



Conservatorium Symphony Orchestra & Conservatorium Singers

Beethoven Symphony No.9

EÖTVÖS
BEETHOVEN

Ruler of the Hive
Symphony No.9

Conductor Johannes Fritzsch

Friday 18 October, 7.30 pm
Conservatorium Theatre

queenslandconservatorium.com.au

Welcome



Professor Gemma Carey
Acting Director
Queensland Conservatorium
Griffith University

Welcome to the Queensland Conservatorium for our performance of Beethoven's *Symphony No.9* featuring the Conservatorium Symphony Orchestra, Conservatorium Singers and distinguished local and international soloists. Tonight's concert is the pinnacle of our season — a dazzling work.

We are delighted to have Johannes Fritzscher, Professor of Opera and Orchestral Studies, conduct this iconic work. As former Queensland Symphony Orchestra Maestro, Johannes Fritzscher has had a long and distinguished international career, helming several projects here including our re-imagined production of *La Finta Giardiniera* earlier this year.

We open tonight's performance with *Ruler of the Hive*, a score by Queensland Conservatorium alumnus Melody Eötvös, which includes narrated texts from Shakespeare's plays. *Ruler of the Hive* was a commission by the Tasmanian Symphony Orchestra and was first performed in 2018 in Hobart with Pamela Rabe as narrator. This is the first time it will be performed since the world premiere in Hobart.

Tonight's performance is the result of an enormous amount of hard work from many people within the Queensland Conservatorium. We thank the faculty members who have guided the students on this epic musical journey, the technical team who have helped make tonight possible and the young musicians who will bring the score to life.

This concert is a remarkable showcase for our best and brightest, a fitting finale to a remarkable year. Thank you for joining us for this special performance and we look forward to welcoming you back in 2020.

Program Notes

MELODY EÖTVÖS *Ruler of the Hive*

When first speaking with the Tasmanian Symphony Orchestra about the possibility of writing a major work incorporating text of Shakespeare, I was immediately drawn to the idea of exclusively using soliloquies by strong female characters.

In early March of 2018 I flew over to Melbourne from the USA, and I met the wonderful Pamela Rabe for the very first time. Very quickly I realized how much more research I needed to do in order to truly understand Shakespeare and his relationship with the women in his plays. It wasn't enough to just have a vague impression of a handful of women from the Renaissance, engaged in the social and political drama of their time. So, I left Melbourne with a list of books to read, and the determination to not only know more about the women who's monologues I'd chosen to use in my piece, but also to confront myself in them and how I really feel about feminism and gender imbalance today.

While still re-evaluating my perspective on feminism, I needed to continue working on this piece, right from when I returned home to the USA. So, I added two more monologues, Helena and Isabella.

Deciding on the title for this piece was very difficult for me — my original title related to three of the women ("The Three Morrigna"), but once I increased the figures in the room and my understanding of the situation these women are in, I needed to acknowledge their stature in a different way. As I often do when composing music, I look to philosophy and biology for inspiration, and one night I decided to google "matriarchal societies in the animal kingdom". The usual suspects appeared in the results: Bees, Orcas, Ants, Meerkats, Lions, etc. However, the modern term *hivemind* (a collective consciousness, in which a group of people become aware of their commonality, and share thoughts, knowledge, and resources) was too tempting and appropriate a word to reference, especially when connecting it to the long outstanding issue of gender imbalance. So, in a way, I am implying in my title that these women are the clandestine rulers and heroines of these plays, and because, even today, these works continue to inform us who we are, these voices invariably strike a chord along the lines of imbalance in political leadership, the gender pay-gap, and many other such issues.

A little word about the style and character of the music: I've always enjoyed working with modes and symmetrical pitch formations, not to mention drawing inspiration from folk tunes and old, dare I say Ancient, fragments of music history. This piece is no exception and I fully embrace my love of Renaissance music in it. As always it is my goal to let these connections first become absorbed and controlled by my own voice. After this then, perhaps, a familiar 'neo-something' might escape for a moment or two and hold your ear like an old acquaintance.

Program notes by Melody Eötvös

MONOLOGUES

EMILIA — Sarah McNally *Othello* (Act 4, Scene 3, Line 85)

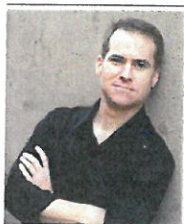
But I do think it is their husbands' faults If wives do fall: say that they slack their duties, And pour our treasures into foreign laps, Or else break out in peevish jealousies, Throwing restraint upon us; or say they strike us, Or scant our former having in despite; Why, we have galls, and though we have some grace, Yet have we some revenge. Let husbands know Their wives have sense like them: they see and smell And have their palates both for sweet and sour, As husbands have. What is it that they do When they change us for others? Is it sport? I think it is: and doth affection breed it? I think it doth: is't frailty that thus errs? It is so too: and have not we affections, Desires for sport, and frailty, as men have? Then let them use us well: else let them know, The ills we do, their ills instruct us so.

