

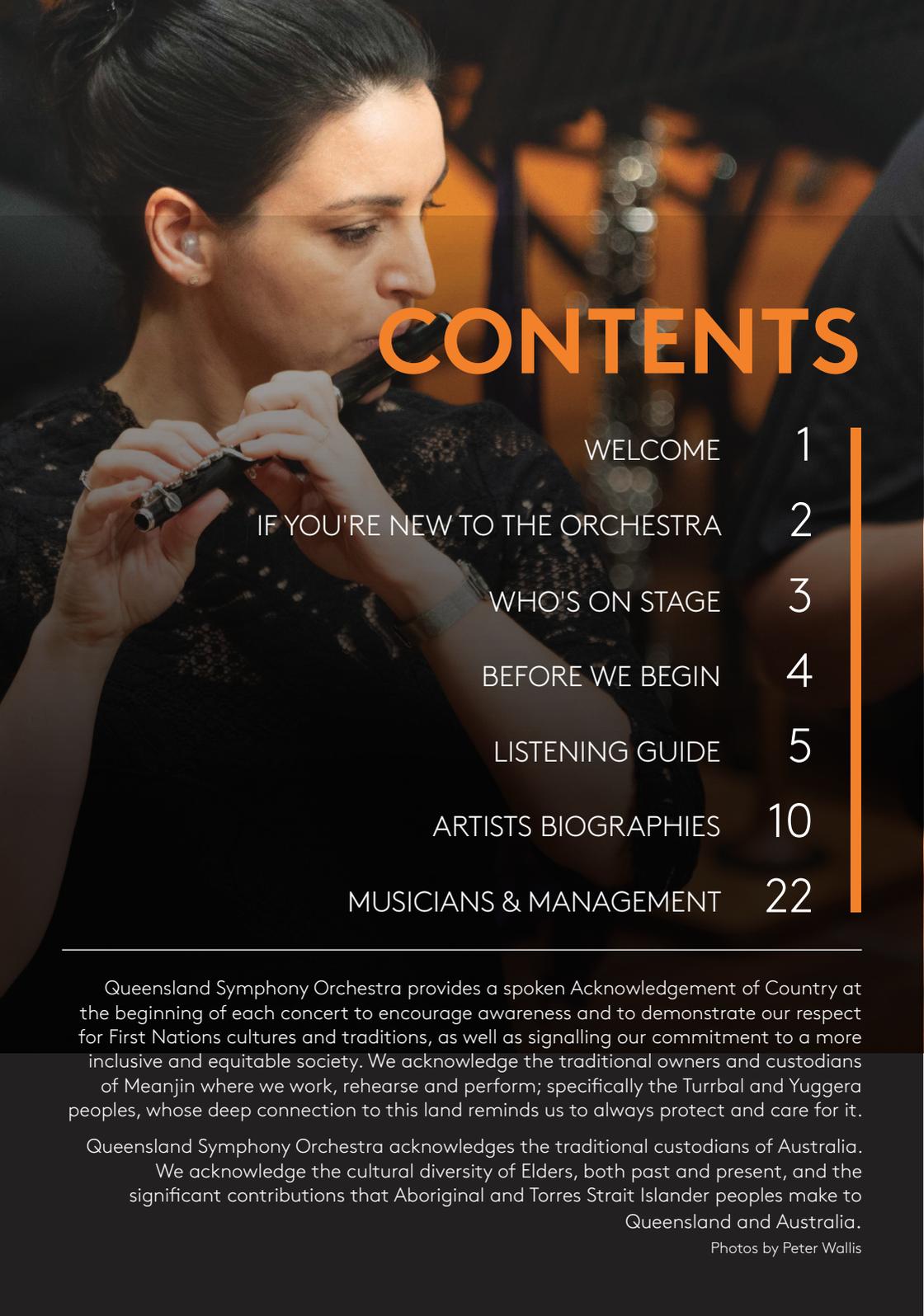


Rachmaninov's Piano



QUEENSLAND SYMPHONY
ORCHESTRA

18 + 19 OCT 2024
CONCERT HALL, QPAC

A woman with dark hair tied back, wearing a black lace dress, is shown in profile playing a flute. The background is a blurred orchestra with warm lighting. The word 'CONTENTS' is overlaid in large, bold, orange letters.

