



EMPEROR



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.



www.bendigosymphonyorchestra.org.au



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Bendigo Symphony Orchestra

EMPEROR

Sunday 2 June, 2024, 2.30pm
Ulumbarra Theatre, Bendigo

Luke Severn *Conductor*

Elyane Laussade *Piano*

Johann STRAUSS I

Radetzky March, Op. 228
Conducted by **Will Slow**

Ludwig van BEETHOVEN

Piano Concerto No. 5, Op. 73 in E-flat major, 'Emperor'

INTERVAL

Dmitri SHOSTAKOVICH

Symphony No 5, in D minor, Op. 47

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

A message from the President

As a community orchestra, we take immense pride in our achievements, which are a testament to the talent and dedication of our players, as well as the unwavering support of our community and sponsors. We are deeply grateful for the steadfast support we receive from our community, both through attendance at our concerts and through generous donations. It is this support that allows us to continue bringing the joy of music to audiences in Bendigo from around Central Victoria.

I am delighted to announce two significant donations that will further enhance our orchestra. We are thrilled to receive a Platinum donation from Ian and Edith Dyett. Their contribution will sustain the position of Artistic Director for a minimum of three years, providing invaluable leadership and guidance to our orchestra as we continue to grow and evolve

Thanks to a generous contribution from The Estate of Peter Ryall, we have been able to purchase a beautiful professional *Cor Anglais*. The addition of this instrument to our ensemble ensures that our musicians have access to a top-quality instrument enriching both their practice sessions and performances.

Finally, mark your calendars for our upcoming concert on September 8th. **Bravo Bendigo** will showcase soloist, composer, and arranger ALL from within the ranks of our players – Bravo Bendigo Symphony Orchestra!

Thank you for your ongoing dedication to the Bendigo Symphony Orchestra. Together, we will continue to enrich our community through the transformative power of music.

Nigel McGuckian
President

PROGRAM NOTES

JOHANN STRAUSS I (1804-1849)

Radetzky March, Op. 228

Johann Strauss I was a conductor, viola player and prolific composer of Viennese dances. Though his son ended up surpassing him as the most famous musician in the family (you may recall that Johann Strauss II composed a particularly celebrated waltz about a river, which we had the privilege of performing for you last year), Johann Strauss I is still remembered today for the upbeat and joyful Radetzky March. It is named after Field Marshal Joseph Radetzky von Radetz, and was written to commemorate Radetzky's victory over Italian revolutionaries in 1848.

The march was an immediate hit with audiences. It had to be repeated twice at its first performance to an enthusiastic audience of Austrian officers, who reportedly clapped along and stamped their feet to the march. It continues to have enormous appeal. Since 1946, it has been performed by the Vienna Philharmonic as the traditional encore to their annual New Year's Concert. It is frequently played at matches for the Austrian football team, and on a more personal note, it is one of my mum's favourite pieces to play on the pianola. We hope to put a smile on your face with this bright and lively work!

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Concerto No. 5 in E-flat major, Op. 73, *Emperor*

- I. Allegro
- II. Adagio un poco moto
- III. Rondo: Allegro ma non troppo

Beethoven's fifth piano concerto is beloved by audiences across the world, and particularly in Australia. In 2007, ABC Classic FM listeners voted it to be Australia's favourite concerto in the Classic 100 Concerto countdown, and in the 2021 countdown of Beethoven's entire music catalogue, it was voted in at #2, second only to the spectacular Symphony No. 9, Choral. The concerto similarly received an adoring response at its premiere in Leipzig in 1811. According to a review in the leading musical newspaper *Allgemeine musikalische Zeitung*, the audience reached '*such a state of enthusiasm that it could hardly content itself with the ordinary expressions of recognition and enjoyment*'.

For a work that is celebrated for its majestic and lyrical character, Beethoven faced a number of challenges in creating it. In the course of composing the concerto during 1809, Napoleon's forces invaded Vienna. The fierce fighting and cannon fire near Beethoven's apartment drove him to seek refuge in his brother's cellar, covering his sensitive ears with pillows to protect them from the blasts. In July, he wrote: '*What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts.*'

He also had to contend with the severe deterioration of his hearing. This was the first of his concertos that Beethoven did not perform as soloist, as he could no longer hear the orchestra effectively.



Image Kristen Beever

Despite these considerable obstacles, Beethoven managed to create a work of exquisite beauty, celebrated for its joyful melodies, virtuosic piano flourishes and the magical simplicity of the gentle slow movement.

This concerto has come to be known as the ‘Emperor’ concerto, though this term was more likely a marketing tactic rather

than a label chosen by the composer. In contrast, Beethoven did not seek to glorify any emperors, having famously struck Napoleon’s name off the score of the ‘Eroica’ Symphony No. 3 some years earlier. The Emperor concerto is heroic in nature, but it is also emotional and sensitive, transcending the attributes of any one emperor, king or ruler.

