



Bendigo Symphony Orchestra



**BRAVO
BENDIGO**



Image Mark Beaver

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.



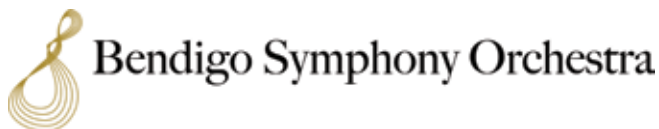
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BendigoSymphonyOrchestra



@bendigosymphonyorchestra



BRAVO BENDIGO

Sunday 8 September, 2024, 2.30pm
Ulumbarra Theatre, Bendigo

Luke Severn *Conductor*
Kaid Normington *trumpet*
Thomas Heywood *organ*

Claude DEBUSSY
arr **John Matthews**

Les Couleurs Debussique

Alexander ARUTIUNIAN

Trumpet Concerto in A flat major

Cally BARTLETT

Kati Thanda – Lake Eyre

INTERVAL

Camille SAINT-SAËNS

Symphony No 3, in C minor, Op. 78

Bendigo Symphony Orchestra recognises the Dja Dja Wurrung and Taungurung People of the Kulin Nation 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 Vice President

A full house at Ulumbarra Theatre, 75 musicians on stage and playing Shostakovich was a great thrill for everyone involved with Bendigo Symphony Orchestra at our June Concert.

This concert promises to be equally thrilling. It is a joy to say “Bravo Bendigo” and present a range of Bendigo talent and the grand Organ Symphony for you today.

BSO has encouraged talent from Central Victoria ever since it was formed over 40 years ago. We have built up a scholarship fund for young musicians, assisted in reforming Bendigo Youth Orchestra, provided free tickets for music students, played with Bendigo Youth Choir and we are making plans to work with Resonance Strings in Castlemaine and Woodend.

We are always thrilled to hear stories of young people coming to see and hear us play for the first time and being excited by the experience.

We thank all our sponsors and donors who have been so generous in the past two years.

Our final concert for 2024, Mahler Symphony No 2 with Gisborne Singers will sell out Ulumbarra Theatre, so get your tickets now!

And check out our program for 2025! In our first concert of the year, we will be highlighting our brand new cor anglais, which was purchased courtesy of a very generous donation from the estate of Peter Ryall. We are also very grateful to Dafydd Camp (Principal Cor Anglais, Orchestra Victoria), Michael Pisani (Principal Cor Anglais, Melbourne Symphony Orchestra) and Joshua Oates (Principal Oboe, Adelaide Symphony Orchestra) for their valuable assistance in testing and selecting the instrument.

Next year’s program promises to be as thrilling as 2024. We look forward to sharing it with you.

Cathy Moore, Vice President

PROGRAM NOTES

CLAUDE DEBUSSY (1862-1918)

arr John Matthews

Les Couleurs Debussique

Claude Debussy composed both delightfully colourful piano pieces and masterful orchestral works. This arrangement attempts to apply his tasteful orchestral style to three of his popular piano compositions. Originally prepared for the Victorian Community Orchestra Project, whose inaugural meeting occurred in 2019, and with a subsequent event yet to occur, this becomes the premiere presentation of this arrangement.

The work begins with *Arabesque No. 1*, commencing with a series of first inversion arpeggios, followed by a descending pentatonic progression. A quieter mid-section leads back to the first motif, before launching into the stark contrast of *Cakewalk* – a dance competition of the African Americans, in which the prize was a cake. The winner would, literally, ‘take the cake’. Debussy’s fascination with the rhythmic movements of these peoples is evident in this piece, rife with syncopation and rhythmic pulse.

A single note on the horn provides a bridge into the final selection, the beautiful *La Plus Que Lente (The More Than Slow)*. The title does not refer so much to the tempo, as to Debussy’s take on the Slow Waltz of the time. It is, in his wry humour, a tongue-in-cheek suggestion that this was the slow waltz to outdo all others.