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Queensland Symphony Orchestra provides a spoken Acknowledgement of Country at the beginning of each concert to encourage awareness and to demonstrate our respect for First Nations cultures and traditions, as well as signalling our commitment to a more inclusive and equitable society. We acknowledge the traditional owners and custodians of Meanjin where we work, rehearse and perform; specifically the Turrbal and Yuggera peoples, whose deep connection to this land reminds us to always protect and care for it.

Queensland Symphony Orchestra acknowledges the traditional custodians of Australia.

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

Photos by Peter Wallis

WELCOME

Welcome to this concert of musical mastery!

We are both proud and excited to have two world-renowned artists join us on stage today: guest conductor Eduardo Strausser and piano virtuoso Nobuyuki Tsujii.

Prepare to be captivated by Tsujii's skilful rendition of *Rachmaninov's Piano Concerto No. 3* in D minor, considered one of the most technically challenging piano concertos in the standard classical piano repertoire. Tsujii's remarkable journey as a pianist will be on full display in this powerful performance as we see a culmination of history's most challenging music mastered through Braille and ear.

Under the baton of Brazilian conductor Eduardo Strausser, immerse yourself in the compelling sounds of Prokofiev's *Symphony No. 7*, a journey that promises a gratifying finale after a daring opening movement.

Finally, those attending our Saturday concert can rely on Valse from *Sleeping Beauty Suite, Op.66a* to whisk you away at the last moment with its timeless charm, offering the perfect coming-of-age dance for all who appreciate its beauty.

Get ready to be swept off your feet by a performance of pure musical brilliance.

IN THIS CONCERT

Conductor Eduardo Strausser
Soloist Nobuyuki Tsujii, piano

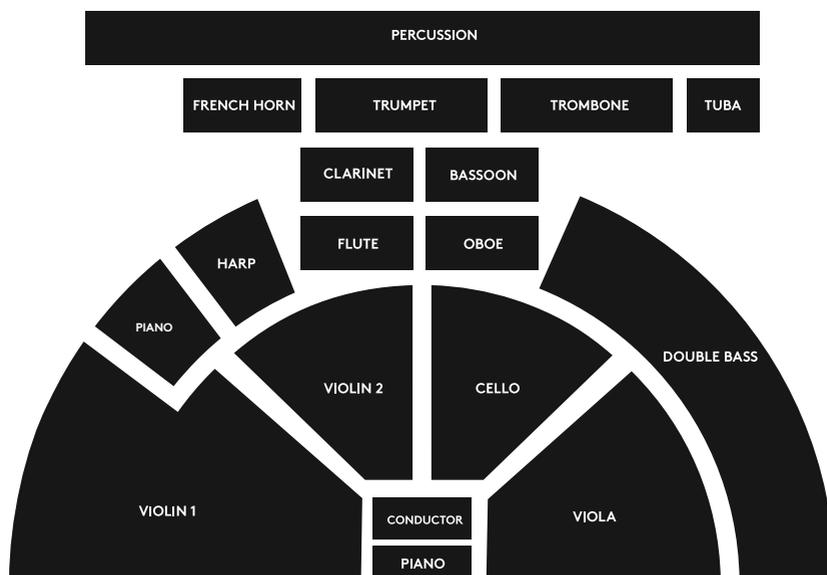
PROGRAM

RACHMANINOV	Concerto No.3 in D minor for Piano & Orchestra, Op.30	39'
INTERVAL	Saturday only	20'
PROKOFIEV	Symphony No.7 in C sharp minor, Op.131	31'
TCHAIKOVSKY	Valse from <i>Sleeping Beauty Suite</i> Op.66a (Saturday only)	6'

(Prokofiev Symphony No.7 in C sharp minor, Op.131 will be played first on Friday.)

Relive this concert on ABC Classic 19 October at 7:30pm AEST.

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.



BEFORE WE BEGIN

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

$\frac{3}{4}$ time	A musical metre (a regular pattern of beats in music) characterised by a main division of three beats to a bar.
Suite	A group of self-contained instrumental movements of varying character, usually in the same key.
Corps de ballet	The group of dancers who are not principal dancers or soloists.
Bar	A segment of time corresponding to a specific number of beats.
Octave	An octave is an interval whose higher note has a sound-wave frequency of vibration twice that of its lower note.
Adagio	A tempo marking, indicating for the music to be performed slowly.
Accidentals	A musical notation symbol used to raise or lower the pitch of a note
Movement	A symphony is often divided up into different sections, called movements. Each section may be played at a different speed to the previous, but each carry an overall theme of the symphony throughout.