BEATRICE — Ally Hickey *Much Ado About Nothing* (Act 4, Scene 1)

Kill Claudio! You kill me to deny it. Farewell. I am gone, though I am here: there is no love in you: nay, I pray you, let me go. In faith, I will go. You dare easier be friends with me than fight with my enemy. Is Claudio not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? O that I were a man! What, bear her in hand until they come to take hands; and then, with public accusation, uncovered slander, unmitigated rancour, — O, God that I were a man! I would eat his heart in the marketplace. Talk with a man out at window! A proper saying! Sweet Hero! She is wronged, she is slandered, she is undone. Princes and counties! Surely, a princely testimony, a goodly count, Count Comfekt; a sweet gallant surely! O that I were a man for his sake! Or that I had any friend would be a man for my sake! But manhood is melted into courtesies, valour into compliment, and men are only turned into tongue, and trim ones too: he is now as valiant as Hercules that only tells a lie and swears it. I cannot be a man with wishing, therefore I will die a woman with grieving.

On the Concert platform Melissa has performed as the mezzo-soprano soloist in Schubert's *Magnificat in C*, Beethoven's *Mass in C*, Mozart's *Requiem*, Handel's *Dixit Dominus* and *Messiah*, JS Bach's *Magnificat* and Vivaldi's *Gloria*. She most recently performed as the mezzo-soprano soloist in the Verdi *Requiem* on the Sunshine Coast as part of the Noosa Chorale's Silver Anniversary Year Celebration to critical acclaim.

Melissa has been the winner of the Queensland Conservatorium's 2015 Elizabeth Muir Postgraduate Prize, the Linda Edith Allen Postgraduate Prize and the Lynette Casey-Brereton Award at the 2016 National Liederfest competition. She was also runner up in the 2017 Patricia Fagan Operatic Aria and a finalist in the BlueScope Wollongong Operatic Aria and the RMP Aria competition.



Paul McMahon
Tenor

Performing regularly as a soloist with symphony orchestras, chamber music groups and choirs throughout Australia, New Zealand and Asia, tenor Paul McMahon is one of Australia's finest exponents of baroque and classical repertoire, particularly the Evangelist role in the *Passions of J. S. Bach*.

Career highlights include Bach's *Johannes-Passion* with the Australian Chamber Orchestra under Richard Tognetti; Bach's *Matthäus-Passion* under Roy Goodman; Haydn's *Die Schöpfung* under the late Richard Hickox, Mozart's *Mass in C Minor* under Masaaki Suzuki and Mozart's *Requiem* with the Hong Kong Philharmonic Orchestra under Manfred Honeck. Paul's recent collaborations include recitals with the renowned pianists Bengt Forsberg and Kathryn Stott, the New Zealand String Quartet and the Australia Ensemble. Paul has appeared as soloist in the festivals of Sydney, Melbourne and Brisbane and has given concerts for broadcast on ABC Classic FM and the MBS network. He was a member of The Song Company from 1997 to 2001, touring regularly with this ensemble throughout Australia, Asia and Europe.

Paul's discography includes the solo album of English, French and Italian lute songs entitled *A Painted Tale*; a CD and DVD recording of Handel's *Messiah*; Handel's *Semele*; Monteverdi's *L'Orfeo*; Purcell's *The Fairy Queen*; Mozart's *Requiem* and *Idomeneo*, Carl Orff's *Carmina Burana* and Fauré's *La naissance de Venus*. He is featured

on *Swoon — A Visual and Musical Odyssey* and *The Swoon Collection Gold Edition*; the Christmas discs *Perfect Day*, *Silent Night* and *Glorious Night*; *Prayer for Peace*; *Eternity*; *Danny Boy*, *Ye Banks and Braes*, *Praise II* and the soundtrack to the Australian feature film *The Bank*.

His most recent appearances include Handel's *Messiah* and Mozart's *Mass in C Minor* with the Queensland Symphony Orchestra, Zadok in Handel's *Solomon* in the Perth Concert Hall, the Evangelist in Bach's *Johannes-Passion* and *Matthäus-Passion* in Melbourne and Brisbane, Haydn's *Creation* with the Newcastle University Choir, as well as a CD recording of art songs by Australian composer Calvin Bowman.

