



Heartland Classics



QUEENSLAND SYMPHONY
ORCHESTRA

13 + 14 OCT 2023
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.

Photos by Sarah Marshall, Sam Muller and Joel Tronoff

WELCOME

Dear Friends, Supporters and Music Lovers

If this is the first, or one of the few, concerts you have joined us for in 2023 you are in for a wonderful treat. If this is number nine in your precious Maestro package, then thank you from the bottom of my heart for coming on this exceptional 12-month musical journey with us. Whoever you are, and however you have come to be in the Concert Hall with us today, I want to make it absolutely clear that you dear audience member are the reason why we exist, you are the backbone of our success, and we put all our energy into music-making only to impress you!

Over the last nine months we have waded through some big challenging music together. Strauss, Mahler, Sibelius... they linger long in my memory. Today's concert feels a bit like a homecoming after that vast journey; the Mendelssohn

Violin Concerto is tuneful, reassuring, lyrical and romantic, and because I have Czech background the music of Dvořák has always been in the soundtrack of my life. Despite No.7 lacking those classic Slavic-inspired folk-like melodies, this symphony is innately satisfying and filled with energy and emotion – I hope it becomes one of your favourites after today.

With the year racing towards a close, it would be remiss of me not to share with you some of QSO's achievements that have been notable high-points and set us up very well for future success. These include the commencement of our inaugural annual QSO Academy where we welcomed seven very talented emerging orchestral musicians; the launch of our multi-year multi- artform First Nations project called *warrma piipa* alongside the formation of our First Nations Advisory Group and our Reflect Reconciliation Action Plan; the completion of our next 5-year Strategic Plan in conjunction with a new 5-year Regional Touring Plan; not to mention our commitment to an exceptionally large concurrent body of performance work where we deliver The Ring Cycle, Aida, Swan Lake, Maestro 10 and The Nutcracker all in the last 8 weeks of the year! There really isn't much that QSO cannot do!

Of course, all of this great work is only made possible by an outstanding team both on and off the stage. Supported by our wonderful Board of Directors, I hope the Business Team and Musicians of QSO feel justifiably proud of all that we have achieved in the last 12 months together. I hope today's performance inspires you to confirm your concert package for 2024.

Yarmila Alfonzetti
Chief Executive

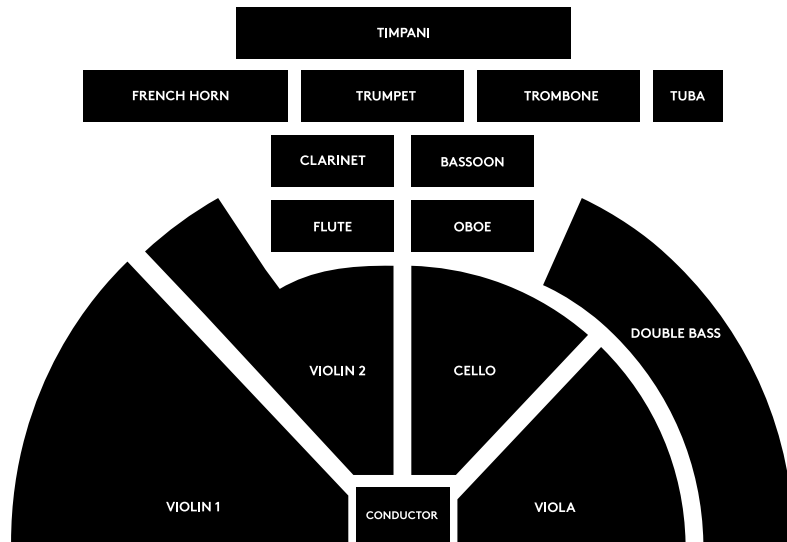
IN THIS CONCERT

Conductor	Otto Tausk
Soloist	Sergey Khachatryan, violin

PROGRAM

KODÁLY	<i>Dances of Galanta</i>	15'
MENDELSSOHN	Concerto in E minor for Violin & Orchestra	26'
INTERVAL		20'
DVOŘÁK	Symphony No.7 in D minor	35'

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 BRYNLEY WHITE

36 years with QSO

“ I love how you always played with such enthusiasm and gusto and I will miss the positive and joyful contribution that you have brought as a person and as a player to the orchestra. Wishing you all the best for your exciting next chapter! ”

