

**CONCERTMASTER**

Warwick Adeney

**ASSOCIATE****CONCERTMASTER**

Alan Smith

**VIOLIN 1**

Lynn Cole  
Priscilla Hocking  
Ann Holtzapffel  
Stephen Phillips  
Rebecca Seymour  
Joan Shih  
Brenda Sullivan  
Stephen Tooke  
Brynley White  
Nicole Hammill  
Delia Kimmont  
Neridah Oostenbroek

**VIOLIN 2**

Gail Aitken ~  
Wayne Brennan ~  
Nicola Manson +  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Tim Marchmont  
Frances McLean  
Paulene Smith  
Helen Travers  
Harold Wilson  
Louise Cottone

**VIOLA**

Bernard Hoey =  
Jann Keir-Haantera +  
Irene Garrahy  
Kirsten Hulin-Bobart  
Helen Poggioli  
Graham Simpson  
Paula Stofman  
Raquel Bastos  
Antonio Bernal  
Susanna Ling

**CELLO**

David Lale ~  
Matthew Kinmont +  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Jennifer Mikkelsen Stokes  
Craig Allister Young  
Dale Rickert

**DOUBLE BASS**

John Fardon ~  
Dushan Walkowicz »  
Anne Buchanan  
Michael O'Loghlin  
Ken Poggioli  
Paul O'Brien

**FLUTE**

Alexis Kenny ~  
Hayley Radke »  
Janine Grantham

**PICCOLO**

Paul Dhasmana \*

**OBOE**

Sarah Meagher ~  
Elizabeth Chee +  
Alexa Murray

**COR ANGLAIS**

Amelia Coleman \*

**CLARINET**

Brian Catchlove =  
Kate Travers  
Rianne Wilschut ^

**BASS CLARINET**

Nicholas Harmsen \*

**BASSOON**

Nicole Tait ~  
David Mitchell »  
Evan Lewis

**CONTRABASSOON**

Glenn Prohasky ^

**FRENCH HORN**

Peter Luff =  
Ian O'Brien \*  
Vivienne Collier-Vickers  
Lauren Manuel  
Sharn McIver

**TRUMPET**

Sarah Wilson ~  
Richard Madden »  
John Gould

Paul Rawson

**TROMBONE**

Dale Truscott =  
David Robins

**BASS TROMBONE**

Tom Coyle \*

**TUBA**

Thomas Allely \*

**HARP**

Jill Atkinson \*

**TIMPANI**

Tim Corkeron \*

**PERCUSSION**

David Montgomery ~  
Andrew Knox »  
Lucas Gordon

**PIANO**

Kathryn Courtenay ^

**CELESTE**

Jillianne Stoll ^

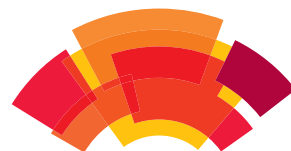
**VIOLINOPHONE**

Stephen Tooke

**VIOLA D'AMORE**

Bernard Hoey

~ Section Principal  
= Acting Section Principal  
\* Principal  
^ Acting Principal  
» Associate Principal  
+ Acting Associate Principal



## Queensland Symphony Orchestra



*Dedicated to a better Brisbane*

Queensland Symphony Orchestra  
in partnership with Brisbane City  
Council presents

# Amazonas

7pm, Saturday February 6

Ferry Road Studios

**Conductor** Benjamin Northey

**Vine** Symphony No.4.2

**Meale** Clouds Now and Then

**Villa-Lobos** Amazonas

**Meale** Three Miró Pieces

**Vine** Celebrare Celeberrime



## Applause

### Government Partners



Australian Government



Australia Council  
for the Arts



Queensland  
Government  
Arts Queensland



*Dedicated to a better Brisbane*

The Queensland Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

## You May Also Like

If you enjoyed the first concert of the 20/21 Series, Amazonas, make sure you book your ticket to the next two concerts of the Series. Visit [www.qso.com.au](http://www.qso.com.au) for more information on the 20/21 Series and other performances by Queensland Symphony Orchestra.

20/21 SERIES

## About the Artist

### Benjamin Northey – Conductor

Award-winning conductor Benjamin Northey is in constant demand as a guest conductor of the Australian state symphony orchestras and is currently Conductor of the Melbourne Symphony's Education Program. In addition to his extensive symphonic repertoire, Northey's professional experience spans opera, ballet and contemporary music. He studied under John Hopkins, Jorma Panula and Leif Segerstam at the Sibelius Academy and Stockholm Royal Academy of Music.

In 2007/8, Northey was selected from an international field to attend the prestigious International Conductor's Academy of the Allianz Cultural Foundation. His time there culminated in a critically acclaimed performance of Stravinsky's *Symphony in C* with the London Philharmonic Orchestra: "...an engrossing and revealing performance..." *Classical Source*.

In 2007, he was awarded Australia's *Limelight* Magazine award for Best Newcomer in any field of classical music and in 2008 won *Limelight's* Best Classical Recording for Slava and Leonard Grigoryan's *Baroque Guitar Concerti* with the Tasmanian Symphony Orchestra. He currently records for ABC Classics.

In 2010, Northey will conduct a major program with the London Philharmonic Orchestra at Festival Hall and makes his debut with London's Southbank Sinfonia. Concert engagements include conducting the Sydney, Melbourne, Queensland and Tasmanian Symphony Orchestras.

