



# QSO Favourites



QUEENSLAND SYMPHONY  
ORCHESTRA

12 FEB 2022  
CONCERT HALL, QPAC

# WELCOME

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Welcome, welcome, welcome to you all and thank you so very sincerely for choosing to share in music-making with us again this year.

What a wonderful way to begin the year with our opening concert, QSO Favourites. Johannes Fritzsich, a truly favourite human being, musician, and conductor leads us today through so many classical favourites selected by you, our audiences. While writing this, I tried to choose my favourite work from today's program but instead I was struck by the emotional range of each of the works. Today's music will surely entice us to explore, and perhaps provide a reflection of life itself; the insistence of Saint-Saëns' *Organ Symphony*; the tenderness of Rimsky-Korsakov's *Scheherazade*; the unbridled power of Prokofiev's *Romeo and Juliet*; the intense sadness of Mahler's *Adagietto* from *Symphony No.5*; the joy of 'Jupiter' from Holst's *The Planets*; the courage of John Williams' *Star Wars* theme and the magnificent beauty of Tchaikovsky's *Swan Lake*. As I celebrate my 40th year with QSO with absolute gratefulness, I can't help but wonder how one can possibly do without music like this in their lives.

Thank you for choosing these works and for supporting us, encouraging us and joining us in the Concert Hall. We look forward to celebrating our 75th birthday this year with you all and wish you all good health, joy in your hearts and the love of music.

**Brenda Sullivan**

Violin

## IN THIS CONCERT

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**Conductor** Johannes Fritzsich

*Relive this concert on ABC Classic  
on 18 February at 12pm.*

## PROGRAM

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<b>BEETHOVEN</b>	Symphony No.5 in C minor, mvt 1	7'
<b>BERLIOZ</b>	'Hungarian March' from <i>The Damnation of Faust</i>	5'
<b>RIMSKY-KORSAKOV</b>	'The Young Prince and the Princess' from <i>Scheherazade</i>	10'
<b>MAHLER</b>	Symphony No. 5, mvt 4	9'
<b>SAINT-SAËNS</b>	Symphony No.3 in C minor, Op.78 ( <i>Organ Symphony</i> ), mvt 4	8'
<b>INTERVAL</b>		<b>20'</b>
<b>YOUNG</b>	<i>Fanfare for the Seventy-fifth Birthday of the Queensland Symphony Orchestra (World Premiere)</i>	6'
<b>PROKOFIEV</b>	'The Montagues and the Capulets' from <i>Romeo and Juliet</i>	5'
<b>TCHAIKOVSKY</b>	Selections from <i>Swan Lake</i>	7'
<b>J. STRAUSS JR.</b>	<i>On the Beautiful Blue Danube</i> , Op. 314	9'
<b>HOLST</b>	'Jupiter, the Bringer of Jollity' from <i>The Planets</i>	7'
<b>WILLIAMS</b>	'Main Title' from <i>Star Wars</i> Suite for Orchestra	6'

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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.

To ensure an enjoyable concert experience for everyone, please remember to turn off your mobile phones and all other electronic devices. Please muffle coughs and refrain from talking during the performance.

QSO Favourites is presented in association with QPAC.

Photos by Peter Wallis.

# WELCOME FROM QPAC

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What makes a piece of music a *favourite*? Should it be instantly recognisable like the iconic four-note motif start to Beethoven's *Symphony No. 5*? Should it evoke extraordinary beauty such as Strauss's *On the Beautiful Blue Danube*? Should it be joyous, nostalgic, or celebratory? I suspect it can be any of those things and more. A favourite is a piece of music that makes a profound and lasting impression. Our favourites say something about who we are. They reflect our commonality as well as our idiosyncrasies.

As Queensland Symphony Orchestra prepares to celebrate its 75th birthday, the orchestra entrusted the curation of this first concert for 2022 to you, their audience. QSO Favourites is a program curated by you, featuring works that are perennial favourites not only of generations of audiences but also of the master musicians performing them. The relationship between performers and audience is at the heart of creating a rich musical experience and it is something at which QSO has long excelled.

Our warmest congratulations to the orchestra in their 75th year, a milestone that we can all celebrate and be part of as they continue to share their artform with us throughout this year. We are always delighted to have QSO perform on our stages, and we acknowledge the immeasurable contribution the orchestra has made to the cultural fabric of our state throughout its lifetime.