NATSUKO YOSHIMOTO

“ Thanks Brynley for being a wonderfully supportive and energetic colleague over 2 decades. There have been many laughs alongside all the notes and I'll miss your kite surfing stories! ”

ANNE HOLTZAPFFEL

“ It was such a pleasure and privilege to play alongside you. I have always really admired you as a violinist, but also for your warm, friendly and positive personality. Your infectious enthusiasm for the music and for performing will be so missed! ”

REBECCA SEYMOUR

“ I've always looked forward to a program where I'm sitting with Brynley. He's never failed to make me smile, whether from adding a cheeky slide to the music or from one of his many great stories. Brynley is a legendary violinist and human, he'll be greatly missed! ”

MIA STANTON

“ Thanks Brynley for being the fabulous person you are...a true gentleman. Your generosity in giving your time to care for family and friends seems endless. I will miss you, your wit, your kite surfing adventures AND misadventures and of course your positive energy and professionalism every day in the orchestra. I wish you well Brynley. ”

BRENDA SULLIVAN



FOR YOUNGER EARS

ZOLTÁN KODÁLY

Dances of Galanta

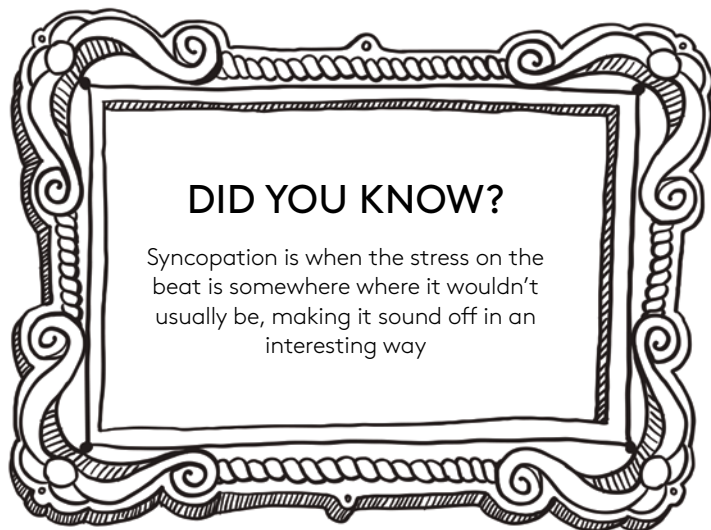
WHO WAS KODÁLY?

Zoltán Kodály was a Hungarian composer born in 1882. Kodály was obsessed with music—he composed it, conducted it, researched it, and taught it (he was particularly passionate about music education). He researched the music native to his homeland (Hungary), which in turn informed his own compositions. His music is famous for its use of these folk elements as well as the beautiful and rich musical colours it paints.

ABOUT THE MUSIC

We know Kodály loved the music of his homeland, so it's no surprise that this beautiful piece of music you will hear today was inspired by a town in Hungary. There are no movements in this piece, but there are elements you can listen out for.

Kodály was known for how intricate his rhythms were, and this piece is no exception—it's marked by irregular and syncopated rhythms which are common to traditional Hungarian folk music. Despite this, the music is divided into different sections to represent different traditional Hungarian dances. The slightly off-beat rhythm is traditional to Hungarian dance music and Kodály blends it beautifully with classical instruments.



FELIX MENDELSSOHN

Concerto in E Minor for Violin and Orchestra

A MOMENT OF MENDELSSOHN

Some composers live out their entire lives making music for history, and then there are some who are only here for a moment but leave a lasting creative impact. Felix Mendelssohn was a German composer who died when he was just 38 years old in 1847. Despite only composing for a few decades, Mendelssohn was one of the leading musical figures of the Romantic period (an era of music inspired by individuality and emotional expression). He composed orchestral, piano, chamber, and choral works ranging from inspirational symphonies to works that highlight the skill of a particular instrument.

ABOUT THE MUSIC

Mendelssohn's concerto is made up of three movements. The first movement sets the tone for the violin's entrance. It is dramatic and intense, and then the violin presents a sweeping melody and the first theme of the work. In the second movement the violin's soulful melody soars (but listen out for accompanying soulfulness from the oboes). The third and final movement finishes the concerto with a lively dance-like theme combining elements of folk dance and the technical ability of the violinist.