Program note by John Matthews

ALEXANDER ARUTIUNIAN (1920-2012)

Trumpet Concerto in A flat major

Arutiunian first envisaged a trumpet concerto in 1943, encouraged by his longtime friend and principal trumpeter of the Armenian Philharmonic Orchestra, Zsolak Vartasarian. The project was put on hold when Vartasarian tragically died later that year in military action during World War II, but Arutiunian eventually completed the work in 1950. Armenian trumpeter Haykaz Mesaiyen gave the first performance of the concerto in Moscow, and it has subsequently become a prominent piece in the trumpet repertoire. This is largely thanks to the efforts of the Soviet trumpet virtuoso Timofei Dokshizer, who made the first recording of the work and wrote the dazzling, demanding cadenza.

The concerto consists of a single movement with 7 sections, performed without pause. The trumpet soloist begins with a series of bold declarations, then launches into the lively principal theme of the allegro *energico* section, inspired by the melodic and rhythmic characteristics of Armenian folk music. The clarinet introduces a slow, lyrical interlude, before fragments of the principal theme reemerge and develop. The piece moves into an introspective section featuring muted trumpet, followed by a reprise of the principal theme. The concerto concludes with a stirring cadenza and brief coda that allows our very own principal trumpet player, Kaid Normington, to demonstrate his wonderful talents.



Image Mark Beever

CALLY BARTLETT

Kati Thanda – Lake Eyre

Kati Thanda – Lake Eyre was commissioned by the Bendigo Symphony Orchestra and first performed at the orchestra's 40th anniversary concert in December 2021. Created by Cally Bartlett – who is a composer, arranger, educator, cellist extraordinaire and the principal violist of the Bendigo Symphony Orchestra – it describes the flooding of Australia's largest salt lake, a phenomenon that occurs roughly every decade on the lands of the Arabana people.

The piece was inspired by the children's book *Desert Lake: The Story of Kati Thanda – Lake Eyre*, written by Pamela Freeman and illustrated by Liz Anelli. The story begins with the still environment of the *The Dry Salt Lake*, opening with a gentle

flute melody. As the tempo increases, rhythmic falling quavers in the woodwinds represent the start of the rains. The texture builds towards *The Storm Up North*, where running string passages depict the rainwaters flowing and swirling down the river system. The majestic brass melody drives the water to Kati Thanda, as the storm reaches its peak, then subsides. The piece moves to *The Lake Fills with Water and Life*, with the swelling water levels illustrated by rising string trills. The oboes and bassoons emerge as *Tadpoles and Frogs* in the water, before the *Pelicans and Gulls* arrive with a soaring trumpet melody. Numerous melodies interact across the orchestra, reflecting the many animals, birds and insects living in harmony at the lake. However, the mood shifts as a pulsing string rhythm introduces the foreboding final section, *The Water Recedes, the Lake Dries Up*.

CAMILLE SAINT-SAËNS

Symphony No. 3 in C minor, Op. 78

- I. Adagio – Allegro moderato
Poco adagio
- II. Allegro moderato – Presto
Maestoso – Allegro

Saint-Saëns considered his third and final symphony to be one of his finest works, stating that *'I gave everything to it I was able to give. What I have here accomplished, I will never achieve again.'* Commissioned by the London Philharmonic Society and first performed in 1886, the symphony has been embraced by audiences ever since, including here in Australia, where the piece has regularly featured in various ABC Classic 100 countdowns. On hearing the first Paris performance, the composer Charles Gounod exclaimed *'there goes the French Beethoven!'*. Saint-Saëns may have (somewhat modestly) disagreed with this sentiment, once remarking that *'I am first among composers of the second rank'*, however his third symphony is unquestionably a magnificent piece of music.

Written for a large orchestra with the innovative additions of organ and piano, the symphony is divided into two movements, with each movement containing two distinct halves. The mysterious opening adagio section introduces the thematic material, which Saint-Saëns transforms and evolves over the course of the symphony in a manner pioneered by his friend and mentor Franz Liszt, to whose memory Saint-Saëns dedicated the published score. The delicate introduction to the first movement soon gives way to the animated *allegro moderato* section, before making an unconventional tonal shift into D flat major for the reflective *poco adagio* part. The organ makes its

first appearance in the second half of this opening movement, in gentle conversation with the yearning string melodies.

The beginning of the second movement is dark and energetic, with the orchestra embarking on a swift and furious adventure before receding into a brief period of tranquility. It is now time for the organ to announce itself with a monumental C-major chord of earth-shattering proportions. It heralds the jubilant melodies and elegant counterpoint of the majestic *maestoso* section.