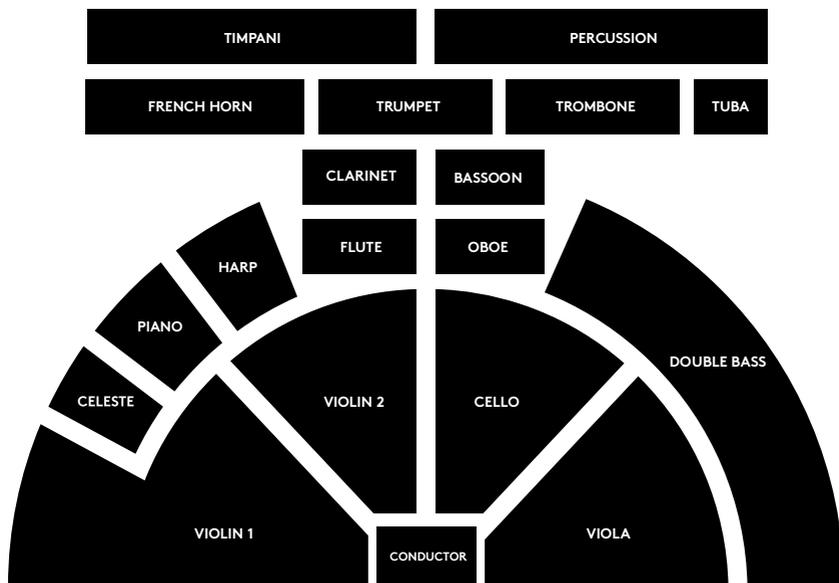
May this year be one of music shared: of experiencing musical memories anew and discovering contemporary works that may become favourites in future.

**John Kotzas AM**  
Chief Executive, QPAC



# IF YOU'RE NEW TO THE ORCHESTRA

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## WHO SITS WHERE

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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 / 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

### 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 shaken. Some instruments just make a sound; others play particular pitches.

- Timpani, Bass drum, Snare drum, Cymbals, Glockenspiel, Xylophone, Vibraphone, Tam-tam, Triangle, Sleigh Bells.



Find out who's on stage today,  
scan the QR code below.



# BEFORE WE BEGIN

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

<b>Motif</b>	a short musical phrase or idea that is repeated.
<b>Phrase</b>	a single unit of music that can function on it's own. For example, a symphony will have many phrases, but if heard on their own a phrase can still sound complete.
<b>Quartal harmony</b>	a harmonic structure where chords are stacked in fourths.
<b>Staccato</b>	a short note that is detached from the next note.
<b>Andantino quasi allegretto</b>	a tempo marking indicating to play "at a walking pace but as if fast".
<b>Dissonant harmonies</b>	a combination of pitches that sound harsh or grating.
<b>Allegro pesante</b>	to be played in a fast and heavy manner.
<b>Forte</b>	to be played loudly.
<b>Piano</b>	not to be confused with the instrument (in this particular context). To play a piece of music 'piano' means to play it softly.
<b>Leitmotif</b>	a short, recurring musical phrase usually representative of a theme, idea, place or person.
<b>Romantic</b>	Romantic music is a style of music from the 19th century. Usually we refer to it as the Romantic period, where artists (painters, writers and composers) were concerned with communicating emotional depths. This is not to be confused with romance.





# LISTENING GUIDE

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## Ludwig Van Beethoven (1770–1827)

### Symphony No.5 in C minor, Op.67

#### 1. Allegro con brio

Two musicologists walk into a bar. They share a bottle of red, paying homage to their favourite Classical composer Ludwig van Beethoven. As with most conversations about the German master, theirs gravitates toward the first movement of his 1808 Symphony No. 5.

*"Isn't that four-note **motif** a ripper? Dun-dun-dun-dun!"*

*"You're wrong! It's not four notes, it's eight. You've only painted half the picture, because the **phrase** keeps going. Think about it: G-G-G-Eb... F-F-F-D!"*

*"Okay, then why did Beethoven say those notes symbolised 'fate knocking at the door'? Nobody knocks eight times!"*

*"Actually, there's a rumour he was inspired by birdsong – and everybody knows a bird won't stop at four chirps."*

*"No, it's definitely about fate. They even use it in morse code. Dot-dot-dot-dash equals V; V for victorious fate!"*

*"You're forgetting something. They only started to draw that comparison during the Second World War, which was long after Beethoven died in 1827."*

*"Fine. But, the victory theme isn't off the table. Beethoven was passionate about politics. His first four notes – or eight – may still have been inspired by his desire for freedom and peace."*

*"Okay, I'll drink to that. Wait...is this goblet made of lead?"*



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## Hector Berlioz (1803–1869)

### 'Hungarian March' from *The Damnation of Faust*

Ever read a book you couldn't put down?