Paul accepted a Churchill Fellowship in 2002 to undertake intensive study in baroque repertoire under the tutelage of Marius van Altena at the Royal Conservatoire in The Hague, Netherlands. He holds a Bachelor of Creative Arts degree from the University of Southern Queensland, a Graduate Diploma of Music from the Queensland Conservatorium Griffith University and a Master of Music (Performance) degree from the Sydney Conservatorium of Music. Paul was awarded a Griffith University Postgraduate Research Scholarship to undertake his PhD, which examined the delivery of baroque performance practice pedagogy in higher education. His academic research includes publications on works by Handel and Draghi, vocal pedagogy and historical performance practice. An experienced teacher and lecturer, Paul was a member of the academic staff at the University of Newcastle from 2005–2012. He is currently Deputy Head of School and Convenor of Performance at the Australian National University's School of Music, Canberra.



José Carbó
Baritone

Argentine-Australian baritone José Carbó is one of the most exciting operatic artists of his generation. Consistently praised for his smooth, rich, powerful voice, thrilling top notes and magnetic stage presence, José has performed in the leading houses of the world including Teatro alla Scala, Teatro Real Madrid, Los Angeles Opera, Teatro dell'Opera di Roma, Seattle Opera and Opera Australia. 2020 engagements include Germont (*La traviata*) for Opera Australia, Scarpia (*Tosca*) for Opera Queensland and Don Alfonso (*Così fan tutte*) for West Australian Opera.

His triumphant Verdi debut in 2013 as Renato in *Un ballo in Maschera* for Opera Australia (described by the Sydney Morning Herald as "an object lesson in Verdi singing") led to further important Verdi role debuts including the title role in *Rigoletto*, Rodrigo in *Don Carlo* and his now-signature role of Germont in *La traviata*, earning him the reputation of "Australia's leading Verdi lyric baritone" (Limelight Magazine).

In 2018, José toured Australia with superstar Sumi Jo and sang Germont (opposite Corinne Winters) for Opera Australia; he returned to OA in 2019 as Sharpless (*Madama Butterfly*) and made his role début as Baron Scarpia (*Tosca*) for Opera Queensland. In 2017, he sang Germont opposite Ermonela Jaho and Alfio/Tonio (*Cavalleria rusticana/Pagliacci*) for Opera Australia — receiving Helpmann Award and Green Room Award nominations for his work. Other recent appearances include Riolo (*Florencia en el Amazonas*) for Los Angeles Opera, Germont and Enrico (*Lucia di Lammermoor*) — both opposite Jessica Pratt — for Victorian Opera and Zurga (*The Pearlfishers*) for Opera Australia. In 2015, José joined the roster of principal artists at the Metropolitan Opera.

Before moving into more dramatic repertoire, José sang his then-signature role of Figaro in Rossini's *Il barbiere di Siviglia* at Seattle Opera (in his 2011 US debut), Teatro Real Madrid, Opera Australia, Opera Queensland and State Opera of South Australia. He made his European debut in 2005 at the Teatro dell'Opera di Roma in the title role of *Le nozze di Figaro* and his La Scala debut in 2009 in *Il viaggio a Reims*. In 2012, he won a Helpmann Award for his portrayal of Fritz Die tote Stadt with Opera Australia. Other roles include the title role in *Don Giovanni*, Belcore *L'elisir d'amore*, Count Almaviva *Le nozze di Figaro*, Marcello *La bohème*, Silvio *Pagliacci*, Escamillo *Carmen*, Dandini *Cenerentola*, Lescaut *Manon*, Don Alfonso *Così fan tutte* and Tomsy *Pique Dame*.

On the concert platform with the major orchestras of Australia, New Zealand and Japan, José has sung Beethoven *Symphony No. 9*, *Mass in C* and *Choral Fantasy*, Carl Orff *Carmina Burana*, Rachmaninoff *The Bells*, Fauré *Requiem*, Brahms *Eines Deutschen Requiem*, Ralph Vaughan-Williams *Mass in C minor*, Mendelssohn *Paulus* and Elgar *The Dream of Gerontius*.

José's debut album *My Latin Heart* (released by ABC Classics) was nominated for the ARIA Classical Record of the year and debuted at No. 1 on the Limelight Magazine Classical Music charts. He also appears on DVD/Blu-Ray and CD as Marcello for Opera Australia and on CD in *Classical Spectacular* with the Melbourne Symphony Orchestra.