



Bendigo Symphony Orchestra

SUN MUSIC

BSO

BSO





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



BendigoSymphonyOrchestra



@bendigosymphonyorchestra



SUN MUSIC

Sunday 24th March, 2024, 2.30pm
Ulumbarra Theatre, Bendigo

Luke Severn *Conductor*
Tamara-Anna Cislowska *Piano*

Peter SCULTHORPE *Sun Music III*

Ludwig van BEETHOVEN *Symphony No 5, Op. 67*

INTERVAL

Pyotr Ilyich TCHAIKOVSKY *Piano Concerto No. 1, Op. 23 in B-flat minor*



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 Kristen Beever

Nigel McGuckian

PRESIDENT

On behalf of all our members, welcome to the 2024 Bendigo Symphony Orchestra concert season which is our biggest yet, and features some enormous works that I know you'll be excited to hear. Thank you for your continuing support and I would encourage you to introduce some friends who are new to classical music.

I would like to thank all our talented members, who contribute their time and energy not only to perform and explore the depths of this beautiful music but also support and guide aspiring musicians in our community, and collaborate with other organisations who bring musical opportunities to Bendigo.

In February, we were delighted to perform as part of the Bendigo Chamber Music Festival, in a concert which celebrated two of our former Bendigo Symphony Orchestra players. It was a poignant moment to recognise their mentors, Cathy Moore and Cally Bartlett, who are section leaders in the orchestra.

In 2023, we were delighted to support the establishment of Bendigo Youth Music. This initiative kicks off with a music camp and performance for the Bendigo Youth Orchestra in early April this year.

The remainder of our 2024 season can be found on page 15 of this program and we hope you'll agree it's a very exciting prospect. Thank you to the many who have already bought tickets to ALL 4 CONCERTS. Don't miss out!

Our heartfelt thanks go out once again to our generous sponsors: St. John of God Bendigo Hospital, Bendigo Bank, and Bendigo Radiology. Their unwavering support has empowered the orchestra to take on exciting challenges and flourish over the past two years. We are deeply grateful for their commitment to the arts and the cultural vibrancy of our community.

Enjoy the concert season!



Luke Severn

CONDUCTOR AND ARTISTIC DIRECTOR

Conductor, composer and concert cellist, Luke Severn is celebrated for his dynamic presence and captivating performances in the Australian music scene. At 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 timeless 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.

SUN MUSIC

Program Notes

by Rebecca Beagley

Peter Sculthorpe

(1929-2014)

Sun Music III

Peter Sculthorpe was one of the defining figures in 20th century Australian music, who sought to create music that reflected the social climate of Australia, the physical characteristics of its landscape and the cultures of our Asian neighbours, rather than relying on European musical traditions. He was strongly influenced by Aboriginal and Torres Strait Islander music, as well as the gamelan music of Indonesia.

Sun Music III was commissioned by the ABC to mark the 20th anniversary in 1967 of the ABC's orchestral youth concerts series. It was first performed by the West Australian Symphony Orchestra under its original title Anniversary Music on 16 May 1967, and performed by each of the other 5 state symphony orchestras in the following months. Sculthorpe renamed the work Sun Music III in 1968 to form part of Sun Music series, a collection of 4 works which our very own Graham Abbott has described as one of the most important monuments in modern Australian music.

Sculthorpe described Sun Music III as 'the first work in which I really did something about my interest in Asian music'. He explained that 'I wrote most of Sun Music III at a time when it was snowing up in New York state, and I'd often look out of the window and dream of a place like Bali, an endless warm paradise'. The work begins with shimmering string chords made up of adjacent notes, together with a cymbal roll, before a vibraphone solo leads into a flowing section written in the style of gamelan gender wayang music used in Balinese shadow puppet theatre. A Balinese arja melody is then introduced by the oboe, punctuated by percussive effects throughout the orchestra. The timpani drives the piece forward dramatically, before fragments of the gamelan music return to accompany the arja melody in the violins. The piece concludes with a sustained chord for the full orchestra, resounding with the sounds of gongs and cymbals, that fades away into silence.

Ludwig van Beethoven

(1770-1827)

Symphony No. 5, Op. 67

- I. *Allegro con brio*
- II. *Andante con moto*
- III. *Scherzo and Trio (Allegro)*
- IV. *Finale (Allegretto)*

Da-da-da-duuumm... da-da-da-duuumm...

