CAMERATA

QUEENSLAND'S CHAMBER ORCHESTRA



CAMERATA, QPAC & THE EMPIRE PRESENT

Fire and Finesse

Wolfgang Amadeus Mozart — Symphony No.25 in G minor, K.183
I. Allegro con brio
II. Andante
III. Menuetto and Trio
IV. Allegro

Jean Françaix — Variations for Cello and Strings
I. Risoluto
II. Molto moderato
III. Allegro
IV. Allegro commodo
V. Allegro brillante
VI. Andante
VII. Allegro
VIII. Lento
IX. Untitled
Interludio
X. Presto

Peter Sculthorpe — *Lament* for Cello and Strings

Wolfgang Amadeus Mozart — Symphony No.40 in G minor, K.550
I. Molto Allegro
II. Andante
III. Menuetto. Allegretto - Trio
IV. Finale. Allegro Assai

FEATURING

Hyung Suk Bae, cello

Brisbane
Thu 12 Nov 7pm
Concert Hall, QPAC

Toowoomba
Sat 14 Nov 7pm
Armitage Centre, The Empire

Approximately 1 hour, 25 minutes, no interval

ACKNOWLEDGEMENT OF COUNTRY

Camerata acknowledges the Traditional Custodians and First Peoples of the places where we work, create, and perform. We acknowledge that First Peoples are the first artists, storytellers, performers, musicians, and creatives of these lands. We pay our deep respects to Elders past and present and acknowledge their invaluable ongoing contribution to Australia's cultural landscape.

Our Musicians

Violin	Brendan Joyce* Jonny Ng* Eden Annesley~ Tiana Angus Ryoko Arai Clare Cooney Sally-Ann Djachenko Anne Horton Daniel Kowalik^ Claire Litwinowicz Jason Tong Allana Wales
Viola	Thomas Chawner*^ Alice Buckingham Sophie Ellis Elizabeth Lawrence
Cello	Katherine Philp* Karol Kowalik^ Rory Smith Shannon Tobin
Double Bass	Marian Heckenberg*
Flute 1	Monika Koerner*
Horn 1	Ysolt Clark*
Horn 2	Hannah Waterfall
Horn 3	Christian Fisalli
Horn 4	Craig King
Oboe 1	Eve Newsome*
Oboe 2	Alexa Murray
Bassoon 1	Glenn Prohasky*
Bassoon 2	Amelia Cody-Byfield

*principal
^member of Camerata's quartet in residence Orava Quartet
~2026 Upbeat Artist

Our Production Team

Program Curators	Brendan Joyce & Marian Heckenberg
Lighting Designer	Richard "Zak" Harrison
Stage Manager	Lucy Kelland

We'd love to meet you after the concert. Please join us in the foyer, the bar will be open.





From our Artistic Director

We love playing our mainstage concerts and are quite excited by this one tonight.

I can't help mentioning, though just how much other activity forms part of Camerata's day-to-day existence, and especially in recent months.

Perhaps some of you attended our Brisbane Festival performances, playing for Sir David Attenborough's poignant and urgent film, "Oceans" and the premiere performances of our 2026 Emerging Composer-in-Residence, Imogen Ferdinando under the tent by the river at 8am on Sundays (as my friend calls it "pre-double digit hour for musicians"!).

During August and October, Camerata teams have been west to Tara and north to Maryborough, performing our well loved "Kindy Show". We've also performed violist, Elizabeth Lawrence's beautiful "Camerata Caravan" to people in their twilight years at various retirement and higher care homes in the Logan area, and at Redland Performing Arts Centre for National Seniors Week.

We've had a momentary reunion with our beautiful colleague Lior for concerts in Cairns and Brisbane, and undertaken an exciting new venture in the Camerata Weekender in Stanthorpe at the end of October.

As we nudge the 40th year since the first performances of Camerata, it's exciting to see the orchestra filling such a role in the community while still having the opportunity to perform wonderful music in excellent concert halls.

