



LIGHT & SHADE



Bendigo Symphony Orchestra



Image Bill Conroy

In 2021 Bendigo Symphony Orchestra celebrated 40 years as Bendigo's community orchestra.

Over these years BSO has provided symphonic music for the Bendigo community and opportunities for orchestral musicians to play together.

Each year the orchestra works with visiting and local conductors to perform symphonic works by well-known, and emerging composers, as well as concertos featuring international and local guest musicians.

Many young musicians who have joined the orchestra have gone on to enjoy orchestral and solo careers.



www.bendigosymphonyorchestra.org.au



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LIGHT & SHADE

Sunday 18 June, 2023, 2.30pm
Ulumbarra Theatre, Bendigo

Graham Abbott Guest Conductor
Lily Begg Piano

Ludwig van BEETHOVEN

Overture Egmont, Op. 84

Edvard GRIEG

Piano Concerto in A Minor, Op. 16

I. Allegro moderato

II. Adagio

III. Allegro moderato motto e marcato

INTERVAL

Robert SCHUMANN

Symphony No. 2 in C, Op. 61

I. Sostenuto assai – allegro ma non troppo

II. Scherzo: allegro vivace

III. Adagio espressivo

IV. Allegro molto vivace

Bendigo Symphony Orchestra recognises the Dja Dja Wurrung to be the traditional owners and custodians of the unceded land on which we gather, rehearse and perform.

We pay our respects to leaders and Elders past, present and future for they hold the memories, the traditions, the culture and the hopes of all these First Nations Peoples.

We express our gratitude in the sharing of this land, our sorrow for the personal, spiritual and cultural costs of that sharing and our hope that we may walk forward together in harmony and in the spirit of healing.



Image Mark Beever

A message from the President

We proudly welcome you to the Ulumbarra Theatre for the first time in 2023. The growth in our audience and orchestra has meant we don't fit into The Capital. We are grateful to Bendigo Venues and Events and Ulumbarra Foundation for their tremendous support. The Ulumbarra Theatre is our new home.

Bendigo has nurtured many talented and renowned musicians over the years. The Bendigo Symphony Orchestra has been fortunate to welcome back many of these musicians, and celebrate their success. One such exceptional young artist is Lily Begg, a gifted and exciting pianist who has showcased her talents on both piano and cello with the orchestra. It is truly captivating to witness Lily's beautiful performances. She's also a talented arts writer, as you will see from the program notes that she has produced for this concert. We thank Diane Chapman for her dedicated 30 years of producing program notes for BSO.

Graham Abbott, a globally-travelled conductor of orchestras and opera,

was recently a resident of Bendigo. The opportunity to work with Graham has been a remarkable experience for the orchestra.

Furthermore, we are delighted to announce that our silver sponsors, St John of God Hospital and Bendigo Radiology will continue their tremendous support into 2024. We are truly grateful for their support. Please support them as they support us.

Our program for 2024 is currently being planned and we are excited to present grand productions for a large orchestra and choir. We will unveil the finalized 2024 program in the spring of 2023.

The past year has been truly extraordinary for the Bendigo Symphony Orchestra. We have been blessed with large and enthusiastic audiences and the opportunity to perform works that have long been on our wish list. We sincerely thank you, our audience, for your unwavering support. We play for the sheer joy of making music.

Nigel McGuckian
President
Bendigo Symphony Orchestra

PROGRAM NOTES

Ludwig van BEETHOVEN (1770 - 1827)

Egmont Overture, Op. 84

Beethoven's Egmont Overture belongs to a set of incidental music he wrote for Goethe's 1787 play *Egmont* about true historical figure Count Egmont and his struggle for Dutch liberty against the 16th century Spanish imperial rule. Composed between 1809 and 1810 against the backdrop of the Napoleonic Wars, the work poses a parallel between the play's narrative and Beethoven's own feelings of protest at the French Empire's domination of Europe.