After taking a moment to recollect yourself, following that tremendous entry by the organ, you may begin to wonder if the joyous main theme of the *maestoso* section sounds familiar. Perhaps you recognise it from the 1978 UK pop song *If I had words*, which sets the organ symphony's famous melody to a reggae beat accompanied by a choir of bopping English schoolchildren. More likely, you might recall the main theme from *Babe*, the heartwarming 1995 film about a young pig who learns to herd sheep, promoting kindness and acceptance along the way. Nigel Westlake's beautifully crafted score to the film makes clever use of musical quotations, and features Saint-Saëns' melody at key emotional moments throughout the story.

However you experience the Saint-Saëns organ symphony – whether it is listening to the grand power of an enormous pipe organ, watching *Babe* the pig triumph at the national sheepdog trials, or in a concert hall with the Bendigo Symphony Orchestra and the remarkable Thomas Heywood – the glorious music is sure to leave a smile on your face.

Program notes by Rebecca Beagley



Image: Mark Beever

Thank you

to our Platinum Donors

The BSO Artistic Director role is generously supported by Ian and Edith Dyett.

Ian and Edith have committed to supporting the Artistic Director role for the next three years so Bendigo Symphony Orchestra can continue to provide exciting opportunities for musicians to play, and for local and regional audiences to experience the joy of live symphonic music.

All of us involved with BSO thank them for their generosity and we look forward to sharing our music with them.

Ian also has a thought for any young musician who doubts their capacity to join our wonderful orchestra:

‘The difference between a successful person and others is not a lack of strength or a lack of knowledge, but a lack of will.....’ (Vincent T. Lombardi)

LUKE SEVERN

Conductor

Conductor, composer and concert cellist, Luke Severn is celebrated for his dynamic presence and captivating performances in the Australian music scene. As the Artistic Director and Principal Conductor of the Bendigo Symphony Orchestra* and the Artistic Director of The Gisborne Singers, Luke has left an indelible mark on the world of orchestral music in Victoria.

Luke has had the privilege of working with some of Australia's finest classical artists, including Teddy Tahu Rhodes, The Seraphim Trio, Merlyn Quaife & Tamara-Anna Cislowska. His notable achievements include leading the BSO through some of the world's greatest classical masterpieces such as Beethoven's 9th Symphony and Rachmaninoff's 3rd Piano Concerto. Notably, he directed a sold-out staged production of Purcell's opera, 'Dido and Aeneas', in collaboration with the Gisborne Singers and the Macedon Ranges Chamber Orchestra in 2022.

A fervent advocate for new compositions and Australian works, Luke has conducted world premieres of pieces by renowned composers, including Cally Bartlett, Christopher Healey, Matan Franco, and Elena Kats-Chernin. His commitment to expanding the horizons of classical music is a testament to his dedication and passion for the orchestral arts. In addition to conducting, Luke also enjoys a career as a concert cellist and composer. In recent seasons, his collaborations have resulted in two acclaimed studio recording projects. On *Over Under*, Luke collaborated with pianist Evan Fein to deliver an emotive interpretation of Brahms's Sonata No. 1 in E minor, Op. 38, and presented Fein's vibrant Cello Sonata No. 2, Op. 28, a composition written for Luke in 2020 and premiered



in 2022. The album '*...and other lines*' showcased Luke's collaboration with Duo Obax and pianist Yasmin Rowe, featuring a seven-movement suite for soprano saxophone, oboe and piano, commissioned by the ABC, and recorded by ABC Classic. Both albums are available on all streaming platforms. With a career spanning the realms of conducting, collaborative performance and composition, Luke Severn remains a prominent figure, captivating audiences and enriching the musical landscape in Australia and beyond.

**Artistic Director role generously supported by Ian and Edith Dyett*



Bendigo



 BSO

KAID NORMINGTON

Trumpet

From falling asleep to the sounds of the great traditional marches in a campervan in front of the Marong Municipal Brass Band room, and now to centre stage at the incredible Ulumbarra theatre. It's fair to say that Kaid grew up on brass band music in Bendigo.

With the encouragement and support of many musicians, Kaid progressed to joining in with other local ensembles with varying styles, from traditional hymns, jazz standards, ska bands and the brass monkeys!