Tonight's concert is the idea of our bass player, Marian Heckenberg, to sit the two Mozart Symphonies of the stormy key of G minor side-by-side — one early and one late life work. It would be an insult to call the music between them a "sorbet" — Sculthorpe's Lament for cello and strings and the rarely heard Variations for cello and strings by Francaix show all the emotional and virtuosic extremes that a cello can bring. We are delighted to welcome Hyung Suk Bae, Principal cello with the Queensland Symphony Orchestra, as our guest soloist tonight.

Brendan Joyce
Artistic Director

Hyung Suk Bae
Guest Artist

Hyung Suk Bae, internationally renowned cellist celebrated for his captivating performances and multifaceted artistry, currently serves as the Principal Cellist of the Queensland Symphony Orchestra. Bae has received much praise for his profound musicianship and technical mastery. His playing has been critically acclaimed as transcending "beyond technical excellence and into the realms of artistry," (Gisborne Herald).

As a sought-after principal cellist, Bae has collaborated with esteemed ensembles such as the Singapore Symphony Orchestra, Sydney Symphony Orchestra, West Australian Symphony Orchestra, Opera Australia Orchestra and the Philadelphia Orchestra. In addition to his orchestral engagements, Bae is a dedicated educator, holding faculty positions at both the University of Queensland and Queensland Conservatorium.

Bae's performances have graced prestigious venues worldwide, including Carnegie Hall, Lincoln Centre, and the Sydney Opera House. Among his recent achievements, his rendition of Richard Strauss's "Don Quixote" with the Queensland Symphony Orchestra was particularly lauded for its compelling storytelling.

Bae's musical journey began at The Juilliard School in New York City, where he earned his Bachelor and Master of Music degrees on full scholarships under the mentorship of Joel Krosnick, former cellist of the Juilliard String Quartet.

Playing on a Giovanni Grancino cello from 1700 (Milan) and Vettori cello from 2023 (Florence), Bae's instruments are prized for their rich tonal qualities and historical significance. His performances continue to inspire and captivate audiences, solidifying his place as one of the leading cellists of his generation.

Hyung Suk Bae



About The Music

Camerata's bass player, Marian Heckenberg had the idea of contrasting Mozart's two symphonies in G minor, and so tonight's program does exactly that, pairing the "Little" No.25 and the "Great" No.40. The key of G minor in Mozart's time aligns with the German *Sturm und Drang* (Storm and Stress) style found in music and literature. Although Mozart's music is thought of as highly refined — the epitome of elegance — in this *Sturm und Drang* key it is not immune to the visceral thrill and even combative aspects of that style. Some say that pairing these two shows that composer grappling with darkness at the beginning and end of his life. Between the two are two marvellous musical "sorbets" for cello and strings — Françaix's virtuosic Concert Variations and iconic Australian composer's evocative Lament.

Brendan Joyce



Wolfgang Amadeus Mozart
Symphony No.25 in G minor, K.183

The first movement of this symphony played during the titles of the film version of madeus. In one sense this was an inspired choice: the film was about to show the final rebellion of the young Mozart against what he called 'Salzburg Slavery', provincial musical employment in Salzburg, and that rebellion is foreshadowed in the disturbed, heart-on-sleeve emotionalism of his music, composed in 1773. Yet a thoughtful listener who did not know the music could plausibly have wondered whether it was by Mozart at all. It conforms neither to the superficial prejudice that 'all Mozart's music exhibits perfection of form and an unruffled surface', nor to the expectations based on his mature music.

The main explanation of the peculiar nature of this symphony lies in the 17-year-old Mozart's choice of the minor key. He was only to do this once more in his symphonies [in Symphony 40, heard at the end of tonight's program — also in G Minor — one of the String Quintets] and for Pamina's expression of despair and the wish to die in The Magic Flute. The present symphony, the so-called 'Little G minor', has always attracted a good deal of attention among Mozart's early symphonies — it is admitted to be less than perfect, but is seen as early evidence of a vein of highly personal expression which Mozart later supremely mastered. But is it?

