



The Strauss Gala



QUEENSLAND SYMPHONY
ORCHESTRA

10&11 MAY 2025
CONCERT HALL, QPAC



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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; 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 David Kelly

WELCOME

Welcome to the Concert Hall as we celebrate 200 years of Johann Strauss II.

As you make your way to your seat, imagine that you're entering a 19th-century Viennese ballroom, ready for a night of dining, discussion and, of course, dance. However, in this concert you won't need to refresh your waltz skills, instead you will experience this through the magic of our guest conductor Gábor Káli and Queensland Symphony Orchestra. We will be exploring a vast collection of Strauss' most beloved works, including operas, waltzes, polka and a musical joke!

The Overture from *Zigeunerbaron* (*Gypsy Baron*) will fittingly open our concert, followed by a tremendous selection of waltzes and polka music. From the high-spirited *Tritsch-Tratsch-Polka* to what is perhaps the pinnacle of Viennese classics, the *Kaiser-Walzer* (*Emperor Waltzes*).

Our penultimate piece *Perpetuum mobile; Musikalischer Scherz* (*Musical Joke*) displays the ability of different players of the Orchestra and can be repeated without a proper end, until the Concertmaster or Conductor calls "Und so weiter" (and so on)." Then we wrap up our concert with Strauss' most famous piece, the out-of-this-world *An der schönen blauen Donau* (*On the Beautiful Blue Danube*).

Welcome once again and thank you for joining us in celebrating the King of Waltz with QSO.

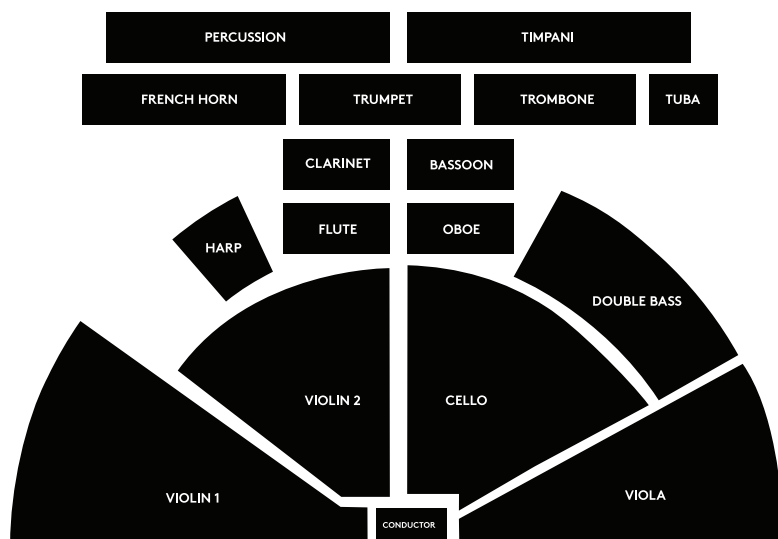
IN THIS CONCERT

Conductor Gábor Káli
Host Craig Allister Young

PROGRAM

STRAUSS II	Overture to <i>Zigeunerbaron</i> (<i>Gypsy Baron</i>)	8'
	<i>Frühlingsstimmen</i> (<i>Voices of Spring</i>), Op.410	6'
	<i>Annen Polka</i>	4'
	<i>Tritsch-Tratsch Polka</i> , Op.214	3'
	<i>Morgenblätter</i> (<i>Morning Papers</i>), Op.279	10'
	<i>Pizzicato Polka</i> (composed with Josef Strauss)	3'
	<i>Unter Donner und Blitz</i> (<i>Thunder and Lightning Polka</i>), Op.324	3'
	<i>Kaiser-Walzer</i> (<i>Emperor Waltzes</i>), Op.437	10'
	<i>Perpetuum mobile; Musikalischer Scherz</i> (<i>Musical Joke</i>), Op.257	3'
	<i>Long live the Magyar Polka</i> , Op.332	3'
	<i>An der schönen blauen Donau</i> (<i>On the Beautiful Blue Danube</i>), Op.314	9'

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.

Cadenza

An ornamental passage, either improvised or written out, usually played by a soloist or group of soloists, often displaying virtuosity.

Glissando

An upwards or downwards slide between notes.