That's how Berlioz felt about *Faust*. In his memoirs, he admitted devouring Goethe's poem "at meals, in the theatre, in the street". It's no wonder the French composer set the story to a style of music he named "légende dramatique" – dramatic legend.

'The Hungarian March', however, sounds more delightful than dramatic. Perhaps it's because this melody wasn't composed for this 1846 work. It was actually Berlioz's orchestration of the *Rákóczy March* – an unofficial Hungarian anthem with political origins. (Needless to say, Berlioz's decision to include his arrangement paid off: it won over plenty of Hungarian listeners!).

A brassy military call heralds the march. Then the piccolo, flute, and clarinet prance along in unison. Notes are on the beat and marked **staccato**, giving the piece a suitably disciplined feel.

Don't let the merry march fool you, though. The character Faust will soon be driven to Hell, and spend eternity surrounded by demons (while his love interest is delivered to paradise).

## Nikolai Rimsky-Korsakov (1844–1908)

### *Scheherazade*, Op.25

#### 3. The Young Prince and the Princess (Andantino quasi allegretto)

The third movement of Rimsky-Korsakov's *Scheherazade* is a gentle one. Its opening string melody carries all the innocence of young love. Time seems to slow down for the youthful prince and princess at the heart of this story. At **andantino quasi allegretto**, it rocks them along like a lullaby in 6/8 time. A clarinet solo hints at the flutter of a first kiss. In this moment, the couple forgets all that exists beyond their enchanted world.

Truth be told, a lot *does* exist outside their fairy-tale. As the Russian composer's music is loosely inspired by *One Thousand and One Nights*, you can imagine it gets pretty grisly.

*Scheherazade* – the title character of this 1888 symphonic suite – is the narrator. She weaves this passionate love story for her husband the sultan, hoping to win his affections. Why? So, he doesn't execute her when the morning comes!

# LISTENING GUIDE

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## Gustav Mahler (1860–1911)

### Symphony No. 5

#### 4. Adagietto

You're at a dinner party in Vienna, 1901. You meet someone, it doesn't take you long to propose, and you're married just a few months later. Still in the honeymoon phase, you feel inspired to write a love letter, expressing the affection you feel for your new spouse. Instead of words, you use music.

The author of this romantic declaration was Gustav Mahler – and the music in question was *Adagietto* from his fifth symphony. With a touch of harp and tender strings, it's said to have been written out of love for his new wife Alma Schindler.

What makes the movement special is that it's not the fictional romance you'd find in an opera or ballet. It's *real*. Mahler conjured a musical language to portray what he believed was the ideal sound of love, indicating on his manuscript for the parts to be played "with warmth" and "with feeling" – these were messages from his heart. The movement provides a remarkable opportunity to engage with the most intimate side of this great composer.

His love language has since been mistranslated. In 1968, Leonard Bernstein famously conducted the movement at Robert Kennedy's funeral, so it's often associated with death. While this interpretation may also resonate, remember that in its purest form, Mahler's music celebrates all that we are capable of feeling in life.

## Camille Saint-Saëns (1835–1921)

### Symphony No.3 in C minor, Op.78 (*Organ Symphony*)

#### 4. Maestoso – Allegro

Camille Saint-Saëns was a talented kid. He could play each Beethoven sonata from memory. He gave his first piano recital at 10 years old. And he grew into a fine young organist, quickly achieving fame on this instrument in parallel to his composition career.

It was in the depths of this career that the 50-year-old Camille Saint-Saëns wrote his *Organ* symphony. Of all the instruments at his disposal, organ is not commonly found in the orchestra (for logistical reasons alone). Still, the French composer knew how to set this booming instrument alongside the others, utilising its power without overpowering the rest.

Musicologists speculate that the fourth movement of this 1886 symphony is about resurrection, because it takes a few notes from the chant *Dies irae* – a Mass for the Dead. They also draw comparisons between Saint-Saëns' *Organ* and Beethoven's Fifth, because both symphonies start in C minor and progress to the glorious C major.

But, most people listen to this work and think about a little pig growing up in the countryside... Most of you may recognise the theme from *Babe*.