If we had been more familiar with the musical scene in the 1760s and 1770s, we might have seen this symphony as backward, rather than forward-looking. It sounds rather like some of the symphonies that Haydn wrote as an expression of the Sturm und Drang (*Storm and Stress*) style which musicians all over Europe, but particularly in North Germany and Austria, often displayed around this time: a rampant emotionalism breaking the bounds of the formal galant style [a refined and elegant style that arguably bridged earlier and later Classical era styles]. The Sturm and Drang style gets its name from the parallel tendency in literature, epitomised by Goethe's self-pitying and suicidal character, Werther, but it surfaced first in music.

So Mozart had some models: in particular there is a symphony by Haydn in the same key (No.39) and similar in feeling, though reflecting a more mature compositional grasp. Closer to home, since Mozart's musical mentor and exemplar at this time was Johann Christian Bach, is a remarkably intense G minor symphony (Op.6 No.6) by that usually equable galant composer.

Example and choice of key played a large part in making this symphony what it is; nor should we be surprised that Mozart is not entirely successful. As Hans Keller has written, 'for the first time, darkly aware of his genius, Mozart dares. And for this very reason, he partly fails where on previous occasions his undaring talent had all too easily, and not very significantly succeeded...if you don't say anything, there is not much risk of spoiling anything.' In this symphony we can witness Mozart growing to maturity.

Excerpt from note by David Garrett © 1988

Jean Françaix
Variations for Cello and Strings

When Françaix was only five years old Maurice Ravel proclaimed that “among the child’s gifts I observe above all the most fruitful an artist can possess, that of curiosity: you must not stifle these precious gifts now or ever, or risk letting this young sensibility wither.” The young composer never did let his curiosity wither, composing over 200 pieces of music during his lifetime. His Variations for Cello and Strings is rarely performed and exceptionally undervalued in the cello repertoire canon. A feast for both the audience and the performers, the work is both radically virtuosic and deeply lyrical. Françaix falls well within the neo-classical tradition but is rarely traditional in his structures, consistently playing with and reshaping classical and impressionist conventions resulting in an unquestionably distinct voice. It is this distinct voice that makes Françaix such an exceptional composer. Always inspired, he never shied away from proudly expressing his many influences, touting Stravinsky, Ravel, and Poulenc among others as sound inspirations. He was taught by many strong compositional voices, including Nadia Boulanger, and yet despite all these influences Françaix emerged a unique, strong voice that further shaped the neo-classical canon.

Note by Grace Wellik © 2026

Peter Sculthorpe
Lament for Cello and Strings

Most early immigrants and visitors to Australia were disturbed by what seemed to them to be a hostile landscape. One writer went as far as to suggest that Dante must have had gum trees in mind when he wrote his Inferno, and, he added, 'the wretched things...give no shade.' Even Darwin was troubled by the 'desolate and untidy appearance of the woods'. During the nineteenth century, then, there developed a melancholic convention in Australian literature and painting. Music, however, remained untouched by this convention until after the Second World War. At that time, as Western European composers began to refashion their particular worlds, some Australian composers, unaffected by the conflict, began to look more closely at their own world.

For some decades, a sense of loss tended to pervade our music. The Lament, originally written for string orchestra in 1976, is probably my farewell to this melancholia. Indeed, the downward-turning motive of the work's central section can be found in its inverted and more optimistic form in many subsequent pieces. This 1991 version of the work extends the writing for solo cello that exists in the original. In one movement, the music is in three clearly-defined sections: the first, is desolate, with the melodic line shared between solo cello and first violins; the second is somewhat impassioned; and following the climax, the last, dominated by solo cello, is again desolate.