LISTENING GUIDE

JOHANN STRAUSS II (1825–1899)

Overture to *Zigeunerbaron* (*Gypsy Baron*)

Strident, bold, the strings of the orchestra are out in full force – interrupted only by a meandering interlude from the clarinet. The woodwinds are the gentle, pondering responses to brooding strings, as this overture flitters rhapsodically between moods. This overture comes from Strauss' operetta of the same name, the story of an exile who heads off to war in Spain, is tangled up with gypsies, and comes back to marry his sweetheart (who as it turns out, is not a gypsy at all, but a noblewoman!). The story is condensed into these eight minutes of drama, with a touch of folk Hungarian influence, a brief interlude for a Viennese waltz, and a tempestuous, thrilling ending.

Frühlingsstimmen (*Voices of Spring*), Op.410

While *Frühlingsstimmen* (*Voices of Spring*) is one of Strauss' most famous waltzes today, its premiere was less of a success. In an effort to popularise the work following its lukewarm orchestral premiere, Strauss arranged it for solo piano, the publication of which would become a bestseller. The brass boldly declare the opening, and the swirls of violins build up to spring with showers of blossoms. The work has lyrics for an optional solo soprano, which tell of the emergence of sunshine after a dreary winter, the welcome arrival of springtime. Yet even without this part, the work emanates a humdrum of activity as the world wakes up from winter.

Annen Polka

While the polka is a dance form from Bohemia, it was resoundingly popular among Viennese composers. The dance, three quick steps and a hop, is one of courtship. Strauss was somewhat snubbed by the Viennese classical music scene during his lifetime – his music was popular music, and so *Annen Polka* (Anne's Polka) was first performed in Vienna's huge municipal park, the Prater, for the public to enjoy. It's a gentle polka – the melody might slip and slide under the violinists' fingers, but not without a touch of grace.

LISTENING GUIDE

Tritsch-Tratsch Polka, Op.214

The gossip of 19th century Vienna is immortalised by Strauss in this rapid fire polka. Snickers, giggles and chatterboxing abound, with the work translating to 'Chit-Chat.' Like the spread of a rumour, this polka has its foot on the gas, yapping, stammering and chirping away with little flicks of flute and shuffling murmurs of violins. The poodle of Strauss' first wife was also affectionately called Tritsch-Tratsch, although whether this canine is the true inspiration behind this ravishing polka is unknown.

Morgenblätter (Morning Papers), Op.279

The title for this waltz comes from its dedication: to Vienna's society of authors and journalists, known as Presseclub Concordia. It was the society who named the work, written especially for their festival, as Strauss delivered it untitled. In a cheeky gesture, they decided to complement it with the submission of Strauss' fellow composer, Jacques Offenbach, whose work was given the title *Abendblätter* (Evening Papers). *Morgenblätter* begins with an introduction that then shyly opens up into an opulent waltz. Building in intensity, the woodwind offer delicate embellishments to the melody, which lilts along merrily.

Pizzicato Polka (composed with Josef Strauss)

It's a pizzicato fiesta! From the depths of the double basses, all the way to the violins, the strings put down their bows, and pluck away at their instruments like guitarists. Strauss co-composed it with his brother Josef – together they would often tour Russia in the summertime, and this particular piece was written for their last year at the Pavlovsk concert season in St. Petersburg. A tribute to their last summer hurrah, it's a rollicking polka that dances on tiptoe.

Unter Donner und Blitz (Thunder and Lightning Polka), Op.324

As the title suggests, this polka takes a turn through stormier skies. Rolls of the bass drum rumble like distant thunderclaps, cymbals crash as a tempest threatens overhead. These effects are drizzled through a storm that is never too serious – the tune is lively, the orchestra jolly. Occasionally a cascade of notes fall like rain, and the finale is a stormburst of percussion, a moment astray from the usual sunshine of Strauss' dances.



LISTENING GUIDE

Kaiser-Walzer (Emperor Waltzes), Op.437

While many of Strauss' waltzes are brief party pieces, the *Kaiser-Walzer* is a little more sophisticated in form. It begins with a quiet march, building to an expressive **cadenza** in the cello. Then the dancing begins: a succession of four elegant waltzes. These were written as a toast to the strengthening friendships of the Emperors of Austria and Germany, with the ambiguous title an offering to both Kaisers. It culminates in glory, the rumble of a timpani and triumphant fanfares of brass, a celebration of an optimistic political future.

Perpetuum mobile; Musikalischer Scherz (Musical Joke), Op.257

Strauss subtitled this work of perpetual motion "a musical joke." It has no proper ending, and instead was designed to repeat endlessly (or until the conductor announces its ending). Atop a simple motoring accompaniment, soloists are kept on their toes, with fiendishly athletic lines in the strings, and trills across the woodwind. The bassoon is given a moment in the spotlight, before flute and piccolo shimmer overtop. A cymbal crash is the only hesitation in motion – otherwise, in looping, manic repetition, the music goes on and on and on and on...