*Notes by Stephanie Eslake*

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## Craig Allister Young

### *Fanfare for the Seventy-fifth Birthday of the Queensland Symphony Orchestra*

*(World premiere commissioned by Queensland Symphony Orchestra)*

When I was asked to write a new work for the 75th birthday of QSO my first thought was “celebrations.” I wanted to write a striking piece that highlighted the incredible players I have the pleasure of working with every week. My background in composing is very diverse and started when I was still at school, writing and arranging for vocal ensembles. This has continued on today and is the reason I’ve always loved harmony. My output includes works for choir, chamber ensemble and orchestra, with a large output of music written for children of all ages. The work you’ll hear tonight features **quartal harmony**, solos for oboe and horn, and a slow section featuring the lush textures of my cello section. I hope you feel as much joy listening to it as I did composing it.

*Craig Allister Young*

## Sergei Prokofiev (1891–1953)

### *Suite No.2 from Romeo and Juliet, Op.64*

#### 1. The Montagues and the Capulets

Collins Dictionary defines dissonance as “opposing in opinion, temperament... incompatible”. Russian composer Sergei Prokofiev took this idea literally when he translated it to music, using **dissonant harmonies** to convey the relationship between feuding families in *Romeo and Juliet*.

The Montagues and the Capulets from his Shakespearean ballet depicts their clashing natures. Angular and ugly, it trudges along at **allegro pesante**. Repetition may indicate the stubbornness of two families set in their ways, unable to be changed or moved to compassion. Contrasting themes are layered like an argument, entirely devoid of warmth. It’s threateningly adult, as it should be; we know this dark tale results in the death of two young lovers.

When Prokofiev first composed this ballet music in 1935, it would undergo a string of revisions – including a happy ending that came and went – before it emerged as the orchestral suite commonly performed today.

# LISTENING GUIDE

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## J. Strauss Jr. (1825–1899)

### *On the Beautiful Blue Danube*, Op.314

The river Danube is so polluted, many of its fish have abandoned the river in favour of nearby swamps. The flowing industrial hub serves 10 bordering countries that use it for hydroelectricity and freight. Yet, the most celebrated use of the Danube is being the source of inspiration for the best-known waltz of all time.

*On the Beautiful Blue Danube* premiered in 1867. Even in the days of its Austrian composer Johann Strauss II, this river was not blue. His waltz is an artistic interpretation of the washed-out body of water, born from the cynicism of politically motivated poet Joseph Weyl who described it as “so blue, so bright and blue” in a choral version that was eventually replaced. The waltz itself was a fairly new dance and not yet accepted by all high society; England considered its steps that brought couples close together was basically pornographic.

But times change, and people love a good song. This one experienced a few revisions before its popularity boomed, and it’s now the unofficial anthem of Austria. As it bobs along, try to imagine a Viennese ballroom glistening with gold, rather than a freight-fuelled river glistening with pesticides.

## Pyotr Ilyich Tchaikovsky (1840–1893)

### Suite from *Swan Lake*, Op.20a

1. Scène
3. Danse des cygnes
7. Danse napolitaine

The pressure is on for Prince Siegfried. It’s his 21st birthday, and his parents have invited a royal selection of ladies to the ball. He must choose his future wife from the crowd.

As they dance before him, none can tempt the prince, but Odette – the Swan Queen who had already stolen his heart. Odette is beautifully burdened: she becomes a graceful swan by day, and takes human form by night. It’s a spell only true love can break, and Siegfried is up for the challenge.

Naturally, when he spots Odette at his party, he declares his love for her then and there. Except there’s one problem: she’s not actually Odette.

The prince has been fooled into promising himself to Odile instead – the daughter of the evil magician behind the Swan Queen’s curse! It’s all downhill from there. Odette is doomed to die, and the prince along with her.

Their tragic death is repeated through every performance of Tchaikovsky’s 1877 ballet *Swan Lake*. (Except the Soviet version – an alternative production boasting a happy ending. But that’s another story for another time...).

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## Gustav Holst (1874–1934)

### *The Planets*

#### 4. Jupiter, the Bringer of Jollity

Around the same decade Einstein was visualising space, Holst was writing the soundtrack.

The British composer explored the starry sky through an astrological lens before launching a sound that would be out of this world. And until his orchestral suite *The Planets* premiered in 1918, space had never so atmospherically been portrayed.