The most famous four-note motif in classical music, ever? Certainly, those opening four notes are instantly recognisable to both music lovers and non-music lovers alike. Beethoven is reported to have described those four notes as 'fate knocking at the door', and though this evokes a vivid and powerful image, sadly it is unlikely that Beethoven uttered those words. What cannot be denied, however, is that Beethoven's repetition and development of this four-note motif in each movement of the symphony results in a work that is passionate, gripping and an emotional ride between darkness and light.

The symphony premiered at the Theater an der Wien on 22 December 1808, as part of an exhausting program that lasted four hours, and also saw the premiere of Beethoven's now-beloved 6th Symphony (the Pastorale), the Choral Fantasia, some other vocal works and the Piano Concerto No. 4, which Beethoven himself performed as soloist. Phew. Talk about a solid day's work! Though the restless audience may not have been in a position to appreciate the quality of this fine music, as not only did they have to endure a four-hour long concert, they were sitting in an unheated hall during a bitterly cold Viennese winter, watching an orchestra who were trying to come to grips with a large volume of difficult, unfamiliar music on the back of only one rehearsal.

Thankfully, the struggles faced in that first performance have not prevented the symphony from becoming one of the most popular symphonies in the classical repertoire, with its power and

Pyotr Ilyich Tchaikovsky

(1840-1893)

Piano Concerto No. 1, Op. 23 in B-flat minor

emotion resonating deeply with audiences worldwide. It introduced some innovative features, being one of the first symphonies to use trombones in the brass section, and unconventionally it reaches a triumphant conclusion in C-major, rather than the darker key in which it began, C-minor. Beethoven later wrote of this decision: 'Many assert that every minor piece must end in the minor ... On the contrary, I find that ... the major has a glorious effect. Joy follows sorrow, sunshine-rain'. The hope that this work inspires can also be seen through its use in radio broadcasts during World War II. The four-note motif became a powerful symbol of Victory for the Allied forces, with its short-short-short long rhythmic sequence echoing the first four notes of the letter "V" in morse code.

- V. *Allegro non troppo e molto maestoso – Allegro con spirito*
- VI. *Andantino semplice – Prestissimo – Andantino semplice*
- VII. *Allegro con fuoco*

This piece begins with one of the most memorable four-note openings to a piece of classical music... no, we are not talking about a certain Beethoven symphony (the one you've just heard!) instead we are referring to the majestic descending figure by the horns, which leads into a soaring, romantic melody in the strings that is accompanied by striking chords in the solo piano. It is a profound introduction that, unusually, disappears after another statement of the lyrical melody and never returns. The first movement instead continues with a galloping theme based on a Ukrainian folksong, *Oy, kryatshe, kryatshe*. The woodwinds introduce a gentler second theme, before the first movement builds to a virtuosic conclusion.

The second movement opens with a plaintive, tender melody that is introduced by the flute and taken up by the solo piano. The middle *prestissimo* section quotes a French *chansonette*, *Il faut s'amuser, danser et rire*, well-known to the composer's circle of friends. Tchaikovsky drew further inspiration from folk music for the energetic final movement, with the principal theme adapted from a Ukrainian dance, *Vidy, vidy, Ivan'ku*, and the second theme inspired by a Russian folksong *Poydu, poydu vo Tsar-Gorod*. The two themes alternate and overlap until the movement reaches a satisfying ending with an exhilarating coda.

Upon completing the concerto, Tchaikovsky took the score to his friend and mentor, piano virtuoso Nikolai Rubinstein, for feedback. The response was rather brutal, which Tchaikovsky recounted as follows: 'A torrent poured from Rubinstein's mouth ... My Concerto, it turned out, was worthless and unplayable

– passages so fragmented, so clumsy, so badly written as to be beyond rescue – the music itself was bad, vulgar – only two or three pages were worth preserving – the rest must be thrown out or completely rewritten.'

Tchaikovsky defiantly vowed that he would 'not alter a single note', and instead took the concerto to another distinguished pianist, Hans von Bülow, who delightedly agreed to give it an international premiere in Boston on October 25, 1875. The concerto soon became a renowned success, and even Rubinstein came to appreciate it, performing it often as a soloist in the subsequent years.



Tamara-Anna Cislowska

PIANO

Tamara-Anna Cislowska is one of Australia's most renowned and awarded pianists, performing and recording in Australia and internationally to critical and public acclaim. Earning international prizes in London, Italy and Greece and touring Japan and the USA as cultural ambassador for Australia, Tamara's accolades include ABC Young Performer of the Year, the Freedman Fellowship, an Art Music Award for 'Performance of the Year' (ACT) and the 2015 ARIA award for 'Best Classical Album'.