Long live the Magyar Polka, Op.332

Long live the Magyar! This was a polka written in the wake of the establishment of the Austro-Hungarian Empire, as a tribute to Hungarian national identity. While a Viennese polka in character, Strauss draws on the folk rhythm of the csárdás, to give his work what he would have considered a Hungarian flavour. It begins in an almost sinister way, before building up to excited glory. Flickering between bright major moods and tense determined minor moments, listen out for the violin **glissando** that slides like a knife-cut. The brass are bold, the percussion are an artillery force, and the polka concludes with a darkened declaration of strength.

An der schönen blauen Donau (On the Beautiful Blue Danube), Op.314

Introduction

Waltz No.1

Waltz No.2

Waltz No.3

Waltz No.4

Undoubtedly the most famous waltz in the world *An der schönen blauen Donau (On the Beautiful Blue Danube)* begins with the singing rise of strings followed by the floating descent of their two-note reply. Strauss was inspired by a poem by Karl Isidor Beck, each stanza ending with the line: 'By the Danube, beautiful blue Danube.' It gave him the inspiration and the title for his new work, particularly as the Danube could never be described as blue and, at the time the waltz was written, it did not flow through Vienna, the city with which it is now inextricably connected. While the opening is famous beyond repute, the lesser-known middle section offers some tender moments, completing this gentle portrait of Austria's iconic river.





Gábor Káli Conductor

After replacing Iván Fischer upon the maestro's request in April 2019 with the prestigious Budapest Festival Orchestra, earning rave reviews and standing ovations in major cities and venues such as Budapest, Elbphilharmonie Hamburg, Paris and Luxembourg Philharmonies, Hungarian Gábor Káli positioned himself as one of the most promising young conductors.

Among highlights of the summer 2023 and the 2023/24 season, his intense opera experience led Gábor Káli to his debut with the prestigious Staatsoper Berlin, conducting Peter Eötvös' Sleepless opera, Oper Köln (*Così fan tutte*) and Opéra National du Capitole de Toulouse (*Onegin*). As a powerful leader of symphonic formations, he guest-conducts such major symphonic orchestras as Münchner Rundfunkorchester, Staatskapelle Dresden, Singapore Symphony Orchestra, Orchestre de Chambre de Paris at the Théâtre des Champs-Élysées, Staatsorchester Stuttgart, Deutsche Staatsphilharmonie Rheinland-Pfalz and Macao Symphony Orchestra.

Over the two last seasons, he is invited to the prestigious Bayerische Staatsoper (*Turandot*, *The Bartered Bride*), Theater und Philharmonie Essen (*Bluebeard's Castle*), Semperoper Dresden (*Magic Flute*), Graz Opera (*Madame Butterfly*) Nationaltheater Mannheim (*Così fan tutte*), as well as to major orchestras such as Wiener Symphoniker, MDR Sinfonieorchester

Leipzig, London Philharmonic Orchestra, Gulbenkian Orchestra, Orchestra della Svizzera Italiana, Orchestre de Chambre de Lausanne, Bournemouth Symphony Orchestra and Hungarian Radio Symphony Orchestra.

Other recent highlights include several performances of Mozart's *Die Zauberflöte* at Dresden's Semperoper upon Christian Thielemann's invitation, and Verdi's *Rigoletto* at the Deutsche Oper am Rhein, Radio-Symphonieorchester Wien at Salzburg Festival, as well as guest-invitations to Orchestre de Paris, Orchestre National du Capitole de Toulouse and RSO Wien at the Musikverein, Polish National Radio Symphony Orchestra, Orchestre National de Lille, Borusan Istanbul Philharmonic orchestras, Scottish Chamber Orchestra on tour, Irish Chamber Orchestra, Kölner Kammerorchester, Hong Kong Sinfonietta, Staatsorchester Stuttgart, Philharmonie Zuidnederland, Slovak Philharmonic and Taiwan Philharmonic.



Craig Allister Young

Host

Craig Allister Young is a cellist with Queensland Symphony Orchestra. For the past 30 years he has also been writing, arranging and orchestrating music for orchestras, chamber ensembles and choirs around the country. He has an extensive library of classical and popular music for chamber and symphony orchestras that is now housed with the QSO.

Apart from this Craig has written for events at Dreamworld, RMIT, Couran Cove and is often asked to supply music for the Lord Mayor's Christmas Carols and Spirit of Christmas. A highlight of his career was being asked to write and record music for the 2000 Olympics featuring singer Christine Anu.