Remember, space is a vacuum. It has no voice of its own. Yet we inherently know that it should sound like *this*. The twinkling triangle *does* sound like stardust. The brass instruments *are* the vastness of space. In *Jupiter* – the biggest planet in our solar system – every awe-inspiring element of the universe is synergised. Scattered rhythms gravitate towards each other, dynamics range from hurtling **forte** to distant **piano**. And it's all punctuated with the human experience of jollity.

Through his writing, Holst sent the people of Earth on a thrilling journey long before the missions of Gagarin, Armstrong, and Aldrin.

## John Williams (1932 – )

### 'Main Title' from *Star Wars* Suite for Orchestra

You might do a double-take when you see *Star Wars* tailing a program of classical music. But, when you think about it where else should John Williams' epic theme be placed? After all, this compelling score makes full use of the symphony orchestra, drawing from a rich history of classical music to weave an original space opera. We hear influence from Holst's universe, with driving rhythms recalling *Mars* in *The Planets*. It's Wagnerian in scale, ascribes major characters their own **leitmotif**; and takes **romantic** inspiration from Tchaikovsky's rich theatrical language.

There's a reason this time-honoured score is still performed in the world's leading concert halls. Williams – who has been nominated for 52 Academy Awards – follows directly in the footsteps of the great composers. While Wagner, Tchaikovsky, and Holst paved the way for the progression of classical music, Williams took their mightiest forces and carved a path for cinematic music.

*Notes by Stephanie Eslake*

# ARTIST BIOGRAPHIES

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## Johannes Fritzsch Conductor

Johannes Fritzsch was appointed Principal Conductor and Artistic Adviser of the Queensland Symphony Orchestra in February, 2021 having previously served as their Chief Conductor (2008-2014). Since 2018, Johannes has held the position of Principal Guest Conductor of the Tasmanian Symphony Orchestra.

From 2006–2013 he was Chief Conductor and Artistic Director of the Oper Graz, Grazer Philharmonisches Orchester (Austria). Prior to his appointment in Graz, Johannes held the position of Chief Conductor and Artistic Director of the Staatsoper Nürnberg. From 1993 until 1999, he was Chief Conductor and Artistic Director of the Städtische Bühnen and the Philharmonic Orchestra in Freiburg.

Johannes was born in 1960 in Meissen, near Dresden, Germany, where he completed his musical education. He has conducted many leading orchestras, both within Germany and internationally. He regularly conducts the major Australasian orchestras as well as leading productions for Opera Australia, Opera Queensland, West Australian Opera and State Opera of South Australia.

In January 2015, Johannes was appointed Adjunct Professor, The Conservatorium of Music, School of Creative Arts and Media at the University of Tasmania; in June 2019, he joined the Queensland Conservatorium, Griffith University as Professor of Opera and Orchestral Studies.

Over the past twenty years, Johannes has given many Masterclasses for the German conductor training and development organisation *Dirigentenforum des Deutschen Musikrates*. Similarly, he was active and enthusiastic in the training of conducting participants selected to take part in Symphony Services' International Conductor Development Program.

In 2017, the Tasmanian Symphony Orchestra invited him to design and lead the newly founded Australian Conducting Academy.

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## Craig Allister Young

### Composer

Craig Allister Young is a cellist with the 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 the 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 Sydney Gay and Lesbian Mardi Gras. 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 QLD Show Choir. In 2015 he arranged Rossini's *Marriage of Figaro* for Opera Queensland, for a small touring ensemble of 8 people which was performed at numerous venues around QLD 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 song-writer Donna Dyson for their label Spotty Kites, producing music, songs and shows for children, including a Christmas show being 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.



QUEENSLAND SYMPHONY  
ORCHESTRA

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Mia Stanton  
Brenda Sullivan  
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Matthew Kinmont +  
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Kaja Skorka  
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QUEENSLAND SYMPHONY  
ORCHESTRA



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Director-General, Department of Communities and Housing and Digital Economy: Ms Clare O'Connor.

QPAC respectfully acknowledges the Traditional Owners of the Lands across Queensland and pays respect to their ancestors who came before them and to Elders past, present and emerging.

Patrons are advised that the Performing Arts Centre has EMERGENCY EVACUATION PROCEDURES, a FIRE ALARM system and EXIT passageways. In case of an alert, patrons should remain calm, look for the closest EXIT sign in GREEN, listen to and comply with directions given by the inhouse trained attendants and move in an orderly fashion to the open spaces outside the Centre.

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