DMITRI SHOSTAKOVICH

Symphony No. 5 in D minor, Op. 47

- I. *Moderato – Allegro non troppo*
- II. *Allegretto*
- III. *Largo*
- IV. *Allegro non troppo*

Shostakovich's fifth symphony is a remarkable work that is renowned for its emotional intensity, just as much as it is known for the political pressure under which it was composed.

Shostakovich was an esteemed composer by the early 1930s, both at home in the Soviet Union and internationally. In 1934, his opera *Lady Macbeth of the Mtsensk District* premiered to critical acclaim, and was still enjoying a successful run of performances two years later. At the same time, however, Joseph Stalin had begun purging Soviet society of his political rivals and its leading scientists, writers and musicians. In the middle of this bloody period known as the 'Great Terror', in which millions of people were imprisoned or executed, Stalin and his officials attended a production of Shostakovich's opera. The next morning, an anonymous review in the state newspaper *Pravda* denounced the work as '*muddle [or chaos] instead of music*'..., with the composer warned that things '*may end very badly*.'

Life had suddenly become precarious for Shostakovich, and he began sleeping in the stairwell outside his apartment to spare his family the experience of his likely arrest. His fourth symphony was deemed too risky to premiere in this environment, and in the following months he began working on the fifth symphony, with his artistic reputation and livelihood at stake.

Unlike some of his more radical works, the four movements of Shostakovich's fifth symphony follow a more conventional neoclassical form that was pioneered

by Beethoven, conveying a journey from the opening struggle in D-minor to a triumphant conclusion in D-major. The first movement opens with a jagged motif, and features statements of grand drama as well as thoughtful, hesitant melodies. The second movement is a quirky scherzo that parodies a waltz, drawing on the composer's experience in writing music for films, the circus and ballets. The emotionally powerful third movement evokes anguish through its haunting string arrangements and lonely, lamenting woodwind and harp solos. The fourth movement begins with a foreboding march and gradually increases in tempo before a drastic slowing down to a period of reflection. The piece then builds to its triumphant conclusion in D-major, with the strings and woodwinds playing over a minute of shrill, relentless high A's (more than 250 of them!) over sustained brass fanfares and the booming timpani.

However, is it really a triumphant conclusion, or is the rejoicing 'forced'? The ending of the fourth movement has provoked intense debate over whether it is a heroic finale or a satire from a composer who was unable to publicly express dissent. Regardless of the composer's intended meaning behind the work, the audience reaction to the first performance of the symphony on 21 November 1937 was profound. Many openly wept during the heartfelt slow movement, and they gave a standing ovation at the conclusion of the piece that lasted for more than half an hour. A reviewer famously described the symphony as '*A Soviet Artist's Creative Response to Just Criticism*'. Shostakovich had redeemed his reputation with a masterpiece, and the symphony has remained popular with audiences to this day. The task falls to you, as the listener, to find your own meaning in this complex and powerful work.

Program notes by Rebecca Beagley

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 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.

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

ELYANE LAUSSADE

Piano

A graduate of the Juilliard school in New York City, pianist Elyane Laussade has delighted audiences on five continents with her imaginative and strongly individual playing. Originally from the USA, she has now established herself as one of Australia's finest performers.

As a soloist, Elyane has performed recitals in Australia, New Zealand, Singapore, China, Japan, Taiwan, South Africa, the USA and Europe. In April 2024, Elyane toured Italy where she performed recitals and gave masterclasses. Her recital tours in France have included solo recitals, chamber music with the Quatuor Joachim, and several WW1 commemorative recitals.

As a concerto soloist, she has played in the USA and in Australia, including the Houston Symphony Orchestra, Melbourne Symphony Orchestra, Richmond Symphony Orchestra, and with conductors including Paavo Jarvi, Marcus Stenz, Anthony Ingliss and Peter Bay.

Her recent endeavour, the Mozart Project will see her perform all 27 Mozart piano concertos with community orchestras around Australia. More than a third of the way to her goal, including a performance with BSO and the Elvira Madigan concerto in 2022, she has now been invited to play all five Beethoven piano concertos with BSO, an odyssey which began in March 2023 and continues today with the Emperor Concerto.

Elyane recently commissioned a piano concerto from Australian composer Luke Severn and will be performing it in 2025. She will also be performing the Emperor with the Hobart Chamber Orchestra, and Rachmaninov Piano Concerto No. 2 with the Melbourne Sinfonia in 2024.



Elyane enjoys a rich chamber music involvement along with her solo career and this year will perform themed solo programs, collaborative recitals with artist Corinne Loxton, cellist Luke Severn at the 3MBS English Music Festival, tenor Michael Petruccelli in Castlemaine, and duo concerts with Italian pianist Giuseppe Modugno in Melbourne and Italy. Elyane will also be presenting a lecture-recital at the Australasian Piano Pedagogy Conference at Monash University this July.