In year 12 at Bendigo Senior Secondary College, Kaid began lessons with the amazing Norm Harris of the Daily Wilson Big Band. Later that year Kaid was awarded the BSSC Musician of the Year. This was a tremendous boost that allowed Kaid to audition for the Australian Army Band Corps. This was the beginning of a 17-year career where Kaid was given countless



opportunities, across Australia and beyond, to play among the country's best musicians.

Since returning to Bendigo with his wife and three daughters, Kaid has had the honour of reconnecting with many of the people who encouraged him in his earlier development.





Image Victor Jetton

THOMAS HEYWOOD

Organ

The internationally renowned Australian organ virtuoso Thomas Heywood enjoys an outstanding reputation as ‘without argument one of the world’s best concert organists whose primary goal is to touch a wide public with music that stirs the soul as much as it stimulates the mind. His

technique is impeccable and seemingly limitless. His command of musical style, particularly in large Romantic works, allows him to make them spring to life in the organ’s unique idiom.’ (The American Organist, March 2019)

‘An acknowledged master’, Heywood has travelled over 750,000 miles or 1.2 million kilometres performing solo concerts on the most celebrated pipe organs across the globe. He has an ever-growing repertoire of over 5,000 works and was the first Australian musician in history to live as a professional concert organist.

Also a talented and prolific transcriber, Heywood’s published solo concert organ arrangements of some of the most famous music composed over the last 300 years are performed by organists around the world.

Heywood performs regular international solo tours in concert halls, town halls, cathedrals and churches throughout the UK, North America and Europe where German critics have hailed him as the ‘Ironman der Orgel. Der australische Starorganist Thomas Heywood.’



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.

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 Wroctaw, 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.



 **Bendigo Bank**

Bendigo Bank is one of Australia's biggest banks and most trusted brands. We pride ourselves on being a bank that's good with money, but more interested in the good that money can do. We've been offering products and services to Australian families and businesses for over 165 years, providing customers with everything they need to achieve their financial goals, while feeding into the prosperity of Australian communities.

Locally in Bendigo, through our continuing partnerships with Empowering Eaglehawk, Strathfieldsaye

Community Enterprise, Bendigo North Districts Community Enterprise and Kangaroo Flat Community Enterprise as well supporting other community organisations and events, we play a significant role in creating community outcomes for community groups such as Bendigo Symphony Orchestra.

We are proud to support groups and organisations like the Bendigo Symphony Orchestra who are making their own community impact.

Bendigo Bank – the better big bank.

Violin 1

Lizzy Welsh
concertmaster[^]
Leonie Schellhorn*
Mia Berlin^o
Emily Calder
David Dore
Jaynee Russell-Clarke
Jeanette Stoll
Daniel Tan^o
Toni Williams

Violin 2

Heather Cummins*
Jane Dimsey
Kylie Gould
Breanna Henderson
Marie Antoinette Hicks
Kristelle Jaimes^o
Joan Ledwich
Mel McCarthy
Olivia Smith
Lana Telford
Erynn Trewartha-Lewicki

Viola

Cally Bartlett*
Charlie Bellette
Frances Gall
John Gault
Kyle McCabe^o
Clara Salzmänn^o
Patrick Shannon^o

Cello

Phil Kelynack*[<]
Anne Begg
Diane Chapman
Steve Millard
Travis Perera

Double Bass

Julia Arnold
Steve Begg
Bevan Madden
Benjamin Saffir^o
Rohan Tailor

Flute

Jenny Gogolin
Deborah Ross

Piccolo

Maddy Archer

Oboe

Owen Matthews*⁺
Julie-Ann Watson

Cor Anglais

Rebecca Beagley

Clarinet

Jacquie Tolhurst*
Warwick Cohen
Will Patterson

Bassoon

John Matthews*
Nyree O'Connor

Contrabassoon

Joanne Angus^o

French Horn

Catherine Moore*
Nicholas Benbow
Geordie Walker
Chandra Hale

Trumpet

Kaid Normington*
Jacqui Vine
Tristan Vine

Trombone

Steve Vine*
Chris Lees
Bonnie Walker

Tuba

David Martin

Percussion

Charles Chilvers*
Annette Conway
Evan Pritchard

Harp

Danielle Forbes

Piano

Cheryl Long
Simone Martin

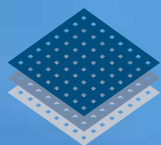
* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

⁺ Chair supported by Bendigo Breast Clinic

[<] Chair supported by Wheeler Family

^o Guest player



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.



