordinary depth of musical knowledge that has elevated the audiences understanding of every composition performed. His passion for music resonates powerfully, infusing each note with vitality and forging connections with music enthusiasts of all generations. His unpredictable costumes, and his occasional politically motivated quip, always delivered with playful humor, have become endearing traits that set him apart and fostered a genuine rapport with us as musicians and our audiences.

We reflect on the countless memorable performances, the laughter he has ignited, and the musical insights he has generously shared and know that his legacy is poised to continue inspiring both the orchestra and its listeners for years to come. With the utmost appreciation, we acknowledge his exceptional dedication, unwavering passion, and the sheer delight he has brought to Queensland Symphony Orchestra and its entire community.

Best wishes from us all and thanks for making our Sunday mornings at work so bright Guy.

Brenda Sullivan

First Violin

Guy will be sorely missed by the musicians of QSO. Guy makes those of us on stage laugh nearly as much as the audience! We have learnt some bizarre and interesting facts only Guy would know and he brings energy and life to every rehearsal. He was fabulous to work with.

Kathryn Close

Cello

I am sure there would be a thousand ways to write our appreciation of Guy's contribution to QSO over the past 18 years. He has made us laugh, and cringe in the most entertaining ways. Guy will be missed by the audience and the orchestra alike.

Tim Corkeron

Timpani

What can we say about Guy Noble? After picking up the reigns from Colin Fox many years ago he instantly took the entertainment level of Music on Sundays to new heights. His fun, cheeky and occasionally irreverent behaviour has entertained us so well - both audience and orchestra. There was a quiet uproar in the early days because we couldn't hear some of his jokes, so extra foldback speakers were added just for the musos.

I remember Guy's early conducting - perhaps his first gig with us at the River Stage not long after he was awarded the inaugural Brian Stacey Conducting Award in 1998 - we were all baby faced back then.

Costumes have been the absolute highlight, starting probably with Darth Vader, and most recently the Alien and Flamingo. His Russell Crowe 'Gladiator' impersonation is one of Guy's most quotable phrases.

There have also been some magical, hilariously unexpected moments in conductor interviews. Many a brilliant and serious conductors didn't know what they were in for with Guy, but soon played along.

Thank you, Guy - you have brought so much to all of us, musicians and audience alike, making Orchestral music fun and cool for all the family, and we will be glad to still tune in on the wireless to hear your dulcet tones and witty commentary.

Jason Redman

Trombone



BEFORE WE BEGIN

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

Opera	Refers to both a genre of classical music and a dramatic work in multiple acts (sections) set to music for singers and instrumentalists.
Suite	A set of instrumental or orchestral works.
Romantics	Refers to a stylistic movement in Western Classical music associated with the period of the 19th century commonly referred to as the Romantic period.
Concertino	A small or short concert
Waltzes	A piece of music with a rhythm of three beats in each bar (boom-cha-cha).
Tempo	The speed at which music is played.
Time Signature	An indication of how many musical beats and what duration of beats the music is played in.



LISTENING GUIDE

Engelbert Humperdinck (1854–1921) *Hänsel und Gretel*, Dream Pantomime

The veteran pop singer whose biggest hit was 1967's *Release Me* wrote an **opera**? Not quite. When that singer – in reality Gerry Dorsey – took the name of a German composer as his stage name, he found fame and fortune, but by that time the real Engelbert Humperdinck was long gone.

The composer Humperdinck's fame rests on this one opera. On receiving the score in October 1893, Richard Strauss declared *Hänsel und Gretel* a masterpiece and conducted the premiere just two months later. The lush simplicity of the work literally captivated the world; *Hänsel und Gretel* was eventually translated into 20 languages, and the composer was able to retire from public life in 1897 largely thanks to the royalties. It was that rare masterpiece that was both immediately popular and deeply enduring. It was the first opera to be broadcast on radio (from Covent Garden in 1923) and the first to be transmitted live from the Metropolitan Opera (in 1931). A simplified arrangement by Ludwig Andersen in 1927 brought it within the reach of amateur groups and schools, making it even more popular.

The *Dream Pantomime* is the magical conclusion to the opera's Second Act. Earlier, after Hansel and Gretel realise they are lost in the woods, they sing their evening prayer, which includes the words '...when I go to sleep,/14 angels are at my side:/two to my right,/two to my left,/two by my head,/two by my feet,/two to tuck me in,/two to wake me up,/two to show me sweet Paradise.' Now, 14 guardian angels descend from the clouds and recreate the imagery from the prayer, guarding the children as they fall asleep.

Humperdinck applied to be director of the NSW Conservatorium when it opened in 1914 but was considered too advanced in years to take up the post.