Elyane runs a series of intimate recitals at The Laussade Studio in Melbourne, as a soloist and in collaboration with Australian and overseas musicians. She also presents a Rising Stars series with younger emerging soloists whose musical gifts she nurtures and encourages.

Alongside her performing career, Elyane is passionate about teaching and offers fun and innovative piano camps for younger students and gives regular workshops and masterclasses.

Elyane recently completed her memoir, *A Thousand Angels*, and is planning to publish it late in 2024. **Discography:** Just for You, solo; These Little Things, with Jemima Littlemore, violin; Humanation, with Luke Severn, cello; and Bright Vessel, with Stephen Robinson, oboe.

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)



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.

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.



ST JOHN OF GOD
Bendigo Hospital

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.



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.

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.

Violin 1

Lizzy Welsh
concertmaster[^]
Kimberly Chan
David Dore
Marie Antoinette Hicks
Meg Holmes
Samuel Ke^o
Lachy MacLaren^o
Jaynee Russell-Clarke
Leonie Schellhorn
Jeanette Stoll
Donica Tran^o
Toni Williams

Violin 2

Heather Cummins*
Ellie Close
Kylie Gould
Sarah Gould
Kristelle Jaimes^o
Molly Kennedy Moore^o
Joan Ledwich
Rachel Levett
Mel McCarthy
Zamarah Morley^o
Erynn Trewartha-Lewicki

Viola

Cally Bartlett*
Charlie Bellette
Frances Gall
John Gault
Clara Salzmann^o
Sariah Xu^o

Cello

Phil Kelynack*[<]
Anne Begg
Lucy Cleminson^o
Diane Chapman
Aylish Jorgensen^o
Steve Millard
Beth Penington
Travis Perera
Liz Wilson

Double Bass

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

Flute

Cynthia Holsworth*
Maddy Archer
Nigel McGuckian

Oboe

Owen Matthews*⁺
Greg Pharo
Rebecca Beagley

Clarinet

Jacquie Tolhurst*
Warwick Cohen
Craig Spencely
Will Patterson

Bassoon

John Matthews*
Matthew Angus^o

Contrabassoon

Jo Angus^o

French Horn

Catherine Moore*
Robert Shirley
Nicholas Benbow
Geordie Walker
Chandra Hale

Trumpet

Jacqui Vine
Tristan Vine
Lewis Grey^o
Stephen Mosa'ati^o

Trombone

Steve Vine*
Chris Lees
Bonnie Walker

Tuba

David Martin

Percussion

Charles Chilvers*
Annette Conway
Judy Oliver
Evan Pritchard

Harp

Danielle Forbes

Piano

Cheryl Long

* Denotes Principal Chair

[^] Zona Sevcik Concertmaster Chair

⁺ Chair supported by Bendigo Breast Clinic

[<] Chair supported by Wheeler Family

^o Guest player



Bendigo Symphony Orchestra

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Ian and Edith Dyett in support of the BSO Artistic Director role

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Bronze \$500-\$4,999

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Dr Kirsty Belfrage
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Bendigo Breast Clinic*
Brian Florence
McKern Family
Howard Nathan
Judy and Matt Oliver
Beth Penington and On Sin
Luke Severn*
Wheeler Family*

**Player Chair Benefactors*

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

Artistic Director: LUKE SEVERN

Artistic Director role supported by Ian and Edith Dyett

SUN MUSIC

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 24 March 2024

Tamara-Anna Cislowska | Piano

2:30pm

SCULTHORPE Sun Music III

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

BEETHOVEN Symphony No. 5, Op. 67

EMPEROR

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 2 June 2024

Elyane Laussade | Piano

2:30pm

STRAUSS I Radetzky March, Op. 228

BEETHOVEN Piano Concerto No. 5, Op. 73 'Emperor'

SHOSTAKOVICH Symphony No. 5

BRAVO BENDIGO

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 8 September 2024

Kaid Normington | Trumpet

2:30pm

Thomas Heywood | Organ

DEBUSSY arr Matthews Les Couleurs Debussique

ARUTIUNIAN Trumpet Concerto

BARTLETT Kati Thanda - Lake Eyre

SAINT-SAËNS Symphony No. 3 "Organ"

RESURRECTION

Ulumbarra Theatre

Luke Severn | Conductor

Sunday, 24 November 2024

Merlyn Quaife | Soprano

2:30pm

Liane Keegan | Mezzo soprano

The Gisborne Singers

MAHLER Symphony No. 2 'Resurrection'

TICKETS: gotix.com.au Phone 5434 6100

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



Ulumbarra
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