



# **Tasmania Discovery Orchestra 2011**

*The Discovery Series, Season II*

## **Concert 1: *Discover the Orchestra***

**Alex Briger** – Conductor

Mozart                      Overture *Die Zauberflöte*, K. 620

Beethoven                Symphony No. 7 in A Major, Op. 92

*Coffee and Cake in the foyer with musicians and conductor*

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Sunday 17<sup>h</sup> April 2011 | 2:30pm  
Stanley Burbury Theatre  
Sandy Bay, Hobart

# The Tasmania Discovery Orchestra

The TDO is a refreshingly new, bold idea in Australian orchestral music making, designed to offer musicians with advanced orchestral instrument skills the opportunity to come together and make great music in Hobart, Tasmania.

The TDO was created in 2010, and was an immediate success, drawing musicians from around Australia to Hobart for the inaugural performance. The response for more performance opportunities for orchestral players is evident by the large number of TDO applicants for both the 2010 and 2011 seasons. This demand led to the creation of another new initiative by the Conservatorium of Music, the TDO *Sinfonietta*, which will be continuing in 2011.

This ensemble performs the chamber music repertoire of the 20th-Century and works composed for mixed orchestral ensemble. With a repertoire of known favourites, this ensemble of more intimate proportions than the TDO, is designed for orchestral musicians with advanced chamber instrumental skills.

The TDO and TDO *Sinfonietta* are about investing in the future of Australian music. Our mission is simple: Australian orchestral musicians, not employed in full-time positions with orchestras, need more opportunities to perform.

## **We want our community and audience to get involved!**

Have you ever wondered how an orchestra works? Or, perhaps, you've always wanted to know what the Conductor does. Whatever you want to know, we'll help you learn about it. Concerts by the TDO are more than just turning up and listening to the music. They're an event where the sumptuous sounds evoked by 65 skilled musicians, come alive through interactive opportunities with people passionate about the orchestra.

# Programme Notes

Wolfgang Amadeus Mozart

Overture *Die Zauberflöte* - *The Magic Flute*, K. 620

Mozart was asked by a fellow Freemason Emanuel Schnikaneder, an actor/manager, to compose a *singspiel* (a play with music) to help save his theatre from insolvency. *Die Zauberflöte* was the result which was intended to fuse the current popular entertainments involving "magic" with an opportunity to show off Schnikaneder's comic talents. However, thanks to Mozart, its original intention was transcended beyond all recognition!

Like Dante's *Divine Comedy* and Shakespeare's *The Tempest*, *The Magic Flute* is an allegory about humanity with all its attributes whether for good or evil. For Freemasons, even the Overture with its opening five chords has great significance (3+2) being male (3) and female (2) who, during the course of the *singspiel*, strive for and finally achieve maturity and each other's love. At the central point of the Overture there are a further 5 chords but this time signifying the knocks that occur when Freemasons enter their lodges. The complete *Magic Flute* will be performed in the Theatre Royal in August 2011.

Programme note by Myer Fredman

Ludwig Van Beethoven  
Symphony No. 7 in A Major, Op. 92  
I. *Poco sostenuto - Vivace*  
II. *Allegretto*  
III. *Presto – Assai meno presto*  
IV. *Allegro con brio*

Ludwig Van Beethoven began composing his seventh symphony in the summer of 1811 while staying in the Bohemian spa town of Teplice. It was hoped that this location would assist with the improvement of Beethoven's deteriorating health at this time, and evidently it did, as he returned to Vienna rejuvenated, completing the seventh symphony in the spring of 1812. This symphony received its first performance in the following year on the 8th of December in Vienna at a charity concert for soldiers wounded in the Battle of Hanau. The premiere, dedicated to Count Moritz von Fries, was conducted by the composer and featured such noted instrumentalists as Louis Spohr, Sigmund Romberg, Domenico Dragonetti and Giacomo Meyerbeer.