Patrick Togher Artists' Management © 2010



Benjamin Northey

## About the Music

### Carl Vine (born 1954)

Symphony No.4.2

Through every reinvention of musical language over the past two and a half centuries, the symphony has somehow endured. In its countless reincarnations across history, few generalisations can be said to hold. Perhaps the safest is that a work entitled 'symphony' will generally involve the resolution of musical contrasts, which in the classical symphonic style typically take the form of two themes in different keys and styles. Although Carl Vine's symphonies employ tonal harmonies, they are not classically 'tonal structures' where every detail affirms the basic predominance of a single tonality. Even the final pages of Symphony No. 4.2, based around an A major sonority, are not, in the classical sense, 'in A major'. There are a number of theoretical explanations; more important for the listener is the free-floating nature of the harmonies, with A major simply drifting into place rather than being hammered home.

Thus the form of this symphony does not revolve around such concepts as 'a second subject in the dominant key', but around opposing textures and rhythmic profiles. Even at the very beginning, the quiet, dissonant opening texture establishes a rhythmic tension, with the upper strings playing two notes to every three of the lower. The piano enters, playing five beats to every three of the main tempo – before all this is in turn contrasted with a violent outburst from the full orchestra, and series of episodes explore a variety of contrasts between rhythmic and more overtly lyrical styles of writing. A wide range of textures, from rhythmic percussion sections to lush string harmonies, is deployed – alongside many strikingly individual touches, from a sparse passage for solo piano to the final stratospheric ascent of the violins.

Vine's Symphony No.4.2 was composed in 1993 (as 'Symphony No.4') for the Sydney Youth Orchestra, and revised in 1998. As in his second and third symphonies, there is a clear progression from 'darkness' to 'light' across the entire work. In those two works, however, the final resolution is powerfully affirmed by the entire orchestra – here the final A major goal emerges quietly and unobtrusively across the work's last few pages. The resolution is perhaps all the more effective for being so entirely serene, and crowns what may well be one of Vine's most compelling symphonic structures.

Carl Rosman © 2000

### Richard Meale (1932-2009)

*Clouds Now and Then*

The Australian composer, Richard Meale, first came to prominence with a series of works, including *Clouds Now and Then* (1969). The 1980s saw a change of direction with the introduction of more lyric elements in his work. This process continued in *Voss*, his first opera, based on the novel by Patrick White. *Clouds Now and Then* is a short, delicately scored work which quietly evokes the reflective mood of a haiku by the 17th Century poet, Matsua Basho (1644-1694). The poem, as translated by Geoffrey Bownas and Anthony Thwaite in *The Penguin Book of Japanese Verse*, reads: Clouds now and then, Giving men relief, From moon-viewing.

### Heitor Villa-Lobos (1887-1959)

*Amazonas*: Symphonic poem for large orchestra

Villa-Lobos can be forgiven for sounding like Stravinsky at certain moments in *Amazonas*. In 1917, Sergei Diaghilev sent his Ballets Russes to South America, with Nijinsky as artistic director and Ernst Ansermet conducting, and by this time the company had Stravinsky's three major ballets firmly in repertoire. Villa-Lobos responded to this modern primitivism when he saw their shows in Rio de Janeiro with two ballet scores, *Amazonas* and *Uirapuru*, both based on mythological tales of the Amazonian peoples. Neither was performed immediately, though *Uirapuru* took the stage in 1936. The composer recast the *Amazonas* music as a symphonic poem almost immediately, but it was only premiered in 1929 in Paris, the city where he had established himself during the previous decade.

Villa-Lobos' father Raul, an amateur mythographer, provided the scenario in which a young virgin bathes in the Amazon and dances to greet the dawn. The gods of the wind surround her with a perfumed breeze but are insulted when she fails to acknowledge them. They carry her scent to the region of the monsters; predictably one falls hopelessly in lust and lays waste of everything in his path as he tries to reach her. Seeing the monster's shadow overlaid on her own the girl flees, 'into the abyss of her own desire'.

The piece uses a large orchestra, augmented not only by several Brazilian percussion instruments

and viola d'amore, but by the 'violinophone' (a hybrid violin/horn invented by Villa-Lobos). Some of its thematic material is derived from indigenous music, though the treatment it receives owes much to those technical aspects of Stravinsky's *Rite of Spring* period, just as the story owes as much to Freud as the Marajo people. Sensuous wind writing and lush textures develop slowly, interrupted by jagged rhythmic patterns from brass, and leading to a final, dramatic cataclysm.

Gordon Kerry © 2010

### Richard Meale (1932-2009)

*Three Miró Pieces*

*Dog Barking at the Moon*

*Cat's Dancing Lesson (Dutch Interior II)*

*The Nightingale's Song at Midnight and the Morning Rain*

'Sometimes,' said Meale, 'when I see, hear or read something that affects me deeply, I imagine music. So it was with these Miró paintings...'

In *Dog Barking at the Moon*, the canvas is divided horizontally by two patches of colour. The earth is deep-brown; the sky is flat black. On the left is a ladder. On the right is a cartoon-like dog staring upward at a crescent-shaped moon. *Cat's Dancing Lesson* is the title of a realistic painting by the 17th-century Dutch painter, Jan Steen. All the figures are balloon-like in Miró's transformation, *Dutch Interiors II*. 1940's *The Nightingale's Song at Midnight and the Morning Rain* is one in a series of paintings of constellation themes.

### Carl Vine (born 1954)

*Celebrare Celeberrime*

*The composer writes: Celebrare Celeberrime: to celebrate to the full and with greatest speed. This title appealed not only as a suitable approach to honour the 60th birthday of the Dayton Philharmonic, but also as a general philosophy of living one's life to the fullest. In the context of such a short work for full orchestra the intention was to lead, as quickly as possible, to a sense of joy and excitement without dwelling on the grandiose. The Finale of this little, joyous work is intended to sound precipitous rather than declamatory, hopefully leading the audience on to anything that might follow it.*