While Beethoven's immediate political context certainly deepened his personal connection to the story of *Egmont*, the subject of 'the hero' was already a lifelong preoccupation for the composer. The Egmont Overture is typically Beethoven in its expression of heroic ideals and depiction of the archetypal journey from darkness to light.

In line with the new trend of programmatic overtures at the time, the work outlines the story of the play within its sonata form. It opens with a slow and sombre *Sarabande* before moving into a stormy exposition depicting the fight between Count Egmont and his oppressors. Beethoven vividly illustrates the struggle in his orchestration, pitting the soft woodwinds against harsh strings. The climax of Egmont's beheading is followed by a mournful chorale. Beethoven was specifically instructed by Goethe to avoid a pessimistic ending so the overture concludes in a triumphant coda with F Major fanfares blazing.

Edvard GRIEG (1843-1907)

Piano Concerto in A Minor, Op. 16

I. Allegro moderato

II. Adagio

III. Allegro moderato molto e marcato

"I am sure my music has a taste of codfish in it" – Edvard Grieg

...an inexplicable remark, though we can presume Grieg was referring to the Norwegian influence that is marked throughout his work.

Grieg's Piano Concerto in A Minor, written in 1868, opens with a typical stamp of Norwegian folk music: the descending three note motif. After this thunderous introduction the first theme is a reserved and dignified affair. Balance and symmetry prevail throughout the *Allegro moderato*; each theme has an iteration in the major then the minor key, fast always follows slow, extroversion is reliably compensated by introversion.

The *Adagio* features a meltingly exquisite theme lead by muted strings. The piano enters for a more buoyant middle section then doubles the orchestra at the return of the first theme. This movement has an attacca ending, moving straight into the third movement without pause.

Heralded by a short orchestral fanfare and piano flourish, the third movement is plucky and quick, full of playful twists and turns. A tender flute melody harks back to the Norwegian countryside and the finale features a rousing 'halling' – a traditional Norwegian dance in three.



Grieg's piano concerto is often compared to that of Schumann. Both concertos are their composer's only foray into the genre, share a key and structure, and are similar even down to details such as their opening gestures. Supposedly, Grieg traded the only manuscript of one of his early string quartets to obtain a copy of Schumann's concerto, which became a model for his own although Grieg retains his distinctive musical language.

Charming and flashy, Grieg's concerto quickly superseded Schumann's in its popularity. It has a freshness, youth, and accessibility; a clear emotional narrative without being naïve or simplistic and a touching sincerity governing every musical gesture. Percy Grainger was famously Grieg's favourite interpreter of the work and when the pair met in 1906 Grieg praised Grainger's "enchanting, profound, serious, and childlike naturalness!" Since premiering in 1869, the concerto has been met by overwhelming praise, however Grieg was never satisfied with it and gave it at least seven different revisions across his life.

Robert SCHUMANN (1810-1856)

Symphony No. 2 in C, Op. 61

- I. Sostenuto assai – allegro ma non troppo*
- II. Scherzo: allegro vivace*
- III. Adagio espressivo*
- IV. Allegro molto vivace*

No composer divides critics quite like Schumann: tortured genius or just a hot mess? While almost unanimously hailed for his vocal works, Schumann's sprawling symphonies remain proof of either his mastery or ineptitude. But in mid-19th century Europe, Beethoven – having not only defined but exhausted the symphonic genre – had left a terrifying wake. Amidst the clambering for new creative direction, Schumann's thematic density, unique orchestration, and experimental structures undoubtedly carved a path in the post-Beethoven world.

Schumann began his second symphony in 1845 after relocating to Dresden to escape the bustle of Leipzig and recover from a series of nervous breakdowns. Whilst the first sketch took just a week to write, his continued depressive episodes as well as generally failing health meant it was nearly a year before he completed the work in 1846.