FOR YOUNGER EARS

ANTONÍN DVOŘÁK

Symphony No.7 in D minor, Op. 70

WHO WAS DVOŘÁK?

However you want to say his name, duh-va-rak, doo-voo-jack, deh-vor-yak (but, for the record, it's Deh-VOR-jahk), Antonín Dvořák is considered one of the greats. Born in 1841, Dvořák was a Czech composer of the late Romantic period. He composed and taught across Europe and New York, eventually leaving an impact on American music. Dvořák's compositions incorporated the folk melodies, rhythms and dances of his homeland of Czechoslovakia (now known as Czechia or the Czech Republic).



ABOUT THE MUSIC

Dvořák's dramatic symphony was composed as a love letter to his homeland. But within it, perhaps anyone, no matter where they're from, will feel connected to the deep emotion of this work. In the first movement, the music opens with a stormy power and the string instruments introduce the main theme of the symphony. The second movement introduces a certain sense of calm through use of wind instruments and the gentle use of strings - sometimes seen as a prayer for the peace of the soul. In the third movement, the pace quickens and we hear a few beautiful serenades from the flutes. In the final movement, the music dynamic - gentle moments from the wind instruments turn into stormy exclamations from the string instruments all finishing with a dramatic flourish.

BEFORE WE BEGIN

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

- 6/4** Six crotchet beats in a bar.
- Bar** A segment of time corresponding to a specific number of beats.
- Minor** One of the most commonly used musical scales, it is often used to express feelings of sadness or melancholy.
- Major** A key whose harmony is based on the major scale. This is usually characterised by contented, bright, cheerful melodies.
- Quavers** Musical notes that are half a beat in length.
- Demisemiquavers** A short note played for 1/32 of the duration of a whole beat.
- Triplets** A three-note pattern that fills the duration of a typical two-note pattern.
- Double stop** The performance of two notes simultaneously on a bowed string instrument.
- Triple Stops** The performance of three notes simultaneously on a bowed string instrument.
- Pianissimo** To be played very softly.
- Forzandos** A directive to perform a specific note or chord of a composition with a specific emphasis.
- Cadenza** An improvised or written-out passage of solo music played by a soloist.
- Appassionato** With a strong feeling of passion.
- Fermata** A sign indicating a prolonged note or rest.
- Arpeggios** A chord that is broken up and played in a rising or falling order.



LISTENING GUIDE

ZOLTÁN KODÁLY (1882–1967)

Dances of Galanta

Ever heard of the Kodály Method? It's okay if you haven't, because you've almost certainly listened to professional musicians who were trained on it. Zoltán Kodály invented a new approach to music education – one that nurtured creativity and gave children a voice to sing through their lessons as well as enjoy their instruments. But the Hungarian composer also expressed his own creativity through some magnificent original works, and his 1933 *Dances of Galanta* is one piece he infused with an affecting combination of technical complexity and sentimentality. Hear strings and flutes dash through notes that are so short in duration, their name sounds ridiculous (**demisemiquavers**). But they aren't showing off – they're playing subtle **pianissimo** to build Kodály's soundworld, foreshadowing the moody music that will soon flow through the clarinet's **cadenza**.

The clarinet is in disguise, though – it's pretending to be a *tárogató*, a woodwind instrument with a long history in Hungarian folk music. The dance's overall structure is another nod to Kodály's culture: it contrasts slow and fast sections like those found in *verbunkos*, a traditional dance where senior military figures and their inferiors would leap about to encourage others to enlist with them. Triangle chimes, flute whistles; a soldier light on their toes. And when winds and strings bloom in unison, the effect is overwhelmingly moving – a testament to the power of music to bring us together, whether we are learning as children, listening as adults, or dancing as soldiers in old Hungary!