LISTENING GUIDE

Nigel Westlake (born 1958)

Babe, Concert Suite

Some composers can move effortlessly between musical worlds. Think of Tchaikovsky, the symphonic composer who loved ballet, or Leonard Bernstein – conductor, pianist and composer for Broadway and the concert hall. For much of his composing life, Nigel Westlake has written memorable work for the screen (including scores for *Antarctica*, *Paper Planes* and *Ali's Wedding*) while creating enduring music for concert performance (including *Compassion*, *Ngapa William Cooper* and *Spirit of the Wild*).

In some ways those two performance worlds meet in the **suite** you'll hear today, in which original screen music is interwoven with an existing classical work. And the result? The light-filled, playful sounds that Westlake created for *Babe* (1995), the Aussie classic about a pig who wants to be a sheepdog; throughout the suite Westlake extracted from his luminous score, he plays peek-a-boo with the triumphant main theme from French composer Camille Saint-Saëns' *Organ* Symphony.

Carl Maria von Weber (1786–1826)

Andante e Rondo Ungarese, J.158, Op.35

If the only time you've heard Weber's name was in the Monty Python song *The Decomposing Composers* ('You can still hear Beethoven/But Beethoven cannot hear you') you might be amazed to know just how influential he was. His opera *Der Freischütz* (1821), an opera of magic and mystery, exploring the link between the material and supernatural worlds, was an instant success, and cast a spell on Weber's fellow **Romantics**, particularly Wagner, whose operas are unthinkable without it.

Andante e Rondo Ungarese is much earlier, from the years in which Weber was still making his name. He was in Munich in 1811 and directed a concert with the local orchestra of his own music, which included the premiere of his Clarinet **Concertino**; the performance was so successful that, as Weber wrote, 'the whole orchestra has been fired with enthusiasm, and now they all want me to write them concertos'. One of those follow-up works was his Bassoon Concerto, first performed by Georg Friedrich Brandt, a member of the Munich orchestra, a few months later. Soon Brandt wanted another work from Weber, and the resourceful composer turned to a short piece he'd written for viola in 1809, quickly re-casting it for bassoon. The moody *Andante* is perhaps the most 'Hungarian' part of the work – for the rest you'll hear how well Weber understood the bassoon's natural songfulness and capacity for agility, which includes its ability to boldly jump from one end of its range to another. And how about that ending?!

Emmanuel Chabrier (1841–1894)

España

What do you bring home when you go on holiday? Tea towels perhaps, key rings, or snow globes? (Hopefully nothing infectious, at any rate). But when Chabrier holidayed in Spain in 1882 his souvenirs proved to be even more useful than a stubby holder; he brought back to France jottings containing the folk songs and dances he heard during his Spanish sojourn and weaved them into this free-form fantasy of bright orchestral colours and intoxicating rhythms.

And Chabrier knew he created something special. To the man who would conduct *España's* premiere, Charles Lamoureux, the composer wrote: 'My rhythms, my tunes will arouse the audience to a feverish pitch of excitement; everyone will embrace his neighbour madly – and you too will be obliged to hug Dancla [the leader of the orchestra] in your arms, so voluptuous will be my melodies!'

That premiere marked a turning point for Chabrier, for until that moment the French musical establishment thought of him as a talented amateur. *España's* wit, energy and vivaciousness made it an instant success, and it was subsequently turned into a suite of **waltzes** by France's waltz king, Émile Waldteufel – and much later the first theme was pressed into service for Perry Como's pop hit *Hot Diggity*.

Jean Sibelius (1865–1957)

Symphony No. 5 in E flat, Op.82: III. Allegro molto

The essential Finnish composer, Sibelius was also a solitary and methodical artist. As the writer Neville Cardus put it, Sibelius 'sits alone in the house of music rather away from the hearth and the logs and the company; he says little, and sometimes by his taciturnity alone he makes an impression of deep thinking'.

He wrote this symphony, one of the most popular of all his works, at a time of great personal difficulty. WWI had broken out and, as a result, Sibelius had lost access to the revenue from his German publishers. To earn some regular income, he wrote many little pieces for domestic performance, and had little time for other composing; the Fifth Symphony is his only major work of the war years.

The third and final movement throws you into its hurly-burly almost immediately, with a whirlwind passage for the strings leading to one of the most famous of all themes in Sibelius' music, that in which, it's been said, Thor swings his hammer. After some woodwind carolling and a return to the gusty sounds of the opening, this mighty melody finally re-appears, but must struggle through darkness and difficulty before bursting into a sunset glory. These final minutes are orchestrated with exceptional richness, but almost before you can register the fact the music ends with six jubilant, adamant chords.