Image Mark Beever

It was around this time, too, that Schumann turned away from the keyboard as his predominant tool of composition. Freed from the shackles of pianistic habit, he could dream in counterpoint and greater polyphony than ever before. Consequently, Symphony No. 2 marks the beginning of a surge in fugal characteristics in his work.

Like much of Schumann's work, the symphony is highly autobiographical:

"It is music of light and shade, sunshine and shadow...The first movement is full of my struggle and in its character it is capricious and refractory...It is very peevish and perverse in character...Sometimes I fear my semi-invalid state can be divined from the music."

The opening trumpet motif had its genesis in an aural hallucination ("...trumpets and drums have been sounding in my mind for some time now..."). The initial serenity of the strings hazy, wandering chromaticism soon gives way to the bustling first theme, revealing an impulsive spirit. We are introduced to Schumann the prankster: melodies are enthusiastically taken up then abandoned, phrases fall unexpectedly.

The second movement is a lively Scherzo in five parts. Two sentimental trio sections intersperse the restless energy and motoric strings. The *Adagio espressivo* unfolds slowly, sharing reflective and poignant melodies between the strings and oboe. The grim fugal section featured midway through this movement is a homage to Bach's counterpoint.

The *Allegro molto vivace's* exultant theme bears striking resemblance to Mozart's *Es lebe Sarastro!* From *The Magic Flute*. This final movement charts a tempestuous ride through quotations of Bach, Mozart, and Beethoven.

Unfortunately, the triumph of the finale was not echoed in Schumann's own short and blighted life. After several suicide attempts, he was admitted to a mental asylum in 1853, where he stayed until his death three years later.

Program notes by Lily Begg



GRAHAM ABBOTT

Guest Conductor

A graduate of the Sydney Conservatorium, Graham Abbott has been Conductor-in-Residence at the Elder Conservatorium of Music, University of Adelaide, Musical Director of Adelaide Chorus, Associate Conductor of the Melbourne Symphony Orchestra, Musical Director of Melbourne Chorale, and Music Advisor to Chamber Made Opera, Melbourne. He also served as acting Chorus Master of the Chorus of the Royal Scottish National Orchestra, conducting performances with the Edinburgh Royal Choral Union, the Royal Scottish National Orchestra, and the Ulster Orchestra.

In a career spanning more than thirty years, Graham has conducted all the major Australian symphony orchestras, the Hunter Orchestra, State Orchestra of Victoria (now Orchestra Victoria), the Adelaide Chamber Orchestra, Adelaide Chamber Singers, the Queensland Philharmonic, Canberra Symphony Orchestra, The Australian Classical Players and many new and early music ensembles.

This year Graham will continue in his role as Artistic Director for Hayllar Music Tours and his work with the Melba Trust Artists. He will also return to the Adelaide Symphony Orchestra to conduct a program of Mozart and Haydn, to Festival of Voices for Rossini's *Petite Messe Solennelle*, to the Adelaide Philharmonia Chorus for Haydn's *Creation*, to St. John's Camberwell for Handel's *Water Music* and run choral workshops with the Oriana choir.

While his repertoire in orchestral, choral and operatic fields spans almost all periods and styles, Graham Abbott is most respected as a conductor of, and enthusiast for, the music of Handel. He has conducted *Messiah* more than seventy-five times, with all the major Australian orchestras as well as in the UK and New Zealand and given the first Australian performances of major Handel works including *Athalia*, *Ariodante*, *Agrippina* and *La resurrezione*.

Highlights in recent years include conducting *The Barber of Seville*, *The Pearlfishers* (also for Opera Queensland) and *Don Giovanni* for State Opera South Australia; Handel's *Water Music* (Tasmanian Symphony) and *Coronation Anthems* (Adelaide Philharmonia Chorus); *Unwrap the Music* performances for Auckland Philharmonia Orchestra; semi-staged performances of Bach's *St. Matthew Passion* for Opera Queensland; *Israel in Egypt* and Rachmaninov *Vespers* with Sydney Philharmonia Choirs; Dvořák's *Stabat Mater* with the Prague Chamber Orchestra; the world premiere of Legrenzi's *Matins for Christmas Day* with the Choir of St Peter's Cathedral Adelaide, Beethoven's *Eroica Symphony* with Melbourne Chamber Orchestra and Camerata (Brisbane), as well as narrating Prokofiev's *Peter and the Wolf* for the Geelong Chamber Music series.

