



Spirit of the Wild



QUEENSLAND SYMPHONY
ORCHESTRA

13+14 SEP 2024
CONCERT HALL, QPAC

A photograph of two female violinists in an orchestra, wearing glasses and playing their instruments. The background is a wood-paneled wall. The text 'CONTENTS' is overlaid in large, bold, yellow 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 & Sarah Marshall

WELCOME

Welcome one and all to a momentous weekend for Queensland Symphony Orchestra.

This weekend we celebrate Brisbane, our Orchestra and the natural world in this exceptional concert, *Spirit of the Wild*. We not only welcome our usual concertgoers and Subscribers, but those joining us for the first time as part of our inclusion in Brisbane Festival.

We are proud to be presenting this concert within the 2024 Brisbane Festival program. To share the transcendent power of orchestral music alongside the other incredible Brisbane Festival artists and arts organisations throughout our beautiful river city.

In this concert, we bring you a collection of astounding works that implore us to connect with the world around us. A selection from Haydn's epic masterpiece will depict the chaos of a desolate world, continuing with Westlake's and Adams' symphonic works dedicated to the beauty of our planet - while delivering a powerful message about global warming.

For our Saturday evening concert, we officially launch our 2025 Season. We are very excited to deliver a fresh selection of symphonic masterpieces and special concerts to inspire, uplift and connect our beloved state of Queensland.

Thank you for joining us for this very special concert and we look forward to sharing the spirit of the wild with you.

IN THIS CONCERT

Conductor	Umberto Clerici
Soloist	Diana Doherty, Oboe

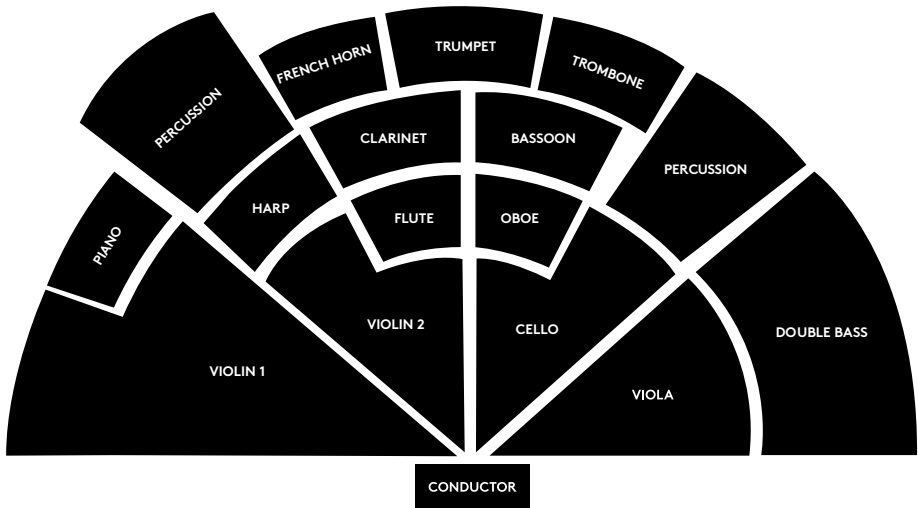
PROGRAM

HAYDN	'The Depiction of Chaos' from <i>Die Schöpfung</i> (<i>The Creation</i>)	6'
WESTLAKE	<i>Spirit of the Wild</i> : Concerto for Oboe	22'
INTERVAL		30'
ADAMS	<i>Become Ocean</i>	42'

Relive this concert on ABC 6 October at 12pm AEST.

IF YOU'RE NEW TO THE ORCHESTRA

Orchestra layout for 'The Depiction of Chaos' from *Die Schöpfung (The Creation)* & *Spirit of the Wild*: Concerto for Oboe. *Become Ocean* orchestra layout will vary.



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.

- Oratorio** A vocal work based on a sacred or secular text, usually religious in nature.
- Concerto** A musical composition for a solo instrument or instruments accompanied by an orchestra.
- Overture** An introduction orchestral piece at the beginning of major production, like an opera or ballet.
- Syncopated** Characterised by displaced beats or accents so that the strong beats are weak and vice versa.



LISTENING GUIDE

JOSEPH HAYDN (1732 - 1809)

Die Schöpfung (The Creation)

Part 1 - The Depiction of Chaos

The Creation is considered one of Joseph Haydn's crowning achievements. The full **oratorio**, in just under two hours, portrays the Christian narrative of the Earth's creation, with literary selections from Genesis, Psalms and John Milton's *Paradise Lost*. The size of the orchestra utilised pushed boundaries in the classical period, and 'The Depiction of Chaos' in particular pioneered a musical language that moved beyond the typical refinement and elegance expected of Haydn and his contemporaries. Resolution after resolution slips away, unfulfilled, and myriad melodies flicker by without development. While much of the oratorio is imbued with religious optimism 'The Depiction of Chaos' is an understandable exception. This musical excerpt is the opening gesture of the full work, and is laden with tension, fractured phrases and startling dissonances. Often performed as a stand-alone piece, Haydn's ruminating **overture** draws us into the darkness that exists beyond all beginnings.