Tamara has performed recitals at London's Purcell Room, the Kleine Zaal of the Concertgebouw in Amsterdam, and New York's Frick Collection, and as soloist with the London Philharmonic, Puerto Rico Symphony, Australian Chamber Orchestra, and all major Australasian symphony orchestras. Recent highlights include touring with CIRCA for New York's White Light Festival at the Lincoln Center, and the world premiere of Elena Kats-Chernin's Piano Concerto no.3, *Lebewohl* with the Queensland and Tasmanian Symphony Orchestras. 2023 engagements included as soloist with Tasmanian Symphony Orchestra performing the premiere of Kats-Chernin's *Ancient Letters* concerto for piano, and as pianist in the sold-out Sydney Opera House world premiere of 'Human Waves', celebrating with empathy and humour, the waves of human migration that have shaped the harbour city, commissioned by Sydney Philharmonia Choirs for its Centenary Celebrations, with music by Kats-Chernin and libretto by Cislowska.

Concerts have included a curated program for Bleach Festival with soprano Tarita Botsman (Gold Coast), two-piano concerts at Sydney's City Recital Hall and Melbourne Recital Centre with Gerard Willems; in recital for *Musica Viva Tasmania*, *Piano Plus* 'Out West Piano Fest' and Australian Digital Concert Hall's 88 Keys piano festival in Melbourne.

2024 sees Tamara return as soloist with the Adelaide Symphony Orchestra (cond. Dmitri Matvienko), with the Bendigo Symphony Orchestra, Canberra International Music Festival, Blackheath Chamber Music Festival (NSW), and a highly anticipated recording of Kats-Chernin piano concertos with the Tasmanian Symphony Orchestra, for 2025 release.

With nearly 8 million streams on Spotify and ten ARIA no.1 albums for ABC Classics, Deutsche Grammophon and Naxos, Tamara is undoubtedly one of Australia's most globally recognised pianists in classical music today. Presenting for ABC Classic in her weekly program, 'Duet' - featuring interviews and live performances with international and Australian guests such as Anne-Sophie Mutter, Lang Lang, Stephen Hough, Ben Folds and Cate Blanchett - Tamara continues to earn praise from audiences and critics alike, with her latest chart-topping album, of performances drawn from the show, nominated for 'Best Classical Album' in the 2022 ARIA Awards.



Meg Cohen

GUEST CONCERTMASTER

Meg is a musician and violinist with a multi-faceted practice. Due to her versatility and eclectic musical interests, Meg is highly sought after as both a modern and baroque violinist and violist, curator, collaborator, and chamber musician.

As an in-demand freelance musician, Meg performs regularly with the Melbourne Chamber and Symphony Orchestras, Genesis Baroque, Invention Ensemble, and the Australian Haydn Ensemble, among many others. She is artistic director of Moirai, co-artistic director of Wattleseed Ensemble, and regular guest with the Penny Quartet. Meg has performed at all the major festivals and venues across the country, recorded multiple albums with ABC Classics, and was nominated for the Freedman Fellowship award in 2023. Internationally, she has attended the Mahler Chamber Orchestra Academy, and numerous chamber music academies with the award-winning Geist Quartet. Meg founded and directed the Sydney Baroque Music Festival, an educational initiative bringing together the next generation of Australia's period

performers, from 2013-2018.

Meg holds Bachelor (Hons) and Masters degrees from the Sydney Conservatorium of Music, and studied with Robin Wilson, Sophie Rowell and Zoë Black at the Australian National Academy of Music in Naarm/Melbourne.

Her current projects focus on developing inclusive music-making experiences with and for others, embracing and exploring jazz, folk and improvisatory musical styles, and bringing great music to the regions.

Working with other musicians



Special Guests

Leonard Weiss (1), Assistant Conductor with the Melbourne Symphony Orchestra took us for a buzzingly productive rehearsal as guest conductor while Luke was away. Conducting student, **Natalia**, experienced her first time conducting Beethoven's 5th.

(2) Flautist and ABC Young Performer of the Year, 2022, **Eliza Shephard**, has tutored our wind section before. She did such a stellar job and we all had such fun, that she came back!

We were thrilled to play in the **Bendigo Chamber Music Festival's** Community Concert at the Capital Theatre in February 2024 with 2 soloists whose first teachers play in BSO. (3) **Noah Lawrence** cello, with **Cally Bartlett**, and (4) **Andrew Young**, Acting Associate Principal French horn with the MSO, whose teacher (5) **Catherine Moore** is still a very active member of BSO after more than 30 years.

Bendigo Youth Orchestra

Bendigo Youth Music are thrilled to present our inaugural performance of the Bendigo Youth Orchestra.