Image: Headshots Adelaide



LILY BEGG

Piano

Lily Begg is a Narrm/Melbourne-based pianist, equally at home as a soloist, chamber, and orchestral musician. With experience that spans classical, theatre, contemporary music and opera, her playing showcases a keen musical understanding and versatility. Solo appearances include the Melbourne International Piano and Strings Festival, the Sanguine Estate Music Festival, the St Paul's August Promenade concert series, and the Putra International Piano Competition (Malaysia).

A passionate collaborator, Lily has performed and recorded as principal pianist with the University of Melbourne Symphony Orchestra, the Melbourne Youth Orchestra, and the University of Melbourne Wind Symphony. She has been a répétiteur with the Australian Contemporary Opera Company, and in 2022 completed a répétiteur apprenticeship with the Berlin Opera Academy.

Her piano quintet, *Spell*, were first-prize winners of the 2022 Melbourne Conservatorium Chamber Music Competition and have been selected to perform in the Australian Festival of Chamber Music's Winterschool International Masterclass program later this year.

When not behind the piano, Lily enjoys her other hat as an arts writer. She has written for organisations such as the AYO, ANAM, and is an ambassador for digital publication ClassikON. Lily holds a Bachelor of Music from the University of Melbourne and is currently completing her Honours year with Dr Kenji Fujimura.

LIZZY WELSH

Guest Concertmaster

Lizzy Welsh is internationally renowned as a music-maker and performer of early music, new music and experimental improvisation, principally on the baroque violin and modern violin.

Lizzy has appeared at the Bendigo International Festival of Exploratory Music, the Adelaide Festival, the Melbourne International Arts Festival, the Melbourne Jazz Festival, the University of California San Diego's Springfest, London Jazz Festival, Jazztopad Wrocław, Jazzfest Berlin, Sacred Realism (Berlin), Shanghai International Arts Festival, and Shanghai New Music Week.

An advocate for creating new music for early instruments, Lizzy has a Doctor of Musical Arts in this field, and has developed one of the world's largest repertoires of new music for the baroque violin and viola d'amore, premiering many of these works at leading international festivals including the Darmstadt Internationale Ferienkurse für Neue Musik (Germany) and Sacrum Profanum Festival (Poland).

Her debut solo album 'The Target has Disappeared' was released on Swiss label Discreet Editions in 2023 to critical acclaim.

Silver Sponsors

The Bendigo Symphony Orchestra wishes to specially thank **Bendigo Radiology, Bendigo Bank** and **St John of God Bendigo Hospital** for becoming Silver Corporate Sponsors.

We sincerely thank the teams at **Bendigo Radiology, Bendigo Bank** and **St John of God Bendigo Hospital** for their generous contribution to support the strong growth of our regional orchestra. Thanks to their sponsorship and participation, we are able perform at our best.

Would you like to become a sponsor of the Bendigo Symphony Orchestra for our upcoming season?

Please contact:

Bendigo Symphony Orchestra President, Nigel McGuckian.

E. nigel@mcgucks.com.au

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BENDIGO RADIOLOGY

Imaging, Insight and Innovation

Bendigo Radiology is one of the largest providers of radiology services to Regional Victoria with 16 practices across northern and western Victoria, including Bendigo Health and St John of God hospital in Bendigo. We are committed to providing our communities with access to high quality medical imaging and care with the latest in medical technology.

Bendigo Radiology offers a diverse blend of private and public hospital based work with access to state of the art technology. Our quality management program ensures that we will continue to provide best practice medical imaging services to all our customers.