LISTENING GUIDE

SERGEI RACHMANINOV (1873-1943)

Concerto No.3 in D minor for Piano & Orchestra, Op.30

- I. Allegro ma non tanto
- II. Intermezzo
- III. Finale

They say Rachmaninov could reach at least 12 white keys, thumb to pinkie. Many musicians would be stretching their handspan at eight. Researchers have tried to understand the secret behind this pianist's ability to achieve what his contemporaries could not. They have studied photographs of his fingers and face, and reports of his mental health, in a bid to diagnose him after the fact. What we know for certain is this: Rachmaninov used his body and soul to achieve a new calibre of piano music - of which the world had never heard before. His Piano Concerto No.3 in D minor is so challenging that to listen to it, you are hearing not only the physicality of the composer writing to his unique talents, but the virtuosity of today's soloist who attempts it with their own hands, whether their span is large or small.

The pianist commences the theme as early as the third **bar**. This melody is duplicated at the **octave** - listen carefully to hear high and low notes playing simultaneously. It evolves through the strings as the pianist seems to sink away into a textural role that quietly (*piano*) bubbles along. The synergy of these instruments masks the sheer virtuosity of the soloist: focus on their hands, and you'll realise how swiftly they're scaling through their passages, even responding to **accidentals** along the way. (These aren't 'accidents' - Rachmaninov instructs the pianist to make micro-alterations to individual notes as they go: they must raise or lower the pitch in the space of an instant.)

The wistfully romantic Intermezzo begins at **adagio**, though you may not hear it as 'slow'. This is because Rachmaninov fluctuates the speed by adding *veloce* (rapid) and *accelerando* (get faster) onto the page. He also divides some of the pianist's beats into groups of three (triplets), six (sextuplets), or even nine (nonuplets) smaller notes! Just wait until the Finale, which secures this concerto's status as one of the hardest of all time. Rachmaninov certainly pushed his skills to the limit when he played the solo in its New York City premiere in 1909.

LISTENING GUIDE

SERGEI PROKOFIEV (1891-1953)

Symphony No.7 in C sharp minor, Op.131

- I. Moderato
- II. Allegretto
- III. Andante espressivo
- IV. Vivace

The story of this symphony begins at the end. You will hear one of two conclusions in Prokofiev's Symphony No.7 in C sharp minor: happy or sad. The composer's preference was to wrap up with a melancholy mood, but that was before rehearsals kicked off. Samuil Samosud – the conductor who prepared the All-Union Radio Orchestra for its 1952 premiere in Moscow – told Prokofiev to go back to the drawing board. Leave their listeners feeling happy, he advised, and the music might even win the 100,000-ruble Stalin Prize.

Prokofiev gave it a go. He didn't win. If he had, he wouldn't have had much time to enjoy it; sadly, he died a year after finishing the work. He'd told a friend somewhat prophetically: 'You will live much longer than I, and you must take care that this new ending never exists after me.' But the symphony gained life beyond its composer and both versions have been performed.

The first **movement** progresses at a moderate pace (Moderato), decisive and with unified voices across the instrumental sections. It's harsh in some moments, gorgeous in others – as when strings provide a simple texture under the gracious flow of brass and wind together (listen a couple of minutes in). The second movement is in $\frac{3}{4}$ time like Tchaikovsky's waltz on this program – but the resemblance ends there. Prokofiev's dance clatters along, evoking curiosity and amusement more than visions of a grand ballroom. It gives a colourful feel to the symphony that was to be aired on the Soviet Children's Radio Division. From this sporadic movement emerges an expressive third before an animated fourth. Should Prokofiev have won the 100,000? You be the judge.



LISTENING GUIDE

PYOTR ILYICH TCHAIKOVSKY (1840-1893) SAT ONLY Valse from *Sleeping Beauty* Suite Op.66a

Imagine that it's your 16th birthday and your parents are throwing you a party. Now imagine your parents are actually the King and Queen and the party is a dazzling ball with flower-bearing guests from across the kingdom. Tchaikovsky composed an elegant waltz for such a scene, and it features in Act I of his ballet *Sleeping Beauty*, capturing the magic of Charles Perrault's 17th Century fairytale.