FELIX MENDELSSOHN (1809–1847)

Concerto in E minor for Violin & Orchestra

- I. Allegro molto appassionato
- II. Andant
- III. Allegretto non troppo - Allegro molto vivace

Not a fan of small talk? Then you'll appreciate the absence of preamble in Mendelssohn's Concerto in E minor for Violin and Orchestra. Your soloist gets straight to the point with a fervid opening statement (the word **appassionato** appears on their page) – then before you've had a chance to warm up your ears, they start barreling through **quavers** grouped into **triplets**. But it's only a teaser: the player stops when the orchestra fights back and repeats the introduction with equal vigour. (Here's a tip to remember that melody: it bears an unmistakable resemblance to the first line of *Oh My Darling, Clementine*, though it's more aggressive. The famous words to the American folk song were written in 1884, the same year Mendelssohn worked on this music. How's that for coincidence?) As the first movement develops from this extremely unusual structure, you'll soon hear a technique that composers employ when they want their soloist to sound particularly adept: the **double stop**. With their bow, the violinist will play two notes at the same time. It's jaw-dropping for listeners, and it expands the aural presence of the instrument, pitting it against the might of the orchestra.

Your soloist carries on with *Clementine* until the end of the first movement, which takes up almost half the concerto. You'll need to listen carefully if you want to catch the moment when it transitions to the *Andante*. Mendelssohn whacked a **fermata** on his score, instructing the mellow bassoon to hold a single note for such a long time, it glides right into the second movement. (The composer didn't want you to clap between them!) It also signals a shift in mood: things are now feeling tenderly romantic and borderline pastoral – so stay long enough and you're bound to hear the threat of a storm (it's a subtle rhythmic throwback to the memorable opening theme). The violinist alternates between two notes as if weighing up the odds between rain or shine, finally resolving on the latter. This opens the door to a nimble final movement that carries a similar spirit to the jolly Russian dance from *The Nutcracker*. You'll hear more impressive solo techniques like **arpeggios** and **triple stops**, broken up by moments of nostalgia recalling the previous movement but with heightened energy. Though it's a **minor key** concerto, it'll leave you in a fabulous mood and ripe to release plenty of applause.





LISTENING GUIDE

ANTONÍN DVOŘÁK (1841–1904)

Symphony No.7 in D minor

- I. Allegro maestoso
- II. Poco adagio
- III. Scherzo: Vivace
- IV. Finale: Allegro

The world of classical music can feel like a small town where everyone knows everyone. Beethoven was a bit like the sheriff, while Brahms thought of himself as a lowly deputy, forever lagging one step behind. But the deputy had an impressive admirer – Dvořák, a fan of Brahms's third symphony, having heard it live in Berlin. And just as the sheriff had inspired the deputy, the deputy inspired Dvořák to craft a new Symphony No.7.

It didn't take long, either – about four months elapsed from the time Dvořák started writing to the time he conducted its 1885 premiere in London. The reason it wasn't first performed in his Bohemian homeland was because it was commissioned by the London Philharmonic Society. But the composer's deep-rooted love for his culture and people was, as usual, embedded into his work – so much so that he told a friend his new symphony would (hopefully) rock the world!

A clear opening theme passes from violas and cellos up to clarinets. From this unnerving introduction comes a movement filled with contradictions. The orchestra lugs through dense textures and agitated **forzandos** (putting force into the notes), then steps aside for a graceful French horn solo. With rolling timpani barely in your rear-view mirror, you'll suddenly find yourself in the fields of old Bohemia, a flute fluttering through the breeze. This *Allegro Maestoso* pulls your heart from one extreme to another – proud to nervous; content to insistent as the instruments keep taking their shot at arguing the opening statement.

It becomes so frantic that Dvořák takes a time-out with his second movement, a *Poco Adagio* that unfolds like a beautiful blossom. Of course, its sweetness can only last so long – and we feel it when the petals begin to fall (or, more accurately, are shaken from their tree. As flutes bring the promise of luscious fruit, violins brashly remind us that fruit will eventually grow sour). After a bittersweet ending, the following *Scherzo* brightens the mood in a less-than-unusual **6/4** (count yourself six beats per **bar**). This crisp conflict eases into folk-like visions of the countryside; can you hear the flute chirping, a joyful bird in its nest?

Dvořák's *Finale* carries hefty political undertones, revealing a nationalistic soundscape that affirms the composer's pride in his country. The *raison d'être* is its volcanic **minor-to-major** ending – terror to triumph in one fell swoop.