Bendigo Bank

As one of Australia's biggest banks, Bendigo Bank provides products and services to the homes and businesses of communities all across the country. Providing everything you need to bank confidently in branch, online or via app to successfully feed into the prosperity of communities and support groups and organisations like the Bendigo Symphony Orchestra.

Bendigo Bank – the better big bank.



St John of God Bendigo Hospital is a contemporary private hospital in central Victoria providing health care services for people in Bendigo and its surrounding areas.

We deliver high quality care in a comfortable and compassionate environment. Our 167-bed facility and highly qualified medical practitioners cater for a wide variety of specialty medical and surgical admissions, including orthopaedics, maternity and more. We offer both inpatient and outpatient services.

St John of God Bendigo Hospital is part of St John of God Healthcare, a leading Catholic not-for-profit provider of high-quality health care and community services in Australia and New Zealand.

As a not-for-profit health care provider, we return all surpluses to the communities we serve by updating and expanding our facilities and technology, developing new services, investing in people, and providing our social outreach services to those experiencing disadvantage.

Our Mission: to continue the healing mission of Jesus.

Our Vision: we are recognised for care that provides healing, hope and a greater sense of dignity, especially to those most in need.

Violin 1

Lizzy Welsh

Guest Concertmaster[^]

Leonie Schellhorn*

Emily Calder

David Dore

Meg Holmes

Jayne Russell-Clarke

Emma Amery^o

Ioana Tache^o

Violin 2

Heather Cummins*

Ellie Close

Joan Ledwich

Rachel Levett

Olivia Smith

Dinali Wijewickrama

Toni Williams

Viola

Cally Bartlett*

John Gault

Denise Peterson

Jeanette Stoll

Michael Davey^o

Sariah Xu^o

Cello

Phil Kelynack*[<]

Anne Begg

Diane Chapman

Steve Millard

Travis Perera

Liz Wilson

Double Bass

Chris Blackshaw

Rohan Tailor

Ben Saffir^o

Flute

Nigel McGuckian

Amy Bachman

Oboe

Julie-Ann Watson+

Rebecca Beagley

Clarinet

Jacquie Tolhurst*

Warwick Cohen

Will Patterson

Bassoon

Mathew Chalmers

John Matthews*

French Horn

Catherine Moore*

Nicholas Benbow

Geordie Walker

Malcolm John

Trumpet

Kaid Normington*

Jacqui Vine

Trombone

Steve Vine*

Chris Lees

Matt Pankhurst

Timpani

Charles Chilvers*

Judy Oliver

* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

+ Chair supported by Bendigo Surgery

< Chair supported by Wheeler Family

^o Guest player

Acknowledgements

We would like to thank the following people who have generously donated to Bendigo Symphony Orchestra:

- Rachel Beagley
- Brian Florence
- John Gault
- Daniel Herbst
- Howard Nathan
- Ann Parris
- Judy & Matt Oliver
- Beth Penington
- David Penington
- Luke Severn

Thanks also to our Soloist Sponsors:

- Agnico Eagles Mines Limited
Fosterville Gold Mine
- Dr Kirsty Belfrage
- Mr Alex Cameron
- Central Victorian Anaesthetic Service
- Bendigo Radiology
- Bendigo Surgery

Tax deductible donations can be made to Bendigo Symphony Orchestra via the **Ulumbarra Foundation**. See the back cover of this program for details.

Bendigo Symphony Orchestra is thrilled to be an official performance partner of **Bendigo Venues & Events**.

This partnership will accelerate the growth and development of our community orchestra and inspire the presentation of diverse and exciting orchestral work in Bendigo's premier performance spaces.

We would like to thank **Kristen Beever** for her design expertise in rebranding BSO at the start of 2021, and her ongoing pro bono design work for the orchestra.

kristen@centraldesignstudio.com.au



BSO Scholarships 2023

Bendigo Symphony Orchestra Scholarships are available for young orchestral string players and musicians of less common orchestral instruments. Valued at \$1100 each.