Tchaikovsky's robust introduction announces the arrival of the birthday girl's Mum and Dad. After they make their grand entrance, the dance begins in a graceful $\frac{3}{4}$ time. (Fire up your internal metronome and count 'one, two, three' if you'd like to tap along with your toes.) You may imagine the **corps de ballet** twirling around the stage under the satisfied gaze of the royal hosts. The music feels as buoyant as the dancers who lift their partners off the ballroom floor. Strings present a tastefully reserved melody that projects both pleasance and order. But this idyllic scene won't last. Not long after the birthday waltz, Aurora pricks her finger on a cursed spindle and falls asleep for a century!

Tchaikovsky worked with choreographer Marius Petipa to ensure the seamless integration of music and dance in their ballet that premiered in Saint Petersburg, 1890. A concert **suite** was later published, which meant *Sleeping Beauty* highlights, including this waltz, could be enjoyed without the need for a fully staged production.





ARTIST BIOGRAPHIES



Eduardo Strausser Conductor

In the 2024/25 season, Brazilian conductor Eduardo Strausser begins his first year as Principal Conductor and Music Director of Norrlandsoperan. The season features an extensive Nordic tour in November 2024 and the world premiere of Jenny Wilson's debut opera, *The Lovers*, in March 2025.

Deepening his strong relationships with Antwerp Symphony Orchestra, summer 2024 sees Strausser's first appearance at the Royal Concertgebouw Hall with the orchestra and soloist Yeol Eum Son.

Strausser continues his relationships with Ulster Orchestra, the Hallé, Royal Philharmonic Orchestra and Orchestre de Montpellier as well as debuts with Bilbao Orkestra Sinfonikoa, San Diego Symphony and Pacific Symphony. Other US engagements have included the symphony orchestras of Kansas City, Utah, North Carolina, Detroit and Indianapolis.

Working extensively across Australia, Strausser appears twice this season with Sydney and Queensland Symphony Orchestras, as well as debuts with Malaysian Philharmonic Orchestra and Adelaide Symphony Orchestra.

Previously Resident Conductor of Teatro Sao Paolo from 2014-2016, Eduardo has become an experienced opera conductor and productions in Sao Paolo have included *Elektra* and *Carlos Gomes' Fosca*, as well as

performances of *The Nutcracker* with Balé da Cidade de São Paulo and a Stefano Poda production of *Mahler's Symphony No.1*. He is now based in Berlin but still returns home to Latin America for guest conducting.

Most recently he led Leonard Ever's *Die Odyssee* for Zurich Opera and other highlights include *Tosca* for Northern Ireland Opera and Theater Magdeburg which he also conducted for Staatstheater Hannover alongside productions including *Il Barbiere di Siviglia*, *Hansel and Gretel* and *Die Zauberflöte*. Elsewhere he has also conducted *La bohème* for Teatro Municipal do Rio de Janeiro and Teatro Verdi di Padova.

From a young age, Eduardo developed an interest in works by contemporary composers. Through his studies at the Zurich University of Arts, he worked with the visionary Karlheinz Stockhausen. Also as a student he took part in the International Forum for Conductors at the Ferienkurse für Neue Musik in Darmstadt, where he had the chance to work closely with composers György Kurtág and Brian Ferneyhough.

Eduardo works with top soloists, including Javier Perianes, Nobuyuki Tsujii, Alexandra Lowe, Isata Kanneh-Mason, Marie-Ange Nguci, Paul Lewis, Augustin Hadelich, Richard Galliano, Cédric Tiberghien and Steven Osborne among others. A multi-linguist, Eduardo speaks eight languages fluently including German, Italian, French, Spanish and Hebrew.



Nobuyuki Tsujii

Piano

Described by The Observer as the “definition of virtuosity” Japanese pianist Nobuyuki Tsujii (Nobu), who has been blind from birth, won the joint Gold Medal at the Van Cliburn International Piano Competition in 2009 and has gone on to earn an international reputation for the passion and excitement he brings to his live performances.

Nobu’s 2024/25 season opens with an extensive concert tour of Japan with Robin Ticciati and London Philharmonic Orchestra. This is closely followed by a solo appearance with Malaysian Philharmonic Orchestra and subsequent a tour of Australia that sees Nobu appear as a concerto soloist alongside the Sydney, Queensland and Tasmanian Symphony Orchestras, and in recital at Melbourne Recital Centre and UKARIA Adelaide. He returns to the United States for concerts at Carnegie Hall, Civic Music Association Des Moines, La Jolla Music Society, ANA Honolulu Music Week, and as a soloist with Seattle Symphony Orchestra. European dates include concerti with Bilbao Orkestra Sinfonikoa, George Enescu Philharmonic Bucharest, Orquesta Filarmonica de Gran Canaria and Israel Philharmonic Orchestra, and recitals at London’s Southbank Centre, National Concert Hall Dublin, Interlaken Classics, and the Royal Northern College of Music in Manchester.