Note by Peter Sculthorpe © 1991

Wolfgang Amadeus Mozart
Symphony No.40 in G minor, K.550

The 25-year-old Mozart arrived in Vienna in 1781, broke and with no prospects. But what he did have on his arrival in Europe's music capital was his hard-won independence. It was not only independence from his nemesis, the Archbishop of Salzburg, but it was also independence from his interfering father Leopold.

Soon after his arrival in Vienna, Mozart wrote to his father asking him to stop writing unpleasant and unhelpful letters. Worse than that, he moved in with the Weber family whose various daughters offered Mozart plenty of amorous interest and whose very presence in the younger Mozart's life sent Leopold apoplectic. When Mozart married Constanze Weber, Leopold's reaction was predictable — blind fury and an increasing estrangement between father and son that would last until Leopold's death in 1787.

Not only was Constanze penniless and — in Leopold's eyes — from a disreputable family, but as time was to prove, she was as hopeless at handling money as Mozart himself.

But she and Mozart loved each other and she certainly must have been an inspiration to him, because from the time of their marriage onwards, Mozart turned out masterpiece after masterpiece, and during the 1780s he enjoyed particular success in the fields of opera and the piano concerto.

And then, for no apparent reason, during the summer of 1788 he turned his attention back to the symphony, composing his three greatest works in the form — now known as numbers 39, 40 and 41 — in the space of little more than six weeks. No one truly knows who he wrote them for, whether performances were planned, or what his intentions or motivations were. But perhaps it was simply one of those rare instances in which Mozart actually found the time to write what he himself wanted to write, rather than having to satisfy commissions.

Excerpt from note by Martin Buzacott © 2002

Invest in Bold Ideas

Camerata's Mainstage performances are the cornerstone of our artistic season. While creativity, connection and excellence underpin everything we do, our Mainstage performances give us the opportunity to think bigger, stretch further and create on a larger scale. They're where we can welcome extraordinary guest artists, expand our forces, explore ambitious repertoire and introduce the unexpected moments that have become a hallmark of the Camerata experience.

They are where imagination and artistry meet on the grandest scale, offering audiences musical experiences that are both inspiring and unforgettable.

In 2027, Camerata's Mainstage Series will take to stages across Queensland, including our regular venues, the QPAC concert hall, and The Armitage Theatre (Empire theatre's) Toowoomba, and expanding part of the season to Redland's Performing Arts Centre for the 2nd year in a row and at the Home of the Arts — Gold Coast for the first time.

We invite you to invest directly in our flagship performances and the artistic ambition behind them. Your contribution helps strengthen Camerata's Mainstage Series, creating the space to explore bold programming, welcome extraordinary collaborators, expand our artistic horizons, and share the unforgettable live music experiences that have become synonymous with Camerata. By fortifying these concerts, you help sustain the artistic excellence that defines our work, while providing the creative freedom to innovate, take risks, and continue delivering the inspiring performances audiences know and love.

As we look toward our 40th year and the beginning of our fifth decade, these performances represent not only where we have come from, but the exciting possibilities that lie ahead.

Be a part of the exciting surprises that 2027 holds!