Will Paterson is the recipient of the **Stewart Anderson Scholarship** and plans to use the scholarship for more clarinet lessons, music and equipment. He's in Year 10 at Bendigo South East College where he has lessons with Warwick Cohen and plays in ensembles including wind band. He plans to study VCE music and hopes to study music performance at university.

Will really enjoys playing with BSO, 'it's great fun, and really good to have the opportunity to play symphonic repertoire. I'm learning a lot by playing with more advanced players.'

BSO is delighted to have Will in the woodwind section, and look forward to him playing with us for the next few years.

For further information and to apply for future scholarships, visit our website: www.bendigosymphonyorchestra.org.au



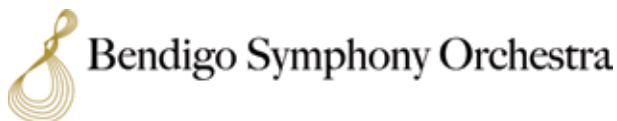
Vale Colin Bubb

(BSO member 1982-2015)

The Bendigo Symphony Orchestra was saddened to hear of the recent passing of Colin Bubb, one of the original members of the symphony orchestra when it was formed over 40 years ago.

Prior to this, Colin played in the Bendigo Concert Orchestra from its inception in 1945. He was a well-loved and respected teacher and fostered the talents of many local students including those who took over the orchestral positions such as Sally Herbst (flute), Nigel McGuckian (flute/president of BSO), Cynthia Holsworth (Principal flute of BSO) and Craig Spencely (clarinet).

Colin and his family have made an enormous contribution to the musical life in Bendigo.



Artistic Director: LUKE SEVERN

2023 SEASON

UNFINISHED

Luke Severn | Conductor

Elyane Laussade | Piano

Jessica Irwin | Violin

The Capital Theatre

7:30pm 11 March

2:30pm 12 March

BEETHOVEN Romance No. 2 in F major

BEETHOVEN Piano Concerto No. 1 in C, Op. 15

SCHUBERT Symphony in B minor, D. 759 "Unfinished"

SIBELIUS Finlandia, Op. 26

LIGHT & SHADE

Graham Abbott | Conductor

Lily Begg | Piano

Ulumbarra Theatre

2:30pm 18 June

BEETHOVEN Egmont Overture

GRIEG Piano Concerto in A minor, Op. 16

SCHUMANN Symphony No. 2 in C, Op. 61

SCHEHERAZADE

Luke Severn | Conductor

Kyla Matsuura-Miller | Violin & Guest Concertmaster

Cynthia Holsworth | Flute

Ulumbarra Theatre

2:30pm 17 September

COPLAND Fanfare for the Common Man

VAUGHAN WILLIAMS The Lark Ascending

CHAMINADE Concertino in D, Op. 107

RIMSKY-KORSAKOV Scheherazade, Op. 35

EBBS & FLOWS

Luke Severn | Conductor

Kristen Leich | Mezzo Soprano

Ulumbarra Theatre

7:30pm 25 November

2:30pm 26 November

STRAUSS II On the beautiful blue Danube, Op. 314

SMETANA Vltava from Má Vlast

DVOŘÁK The Water Sprite, Op. 107

KATS-CHERNIN Deep Sea Dreaming

ELGAR Sea Pictures, Op. 37



Ulumbarra Foundation

Direct your tax deductible donation to the Ulumbarra Foundation to support one of Bendigo Symphony Orchestra's pre-approved fundraising goals, and watch us grow!

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- LEADERSHIP AND PROFESSIONAL DEVELOPMENT FUND
- MUSIC LIBRARY FUND
- EQUIPMENT AND INSTRUMENTS FUND
- PERFORMANCE FUND
- BUILDING COMMUNITY AWARENESS AND PARTICIPATION FUND

UlumbarraFoundation.org.au