Earlier seasons have seen Nobu appear in concert with leading orchestras worldwide including Los Angeles Philharmonic at the Hollywood Bowl, Philharmonia Orchestra, NHK Symphony, Seattle and Baltimore Symphony Orchestras, Münchner Philharmoniker, Filarmonica della Scala, Tonkünstler-Orchester Niederösterreich at the Wiener Musikverein, Sinfonieorchester Basel, Orchestra Sinfonica di Milano Giuseppe Verdi and Hong Kong Philharmonic. He maintains a close relationship with Domingo Hindoyan and Royal Liverpool Philharmonic Orchestra, with whom he performed a sold-out concert at the Royal Albert Hall as part of the BBC Proms in 2023. Notable past collaborations also include the Philharmonisches Staatsorchester Hamburg under Kent Nagano, Oslo Philharmonic Orchestra under Klaus Mäkelä, the Mariinsky Orchestra under Valery Gergiev, the NDR Radiophilharmonie Hannover under Andrew Manze, Royal Philharmonic Orchestra under Vasily Petrenko, and BBC Philharmonic under Juanjo Mena. Nobu’s appearances as a recitalist have included performances at prestigious venues worldwide such as Carnegie Hall’s Stern Auditorium, the Théâtre des Champs-Élysées in Paris, London’s Queen Elizabeth Hall, Wigmore Hall and Royal Albert Hall, the Berlin Philharmonie, Amsterdam Concertgebouw, Liverpool Philharmonic Hall, and Singapore Esplanade.

Under the Tree



Pictured: Ashley Carter, Associate Principal Trombone; Josh DeMarchi, Associate Principal Percussion; Hayley Radke, Associate Principal Percussion; and Tim Allen-Ankins, Associate Principal French Horn.

Queensland Symphony Orchestra (QSO) has a very special Christmas wish this year, and we would love to respectfully ask for your help. We have been working hard, and so have our instruments, with some of them now needing to politely retire.

In consultation with our musicians and the performance services team, we have compiled a list of urgent instruments that we would love to put under the tree for Christmas, in time for our 2025 season. A full list of what we need is available on our website.

Please scan the QR code for more information.



We are grateful for your support. Please contact Development on (07) 3833 5027 or visit www.qso.com.au/UnderTheTree to help us with this request.

QSO Harmony



If you enjoy the Morning Masterworks concerts and would like to enrich your relationship with Queensland Symphony Orchestra (QSO), we warmly invite you to join QSO Harmony.

QSO Harmony is a new giving circle that will support QSO's Health and Wellbeing Program, while allowing you to connect with those sitting alongside you in the Concert Hall.

This circle will give the gift of connection to our supporters and those who need it most through the Health and Wellbeing Program.

As a member of QSO Harmony you will enjoy opportunities to meet behind the scenes before the Morning Masterworks concerts, an invitation to QSO Health and Wellbeing concerts, and updates on the impact of your support.

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QSO Favourites

SAT 26 OCT 7.30PM

SUN 27 OCT 11.30AM

HOTA | Concert Hall, QPAC

Conductor Eduardo Strausser

Soloist Ein Na, violin

Bernstein Overture to *Candide*
Beethoven Symphony No.7 in A, Op.92
Sibelius *Finlandia*, Op.26
and much more!



Umberto & Natsuko

FRI 15 NOV 7.30PM

SAT 16 NOV 1.30PM

Concert Hall, QPAC

Conductor/Soloist Umberto Clerici, cello
Soloist Natsuko Yoshimoto, violin
Vocalist Eleanor Lyons, soprano

Schubert *Rosamunde* Overture
R. Strauss *Four Last Songs*
Brahms Concerto for Violin and Cello
in A minor (Double Concerto)



Cinematic

FRI 22 NOV 7.30PM

SAT 23 NOV 1.30PM & 7.30PM

Concert Hall, QPAC

Conductor Nicholas Buc

Soloist Daniel Le, Piano

Features music from
Batman | *Interstellar* | *Superman*
How to Train Your Dragon | *The Lion King*
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