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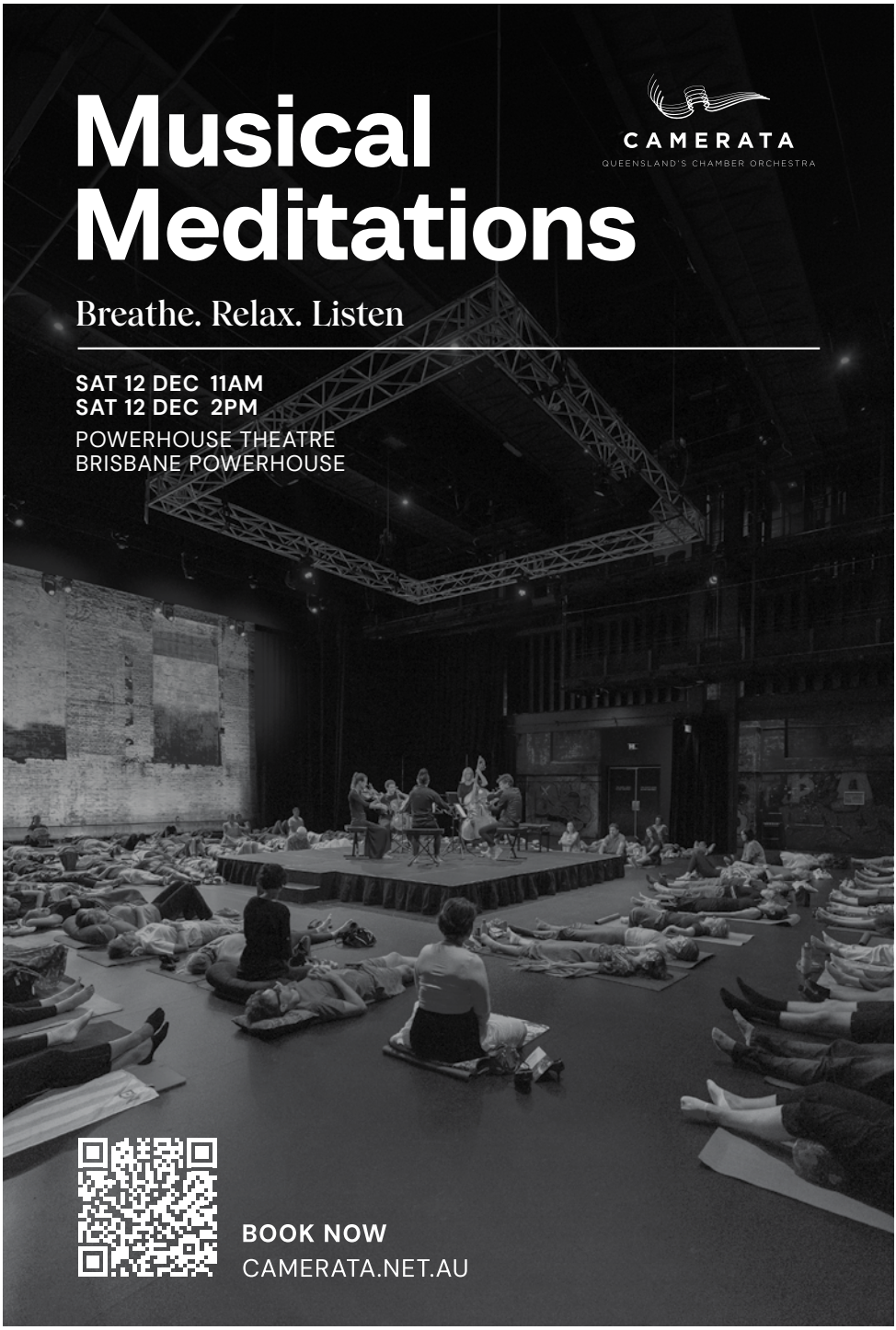
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Very different perspectives, blending styles and instruments, and the energy and enthusiasm of Anthony Romaniuk was inspiring.

Rebecca, 2026 ***Old. New. Borrowed. Blue***

It was fantastic last night. I don't have the words to describe just how much I loved it. Such a brilliant opportunity for the community. I loved seeing the whole community involved all ages.

Erin, 2026 ***Regional Tour***

Camerata's ability to involve me/us in the music, their enthusiasm and love of what they are playing is so very contagious and one cannot help but feel what the composers were expressing with every note.

Loraine, 2024 ***Beethoven***

The expectation of continuing excellence from an ensemble we have come to love over many years left us fulfilled, yet again.

Brian, 2026 ***Revolution Remixed***

Camerata's programs are always enthralling and beautifully chosen. I love the camaraderie and genuine passion of the musicians, the focus on teamwork (no grandstanding!) to produce music of exceptional beauty, and the excellence of every single member as a soloist as well.

Janet, 2026 ***Classic Alchemy***

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