NIGEL WESTLAKE (1958 -)

Spirit of the Wild: Concerto for Oboe

Nigel Westlake writes: In mid 2016, following concert commitments in Hobart, I was invited by Bob Brown, one of Australia's leading environmentalists, to accompany him on a visit to Bathurst Harbour, a pristine waterway on the South West Coast of Tasmania contained within the Tasmanian Wilderness World Heritage Area.

Almost completely devoid of modern human intrusion, the area was the home of the Needwonnee people for many thousands of years and is accessible only by boat, plane or foot.

It is a magical patchwork of button-grass moorlands, heathlands, and estuaries, bordered by jagged peaks, wild rivers and rugged coastlines.

My introduction to this place of exquisite beauty became the backdrop to my next project, an oboe concerto commission for the Sydney Symphony, and as I pondered the ensuing collaboration with soloist Diana Doherty, the memories and significance of my expedition with Bob continued to infuse my consciousness, leaving their fingerprints on the **concerto** score in subtle and mysterious ways.

As a young boy, my parents had introduced me to the wilds of Tasmania and I am forever grateful to them for instilling in me a deep love of Australia's wilderness fostered during numerous walking and boating expeditions.

LISTENING GUIDE

My trip to Bathurst Harbour reminded me of the preciousness of the wilderness, and of mankind's propensity to become subsumed by materialism, neglecting our connection to country and the wonders of the natural world, choosing instead to value only those elements of our environment that can be quantified by monetary worth.

Such wild places are truly priceless and we exploit and destroy them at our peril.

Work on the concerto began when, in an act of courageous exploration, Diana dropped around to my studio one morning and allowed me to record her performing a dazzling stream of freeform improvisations. Always up for a challenge, she had accepted my invitation to do so with characteristic enthusiasm and good will.

To hear such an accomplished classical player liberate themselves from the constraints of the notated score in this way, enter "the zone" and follow their musical intuition through a myriad of patterns, riffs and sequences was a privilege indeed, and the best possible way for me to infiltrate Diana's highly unique, dynamic and virtuosic approach to the instrument. Her visit left me inspired and ready to start work.

Performed in a continuum, the concerto can be divided into 4 distinct sections, the first 2 of which are closely related in terms of energy and contour.

The third section is a slow movement where long, sustained oboe phrases are supported by a detailed filigree of repeated patterns that ebb and flow in dynamic waves.

A **syncopated** string canon forms a bridge to the final section which is perhaps the most playful & extrovert in manner, building as it does to a traditional style big finish.

The score is orchestrated for 4 horns, harp, piano, 5 percussion, timpani & strings.

Composed expressly for the prodigious talents of Diana Doherty, this commission has been made possible through generous funding provided by Jane Mathews AO and Symphony Services International.

I would like to take this opportunity to thank Diana for so generously sharing her truly wonderful spirit, expertise, advice and artistry with me during the writing process.

My sincere thanks to the Sydney Symphony Orchestra and Maestro David Robertson for their continued support of my work and for the commitment and energy they bring to the premiere of this new work.

Spirit of the Wild was awarded the distinguished 2019 Paul Lowin Orchestral prize and was nominated for "Best Classical Album" at the 2019 ARIA Awards.



LISTENING GUIDE

JOHN LUTHER ADAMS (1953 -)

Become Ocean

"Life on this earth first emerged from the sea. As the polar ice melts and sea levels rise, we humans find ourselves facing the prospect that once again we may quite literally become ocean." - **John Luther Adams**

John Luther Adams' *Become Ocean* is the first of an unintentional trilogy of works which reckon with the rapidly changing natural world around us. A staunch environmental activist, Adams is known for his sensitive depictions of the environment, musical landscapes of both awe and rued tragedy. *Become Ocean* is a homage to the oceans of Alaska and the Pacific Northwest, where he once lived and composed. Commissioned by the Seattle Symphony, the work won the 2014 Pulitzer Prize for Music and the 2015 Grammy for Best Classical Contemporary Composition. Meditation and connection belie its haunting soundscape, which music critic Alex Ross described as what 'may be the loveliest apocalypse in musical history.'

Even visually, the orchestra offers a greater idea of growing disconnect and decay. The ensemble is divided into three disparate groups: the woodwind section to one side, the brass to another, and the strings across the span of the stage. They work independently, glued together by the forces of piano, harp and percussion, which ripple persistently underneath. Luminous swathes of sound evoke the slow rolling of waves, the endless expanse of ocean evoked by the independent ebbing and flowing of each set of instruments. Evolution, for better or worse, becomes inexorable. The work is also a feat of incredible physical stamina - there are few rests for many of the instrumentalists, and the very act of performance carries with it a particular unshakeable weight.