Beethoven was known for revolutionising the expressive range of the symphonic form and, due to his increasing deafness throughout his life, much of his music reflects a tempestuous and restless nature. Though perhaps not as immediate in its emotional impact as his third 'Eroica' symphony, or his fifth, the seventh symphony shows Beethoven's effortless control of the musical process at every level, and explores a more romantic, and at times, humorous expression. 'Romantic' in its swift, unexpected mood and key changes, this symphony is also humorous with sudden dynamic contrasts and rhetorical dialogue between the winds and strings. This symphony is also markedly the most rhythmical of the nine symphonies, with light, elegant dance rhythms evident throughout. The romantic and humorous expression, rhythmic devices and subtle tonality, emphasising the tensions between the tonal centres

of A, C and F are characteristic of this symphony and represent major advances in Beethoven's compositional style.

The first movement opens with an expansive introduction marked *Poco sostenuto*, which gently subsides into the lively *Vivace* in sonata form. After four preliminary bars the flutes play the main theme, a sprightly dotted melody, which is soon joined by the remainder of the orchestra. Less lively than the *Vivace*, the *Allegretto* presents a stately theme in a repeated rhythmic figure in the parallel (tonic) minor. The third movement is a scherzo and trio marked *Presto – Assai meno presto* which epitomises Beethoven's style of lightness and grace. The form of this movement is an expansion of the usual ternary form, where the trio is played twice, perhaps so the audience can again enjoy the trio melody, taken from an Austrian pilgrims' hymn. The final movement, marked *Allegro con brio*, is in sonata form and provides a powerful climax to the preceding movements of this symphony. After an introduction of abrupt *tutti fortissimo* chords, the melody of Irish air *Nora Creina* is played by the strings, accompanied by *sforzando* chords in the winds, which are unusually accented on the weak beat of the bar. This melody is passed through various instruments of the orchestra and contrasted with a free and playful second subject. This finale showcases the strength of Beethoven's compositional style not only in its elegance but also its sheer power.

Programme note by Abby Fraser

## Biography

### ALEXANDER BRIGER – **Conductor**



Alexander Briger studied in Sydney and Munich and won 1<sup>st</sup> prize at the International Competition for Conductors in the Czech Republic in 1993. He later worked closely with Sir Charles Mackerras and Pierre Boulez and made his debut with Opera Australia in 1998 conducting *Jenufa*. Operatic work has since included *Madama Butterfly*, *Così fan tutte*, *Cunning Little Vixen*, *A Midsummer Night's Dream* and *Le Nozze di Figaro* (Opera Australia), *The Rape of Lucretia* (ROH, Covent Garden), *Die Zauberflöte* (Glyndebourne Festival), *Rigoletto* and *Makropulos Case* (English National Opera), *Cunning Little Vixen* (Aix-en-Provence), *From the House of the Dead* (Canadian Opera Company), *Tales of Hoffmann* (Royal Danish Opera), *Bartered Bride* (Royal Swedish Opera), *Pique Dame* (Komische Oper, Berlin), *La Bohème* (State Opera of South Australia), Bartok ballets *The Miraculous Mandarin* and *Wooden Prince* (Opera du Rhin) as well as the premiere of Simon Holt's *Who put Bella in the Wych'elm* for the Aldeburgh Festival.

He has performed regularly with the Philharmonia, the London Philharmonic Orchestra, opening their 2003 'Friday Series' in London and touring with them to China in 2003/4; the Birmingham Contemporary Music Group, with whom he made his BBC Proms and Berlin Festival debuts; and with soloists such as Maria Joao Pires, Murray Perahia and Jamie Walton, with whom he is recording all the major cello concertos with the Philharmonia.