Craig has always had a strong presence with Queensland arts organisations. From 2009-2012 he orchestrated four ballets for Queensland Ballet and conducted from the cello. Leading up to this he had a highly successful cabaret ensemble, X-Collective that toured for 10 years with the Queensland Arts Council, as well as recording a CD and performing at the 2010 Mardi Gras in Sydney. For the past 10

years Craig has been musical director for Brisbane's largest choral concert "Brisbane Sings" which he co-produces with singer David Kidd and the Queensland Show Choir. In 2015 he arranged Rossini's Marriage of Figaro for Opera Queensland for a small touring ensemble of eight people which was performed at numerous venues around the state in 2015.

In 2011, Craig indulged his other passion by applying for Masterchef in which he made it into the top 24 contestants. Since then he has used his spare time to cater events, design and bake celebration cakes and produce cooking/music videos.

Since 2018 he has worked with songwriter Donna Dyson for their label Spotty Kites, producing music, songs and shows for children, including a Christmas show performed with QSO, Symphonic Santa.

In secret Craig has often performed as Santa at the Lord Mayor's Christmas Carols and once orchestrated music for a slot machine.



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A photograph of two women playing violins. They are both smiling and looking towards the right. The woman on the left is wearing a brown sleeveless top, and the woman on the right is wearing a dark grey sleeveless top. The background is dark and out of focus.

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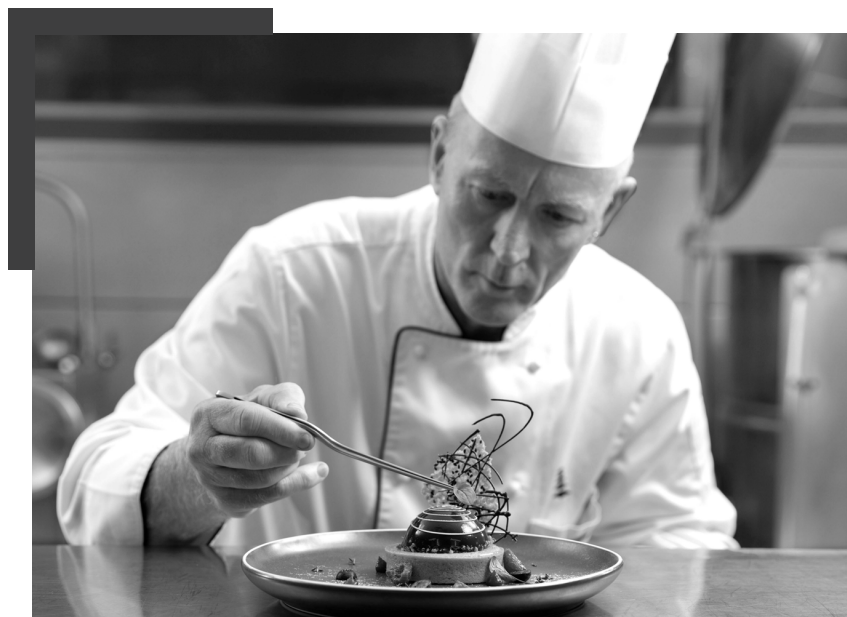
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COMING UP



Tchaikovsky's Pathétique

FRI 16 MAY 11.30AM

SAT 17 MAY 7.30PM

Concert Hall, QPAC

Conductor Gábor Káli
Soloist Daniel Lozakovich, violin
Strauss *Til Eulenspiegels lustige Streiche*, Op.28
Korngold Violin Concerto, Op.35
Tchaikovsky Symphony No.6, Op.74 (Fri - Movt III only)



Art of the Score: The Music of Hans Zimmer

FRI 23 MAY 7.30PM

SAT 24 MAY 1.30 PM & 7.30PM

Concert Hall, QPAC

Hosts Andrew Pogson & Dan Golding
Conductor Vanessa Scammell
Soloist Cassandra Seidemann, mezzo soprano
Music from Gladiator, Pirates of the Caribbean, Interstellar, The Lion King, Batman: The Dark Knight, Kung Fu Panda, Inception and more



Beethoven & Brahms

FRI 13 JUN 11.30AM

SAT 14 JUN 1.30PM & 7.30PM

Concert Hall, QPAC

Conductor Umberto Clerici
Soloist Sir Stephen Hough, piano
Beethoven Coriolan Overture, Op.62
Brahms Piano Concerto No.1 in D minor, Op.15

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