The instrumental groups unite for three towering crests of sound, the might of an entire ocean. After the second unified wash, the piece begins to quite literally rewind: it is musically palindromic. Just as it all emerges from the first murmurings of water, so does it fade away. However, while the musical material is reused, everything is undeniably changed, reworked into something almost unrecognisable. Contemplative, unsettling, vast.

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ARTIST BIOGRAPHIES



Umberto Clerici Conductor

After a career spanning more than 20 years as a gifted cello soloist and orchestral musician, Umberto Clerici is widely regarded for his seamless transition to the podium now as an acclaimed conductor. The 2024 season will mark Clerici's second as Chief Conductor of the Queensland Symphony Orchestra in addition to being a frequent guest with several leading orchestras.

Umberto began his career as a virtuoso cellist making his solo debut at the age of 17 performing Haydn's D Major cello concerto in Japan. After years of performing on the stages of the world's most prestigious concert halls, Umberto took up the position as Principal cello of the Teatro Regio di Torino following which he was Principal Cello of the Sydney Symphony Orchestra from 2014 to 2021.

It was in Sydney in 2018 that Umberto made his conducting debut with the Sydney Symphony Orchestra at the Sydney Opera House. Following a swift trajectory of prestigious conducting engagements, Umberto is now in high demand with the major symphony orchestras throughout Australia and New Zealand.

In addition to his role Chief Conductor of the Queensland Symphony Orchestra, Umberto's 2024 conducting engagements include returns to the podiums of the Melbourne and West Australian Symphony

Orchestras together with a three-week series with the Sydney Symphony for 'Symphony Hour' that Umberto himself has expertly curated. Other recent highlights include his debut with the Tasmania Symphony and a hugely successful debut in opera conducting Verdi's Macbeth with Opera Queensland.

In Europe, 2024 season highlights include Elgar's cello concerto with Steven Isserlis for the Volksoper Vienna, Orchestra del Teatro Massimo in Palermo and Orchestra Regionale Toscana.



Diana Doherty

Oboe

Former Principal Oboe of the Sydney Symphony Orchestra 1997 - 2024, internationally recognised Diana Doherty has performed as soloist with the New York, Liverpool and Hong Kong Philharmonic Orchestras, Ensemble Kanazawa, Japan, all the major Australian and New Zealand Symphony Orchestras, the Australian and Melbourne Chamber Orchestras, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Queensland Music Festival, Four Winds Festival, Australian Chamber Music Festival, Prague Spring Festival, MusicaRiva Festival, Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Concertos by Ross Edwards, Graeme Koehne, Allan Zavod, Joe Chindamo and Nigel Westlake's Spirit of the Wild were all written specifically for Diana.

Diana's performances are featured on ten recordings: Westlake's Spirit of the Wild (Sydney Symphony); Concertos by Haydn, Mozart, Martinu and Zimmerman (Symphony Orchestra, Lucerne, released in Europe on Pan Classics); Romantic Oboe Concertos (Queensland Symphony); Blues for DD (folk and jazz influenced works with pianist David Korevaar); Souvenirs; Ross Edwards' Oboe Concerto (Melbourne Symphony); Carl Vine's Oboe Concerto (Tasmanian Symphony); Bach's Concerto for violin and oboe (Richard Tognetti and the Australian Chamber Orchestra);

Works for oboe and oboe d'amore by JS Bach (Ironwood and Linda Kent), all for ABC Classics; and Koehne's Inflight Entertainment for Naxos.

A photograph of two women playing violins. They are both smiling and looking towards the camera. The woman on the left is wearing a brown dress, and the woman on the right is wearing a dark grey dress. The background is dark, making the women and their instruments stand out.

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The Music Chair Program is a unique opportunity to strengthen your relationship with QSO and connect with our musicians. Support received through this program helps develop QSO as a world-class orchestra.

“ It helps establish a special rapport and relationship with our audiences, it makes it personal, we hear their views and learn about their life rather than it being all about us on stage. I enjoy looking over at the end of a performance to my supporters to gauge their reaction and hopefully to receive a thumbs up! The program is really important to us as musicians. ”

- KATHRYN CLOSE, CELLO

“ It makes us so proud when our supported musician gives us a friendly wave from the stage. If you want to engage with QSO in an exciting and meaningful way, certainly consider joining the Program. ”

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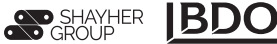
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Vignettes

SUN 06 OCT 11.30AM

Concert Hall, QPAC

Conductor Umberto Clerici
Soloist Nick Russoniello, Saxophone
Mussorgsky *Pictures at an Exhibition* (selections)
Gershwin *An American in Paris*
Satie *Gymnopédie No. 1*
and many more



Reel Classics

FRI 11 OCT 7.30PM

SAT 12 OCT 1.30PM

Concert Hall, QPAC

Conductor Vanessa Scammell

Features music from
The Pink Panther | *The Wizard of Oz*
Psycho | *Goldfinger* | *Carousel* | *Born Free*
and many more



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*
and many more

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