He has also worked with the Orchestre de Paris for the opening of the 2004 "Musica Festival", Scottish Chamber Orchestra, with whom he conducted the final concert of the 2004 Edinburgh Festival, City of Birmingham Symphony Orchestra, Konzerthaus Orchester, Berlin, Rotterdam Philharmonic, Orchestre Philharmonique de Radio France, BBC Symphony Orchestra, BBC Scottish Symphony Orchestra, Royal Liverpool Philharmonic, Orchestra of the Age of Enlightenment, Gothenburg Symphony, Swedish Radio Orchestra, Danish Radio Symphony, Orchestre National du Capitole de Toulouse, Frankfurt Radio Orchestra, Deutsche Kammerphilharmonie, Academy of St. Martin in the Fields, Salzburg Mozarteum, Salzburg Camerata, Ensemble InterContemporain, London Sinfonietta, collaborating with Peter Sellars and pianist Helene Grimaud for the premiere of Arvo Paart's *Lament Tate*, Sudwestrundfunk, Stuttgart, Belgium National Orchestra, Sydney, Melbourne and Western Australian Symphony Orchestras, Japanese Virtuoso Symphony, with whom he recorded Mahler's 1st Symphony and Debussy's *La Mer* for Sony, Nordwestdeutsche Philharmonie and Monte Carlo Philharmonic.

Future engagements include concerts with the Philharmonia, New Zealand Symphony Orchestra, RTL Ireland, *Carmen* for State Opera of South Australia and *Nixon in China* at the Chatelet, Paris.

Alexander is also Artistic and Music Director of The Australian World Orchestra, which he founded in 2009.

# Tasmania Discovery Orchestra Musicians

**Concertmaster:** Mary Johnston

## **Violin 1**

Hayato Simpson (Associate Concertmaster)  
Flora Wong  
Jhana Allan  
Christopher Robson  
Rachel Walter  
Vivian Wheatley  
Alison Brown  
Nicole Billimoria  
Julia Starkey  
Clare Lynch  
Kathleen Yardley

## **Violin 2**

Frances Wilson\*  
Rebekah van Emmerik  
Miranda Matheson  
Kimberly Brown  
Josephine Pollicina  
Jessica Wright  
Peter Sampsonidis  
Gail Tivendale  
Zoe Bloomfield  
Rachel Bugeja

## **Viola**

Patrick Brearley\*  
Grace Hunt  
Anneliese de Groot  
Derek Hawkins  
Freya Ingham  
Damien Holloway  
Gabrielle Bond  
Dominic Mackie

## **Cello**

Alexander McPherson\*  
Jennifer Mills  
Magnus Turner  
Liz Bromwich  
Greg Woodward  
Christina Marsden

## **Bass**

Emily Becker\*  
Xavier Dunn  
Ronald Gaynor

## **Flute**

Lisa Ring\*  
Hoa Tran

## **Oboe**

Meredith Woinarski\*  
David Harvey

## **Clarinet**

Justin Beere\*  
Toby Goss

## **Bassoon**

Matthew Kneale\*  
Greg Taylor

## **Horn**

Angharad Johnson\*  
Brooke Prendergast  
Joel Hoare

## **Trumpet**

Bartholomew Finnigan\*  
Slade Hocking

## **Trombone**

Liam O'Malley  
Rob Greenwood

## **Bass Trombone**

David Scaife

## **Timpani**

Murray Parker\*

\* Principal Player



## **Thank you and acknowledgments**

The Tasmania Discovery Orchestra management would like to thank:

Mr Myer Fredman (Conductor, Artistic Adviser Planning)

Mr Jeremy Williams (Artistic Adviser)

Karen Kluss (Graphic Design)

Dr Heather Monkhouse (Enrolments)

Conservatorium of Music Academic and Administrative Staff

Miss Rosemary Antonini (Co-General Manager, 2010)

Miss Dee Boyd (Co-General Manager, 2010)

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# **The Tasmania Discovery Orchestra Team**

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Dr. Andrew Legg

**Executive Officer**

Ms Lee-ann Nazzari

**Conservatorium Business Officer**

Mr Peter Lynch

**Concerts & Projects Coordinator**

Mr Robert Rule

**Music Programs and Publicity Officer**

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**Administrative Assistant**

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**Orchestra Supervisor**

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Mr Steve Bumford

Mr Nicholas Courto

Mr Aaron Chrysler

Mr Alex Howard

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Mr Nick Smithies

Mr Nick Stowe

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Ms Helen Morris

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