Friday April 5. 6:30pm
Tickets via the QR code

Want to support BYM and future events? Check out our website for more information.
www.bendigoyouthmusic.com.au

BYM
BENDIGO YOUTH MUSIC

f Instagram



Image Kristen Beaver



Bendigo Symphony Orchestra

FIRST VIOLINS

Meg Cohen
Guest concertmaster[^]
 Jeanette Stoll
 David Dore
 Marie Antoinette Hicks
 Meg Holmes
 Jess Irwin^o
 Jaynee Russell-Clarke
 Toni Williams

SECOND VIOLINS

Heather Cummins*
 Emily Calder
 Sarah Gould
 Joan Ledwich
 Rachel Levett
 Mel McCarthy
 Erynn Trewartha-Lewicki
 Denali Wijewickrama

VIOLAS

Cally Bartlett*
 Frances Gall
 John Gault
 Randall Mathews
 Denise Peterson

CELLI

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

DOUBLE BASSES

Julia Arnold
 Chris Blackshaw
 Bevan Madden
 Rohan Tailor

FLUTES

Cynthia Holsworth*
 Maddy Archer
 Nigel McGuckian

OBOES

Owen Matthews*⁺
 Julie-Anne Watson

CLARINETS

Jacque Tolhurst*
 Ben Nieuwkerk Will
 Patterson

BASSOONS

John Matthews*
 Nyree O'Connor

CONTRABASSOON

Matthew Angus^o

FRENCH HORNS

Robert Shirley
 Nicholas Benbow
 Geordie Walker
 Chandra Hale

TRUMPETS

Kaid Normington*
 Jacqui Vine

TROMBONES

Stephen Vine*
 Chris Lees
 Oscar Milic^o

PERCUSSION

Charles Chilvers*
 Annette Conway
 Evan Pritchard

* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

⁺ Chair supported by Bendigo Surgery

[<] Chair supported by Wheeler Family

^o Guest player



Image Kristen Beever

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.

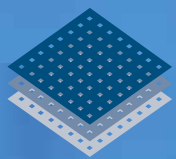
We sincerely thank the teams at Bendigo Radiology, Bendigo Bank and St John of God Bendigo Hospital for their generous contribution to support the strong growth of our regional orchestra. Thanks to their sponsorship and participation, we are able perform at our best.

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

Please contact:

Anna Hill
BSO Partnerships Director

E. anna@annahill.net
M. 0488 197 546



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

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.



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.



Image Mark Beaver

Thank you to our supporters

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

- Rachel Beagley
- Alison Dullard
- Brian Florence
- John Gault
- Daniel Herbst
- McKern family
- Howard Nathan
- Judy & Matt Oliver
- Ann Parris
- Beth Penington
- David Penington
- Travis and Hiranthe Perera
- 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. We also extend our thanks to Mark Beaver for his time and expertise photographing and editing images of our concerts.



Bendigo Symphony Orchestra

2024 SEASON

Artistic Director: LUKE SEVERN

SUN MUSIC

Luke Severn | Conductor
Tamara-Anna Cislowska | Piano

Ulumbarra Theatre
Sunday, 24 March 2024
2:30pm

SCULTHORPE Sun Music III
TCHAIKOVSKY Piano Concerto No. 1, Op. 23 in B-flat minor
BEETHOVEN Symphony No. 5, Op. 67

EMPEROR

Luke Severn | Conductor
Elyane Laussade | Piano

Ulumbarra Theatre
Sunday, 2 June 2024
2:30pm

STRAUSS I Radetzky March, Op. 228
BEETHOVEN Piano Concerto No. 5, Op. 73 "Emperor"
SHOSTAKOVICH Symphony No. 5

BRAVO BENDIGO

Luke Severn | Conductor
Kaid Normington | Trumpet
Thomas Heywood | Organ

Ulumbarra Theatre
Sunday, 8 September 2024
2:30pm

DEBUSSY arr Matthews Les Couleurs Debussique
ARUTIUNIAN Trumpet Concerto
BARTLETT Kati Thanda - Lake Eyre
SAINT-SAËNS Symphony No. 3 "Organ"

RESURRECTION

Luke Severn | Conductor
Merlyn Quaife | Soprano
Liane Keegan | Mezzo soprano

Ulumbarra Theatre
Sunday, 24 November 2024
2:30pm

MAHLER Symphony No. 2 "Resurrection"

TICKETS FOR ALL PERFORMANCES ARE ON SALE NOW FROM
GOTIX.COM.AU OR THE CAPITAL BOX OFFICE, 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



Image Kristen Beever