© Stephanie Eslake

ARTIST BIOGRAPHIES



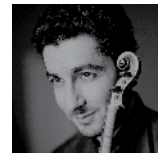
Otto Tausk Conductor

Now in his sixth season as the Music Director of the Vancouver Symphony Orchestra (VSO) and Artistic Advisor of the VSO School of Music, Dutch conductor Otto Tausk has proven extraordinary artistic leadership in the VSO community and beyond. His innovatively reimagined digital performance series and the initiative to introduce Canadian contemporary music, including five indigenous composers' works, were received to great acclaim and significantly widened the orchestra's reach. Tausk is a passionate believer in the concert as a shared experience between the performers and the audience, and his inclusive approach has had a profound impact on the community of Vancouver where the orchestra has become an essential part of the cultural identity of the city and its people.

Otto Tausk's musical expertise ranges from historically informed performances of Mozart and Beethoven to the early 20th century scores of Prokofiev, Stravinsky and R. Strauss, and to new works by today's composers. In the 2023/24 season

he will perform masterpieces by Mahler, Tchaikovsky and Shostakovich as well as Verdi's Requiem and Haydn's Creation, and give the world premiere performance of a new work by British Columbian composer Nicholas Ryan Kelly. He will work with stellar soloists such as Vadim Gluzman, Steven Isserlis, Lang Lang, Yo-Yo Ma and Fazil Say. Tausk's guest conducting appearances of the season include the San Diego Symphony, Tasmanian Symphony Orchestra, Concertgebouworkest, Orquesta Sinfónica de Galicia and Norwegian Radio Orchestra, amongst others.

Tausk has worked with the Concertgebouworkest, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Residentie Orchestra The Hague, Orchestre National de Belgique, Danish National Symphony Orchestra, Norwegian Radio Orchestra, Lahti Symphony Orchestra, Orquesta Sinfónica de Galicia, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Orchestre Symphonique de Montréal, Melbourne Symphony Orchestra, West Australian Symphony Orchestra, BBC Scottish Symphony Orchestra and BBC National Orchestra of Wales, with whom he made his BBC Proms debut in 2018.



Sergey Khachatryan Soloist, violin

Armenia-born violinist, Sergey Khachatryan stood out early in his classical music career by winning First Prize at the VIII International Jean Sibelius Competition in Helsinki in 2000. This win made him the youngest ever winner in the history of the competition, followed by claiming First Prize at the Queen Elisabeth Competition in Brussels in 2005.

Most recently, Sergey has performed with the Südwestrundfunk Symphonieorchester, Bamberger Symphoniker, Münchner Philharmoniker, Orchestre National de France, Orchestre National de Lille, Prague Radio Symphony Orchestra, Swedish Radio Symphony Orchestra and Orchestre de Paris. He has also collaborated with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, Radio Filharmonisch Orkest, Rotterdam Philharmonic, Orchestre National de Belgique, London Symphony, London Philharmonic, Philharmonia Orchestra, NHK Symphony and Melbourne Symphony Orchestras.

Sergey's recent appearances in the United States include with the Seattle Symphony, Cleveland Orchestra and National Symphony Orchestra Washington. He has also visited the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, and San Francisco Symphony as well as the Ravinia, Aspen, Blossom and Mostly Mozart Festivals.

Sergey's most recent international presence is sustained by performances with Dresdner Philharmonie, Korean National Symphony Orchestra, Ulster Orchestra, Orchestre National de Belgique, Queensland Symphony, Auckland Philharmonia, Bochumer Symphoniker, and two major tours: an extended Spanish Tour with the Basque National Orchestra and a North American Tour with the Armenian National Philharmonic – among the destinations are Roy Thomson Hall in Toronto, Maison Symphonique in Montreal, and Carnegie Hall in New York.

Previous seasons include Sergey's residency with Orquesta de Valencia, comprising of several concerts conducted by Alexander Liebreich. This included a chamber project, Sergey's residency at the BOZAR in Brussels which comprised of a pair of recitals and a concert with Orchestre National de Belgique and Hugo Wolff. Re-invitations included the Finnish Radio Symphony Orchestra, Orchestra dell'Accademia di Santa Cecilia, Rotterdam and Royal Flemish Philharmonic Orchestras, and the Cleveland Orchestra. Sergey also embarked on a tour of the US and Europe with a programme entitled Transfigured Nights, featuring the music of Beethoven, Schoenberg and Shostakovich.



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Rossini *The Barber of Seville Overture*
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Music by David Arnold



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