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McKern Family
Howard Nathan
Judy and Matt Oliver
Beth Penington and On Sin
Luke Severn*
Dr Peter Wearne & Polly Shaw
Wheeler Family*
Geoff Williams & Melody Serena

**Player Chair Benefactors*

We extend our grateful thanks to long-time BSO members John Gault OAM and Travis Perera, and their respective partners Ann Parris and Hiranthi Perera, for their ongoing, very generous financial support.

To support Bendigo Symphony Orchestra please contact BSO Partnerships Director, Anna Hill: Email: anna@annahill.net Mobile: 0488 197 546



The organ played today by Thomas Heywood was graciously loaned by Murray Stapleton.

The sounds produced by the organ for this concert are a facsimile of the world-famous 67 Stop 'Father' Willis organ from Hereford Cathedral in the U.K, built in 1892 by Henry Willis. Murray's virtual organ is using a sample set provided by Lavender Audio and is running on 'Hauptwerk' virtual organ software.

Murray's organ console was built by Australian Virtual Organs in Melbourne. For enquires please contact Ian at Australian Virtual Organs on 0434 071 612.

Thank you

for your generous gift

In his will, Peter Ryall was most generous in providing grants to promote the development and general well-being of the City of Greater Bendigo and its citizens. The executors of his estate therefore decided to make a generous donation to Bendigo Symphony Orchestra which enabled the orchestra to buy a Cor Anglais.

Peter Ryall was born in Strathfieldsaye and grew up on a dairy and poultry farm in Ryalls Lane, through which the well-known Sheep Wash Creek meanders. He attended White Hills Technical School then Bendigo Institute of Technology where he studied Civil Engineering. He worked for the Country Roads Board (CRB) then Vic Roads for most of his career.



'I hope, through my work, I have been able to contribute in some small way to the development of Northern Victoria and the safety and enjoyment of travellers through the area'.

As Supervisor of road and bridge construction in Cohuna, Kerang, Swan Hill and Robinvale; Manager for the Bituminous Group for the Northern Region and Site Engineer for the Elphinstone Bypass, his professional legacy has indeed allowed many of our players and audience members to travel safely through Victoria to perform in, and attend BSO concerts.

Artistic Director: LUKE SEVERN

Artistic Director role supported by Ian and Edith Dyett

A NEW WORLD

Luke Severn | Conductor
Joshua Oates | Oboe

Ulumbarra Theatre
Sunday, 16 March 2025
2:30pm

WILLIAMS Across the Stars from Star Wars: Episode II
KOEHNE In-flight entertainment
DVOŘÁK Symphony No. 9 in E minor, 'From the New World' Op. 95

THE PLANETS

Luke Severn | Conductor
Dale Bartrop | Violin

Ulumbarra Theatre
Sunday, 15 June 2025
2:30pm

BEETHOVEN Violin Concerto in D, Op. 61
HOLST The Planets

YEARNING

Luke Severn | Conductor
Amir Farid | Piano

Ulumbarra Theatre
Sunday, 31 August 2025
2:30pm

VERDI Overture from Nabucco with players from Resonance String Orchestra
BRAHMS Symphony No. 2 in D, Op. 73
RACHMANINOV Piano Concerto No. 2 in C minor, Op. 18

RHAPSODY

Luke Severn | Conductor
Elyane Laussade | Piano

Ulumbarra Theatre
Sunday, 16 November 2025
2:30pm

KHACHATURIAN Adagio of Spartacus and Phrygia from Spartacus Suite No. 2
BEETHOVEN Piano Concerto in B-flat No. 2, Op. 61
GERSHWIN Rhapsody in Blue
RESPIGHI Pines of Rome, P. 141

TICKETS: gotix.com.au Phone 5434 6100



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!

- Scholarships fund
- Leadership and professional development fund
- Music library fund
- Equipment and instruments fund
- Performance fund
- Building community awareness and participation fund

UlumbarraFoundation.org.au