LISTENING GUIDE

James Horner (1953–2015)

Field of Dreams: End Credits

'If you build it, he will come' is up there with 'Frankly, my dear, I don't give a damn' and 'Forget it Jake, it's Chinatown' as one of the iconic lines in movie history. It represents the moment when Ray Kinsella (Kevin Costner), the central character in *Field of Dreams* (1989), decides to build a baseball field in his cornfield. But this enduring, much-loved film is about much more than baseball. It's about love and loss, parents and children, and believing in your dreams. That's why, every year, thousands of people from around the world still come to the farm in Dyersville, Iowa where key parts of the movie were shot.

Part of *Field of Dreams'* enduring appeal is the score composed for it by James Horner. Initially he was unsure if he would have time to take on the assignment (he was writing music for four other movies that year), but he was so moved on seeing the rough cut he decided he had to do it. Much of the time Horner uses synthesisers and other electronics to gentle, lyrical, and appropriately dream-like effect, but near the moving conclusion the score undergoes a lush orchestral transformation.

Georges Enescu (1881–1955)

Romanian Rhapsody in A, Op.11 No.1

Somehow, it's not enough to call Enescu a composer. In his book *Great Masters of the Violin*, Boris Schwarz described him as 'one of those rare elemental forces in music, spilling his talent in all directions.' To his pupil (in fact his *only* private pupil) Yehudi Menuhin, Enescu's 'every thought and gesture had sweep and breadth...[he] will always remain the Absolute by which I judge others.' You can gauge the astonishing range of his accomplishments by his debut concert with the Philadelphia Orchestra in January 1923, in which he appeared as violinist, conductor and composer. By all accounts he was an equally fine pianist. No wonder he's regarded so highly in his native Romania; a major international music festival named in his honour is held in Bucharest every two years.

Although performers are now taking up his music with renewed interest, the work you hear today is by far his most popular. He later came to resent its success, saying that all a composer could do with a folk tune was 'rhapsodise it, with repetitions and juxtapositions'. Yet there is so much to enjoy in this tapestry of Romanian dance tunes, from the lovely open-air quality of the introductory passage for oboe and clarinet to the deft, painterly changes in orchestral colour, and the seeming ease with which Enescu modifies **tempo** and **time signature** to build excitement. And what a finish!

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ARTIST BIOGRAPHIES



Guy Noble Conductor & 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 is 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 *Orchestra Unwrapped* series. 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 *Cats Duet* by Rossini with the renowned Korean soprano Sumi Jo.



Nicole Tait Bassoon

Nicole grew up in Perth, Western Australia where she began her musical studies on piano at the age of 8 and continued with bassoon at the age of 13. She completed a Bachelor of Music degree with First Class Honours from the University of Western Australia where she studied with Peter Moore. In 1999, Nicole studied with Matthew Wilkie at the Hochschule für Musik und Darstellende Kunst Frankfurt am Main, made possible by a German Government Scholarship. Whilst overseas Nicole had the good fortune of regularly performing and touring with Ensemble Modern, the Deutscher Kammer Philharmonie and the Chamber Orchestra of Europe.

Before obtaining her position in the QSO, Nicole freelanced extensively with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Tasmanian Symphony Orchestra, Queensland Philharmonic Orchestra, Opera Australia and the Australian Chamber Orchestra.

After returning from Germany, Nicole gained her position as Section Principal Bassoon with the QSO and has held that position since 2002. Nicole is passionate about chamber music and teaching and is the bassoon teacher and one of the chamber music mentors at the University of Queensland.



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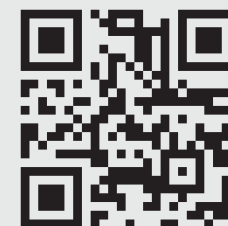
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> Phoebe Russell plays on a Giovanni Maria Del Bussetto Double Bass kindly on loan from John Fardon, previous QSO Section Principal Bass.

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Clerici Conducts Mahler

FRI 22 SEP 7.30PM
SAT 23 SEP 1.30PM
Concert Hall, QPAC

Conductor Umberto Clerici

Justin Williams Symphony No.1 (World Premiere)
Mahler Symphony No.6 in A minor (Tragic)



Heartland Classics

FRI 13 OCT 7.30PM
SAT 14 OCT 1.30PM
Concert Hall, QPAC

Conductor Otto Tausk
Soloist Sergey Khachatryan, violin

Kodály Dances of Galanta
Mendelssohn Violin Concerto in E minor
Dvořák Symphony No.7



Micro-Masterpieces

FRI 17 NOV 11.30AM
SAT 18 NOV 7.30PM
Concert Hall, QPAC

Conductor Umberto Clerici

Rossini The Barber of Seville Overture
Mozart Symphony No.39
Schubert Symphony No.5
Prokofiev Symphony No.1 (Classical)

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