This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Margaret Moore and Elena Kats-Chernin at 5.45pm in the Northern Foyer.

Estimated timings:
- 18 minutes, 20 minutes, 20-minute interval, 28 minutes
The performance will conclude at approximately 8.15pm.

Cover images: see page 7 for captions

---

**GUIDE TO THE ORCHESTRA**

**Wednesday 12 September | 6.30pm**
**Thursday 13 September | 6.30pm**
Sydney Opera House Concert Hall

**Martyn Brabbins** conductor
**Stephanie McCallum** piano

---

**BENJAMIN BRITTEN (1913–1976)**
The Young Person’s Guide to the Orchestra
NARRATED BY ANDREW FORD

**ELENA KATS-CHERNIN (born 1957)**
Displaced Dances for piano and orchestra
1. Spin the Wheel
2. Dance of the Moral Finger
3. Dance of Reduced Material
4. Dance of the Missing Links
5. Dance of the Skyscrapers
6. Dance of Naive Thoughts
7. Dance of Smoothing the Edges
8. Chthonic Melody
9. Dance in Seven-Four
10. Gigue (Country Dance)
11. Dance of the Intervals
12. Dance of Octaves

---

**INTERVAL**

**IGOR STRAVINSKY (1882–1971)**
Symphony in C
Moderato alla breve
Larghetto concertante – Allegretto
Largo – Tempo giusto, alla breve

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of The Music Show on ABC Radio National.
THE ARTISTS

Martyn Brabbins conductor

After studying composition in London and conducting with Ilya Musin in Leningrad, Martyn Brabbins won first prize at the 1988 Leeds Conductors’ Competition. Since then he has conducted most of the major orchestras and ensembles in Britain, including the Philharmonia Orchestra, the BBC Symphony Orchestra and London Sinfonietta. Guest appearances in Europe have included Radio Sinfonieorchester Berlin, Bavarian Radio Symphony, Radio Sinfonieorchester Wien and the Residentie Orkest. He was Associate Principal Conductor of the BBC Scottish Symphony Orchestra 1994–2005 and Artistic Director of the Cheltenham International Festival of Music 2005–07. He is also active as a conductor of opera.

Known for his Elgar, Britten, and Walton, Martyn Brabbins is also one of Europe’s leading interpreters of contemporary music. From 1999 to 2004 he was conductor of the Philharmonia’s Music of Today series, and he is conductor of choice for the London Sinfonietta, Ensemble Modern and the Birmingham Contemporary Music Group. He has recorded extensively with the BBC Scottish Symphony, including Britten’s War Requiem. This is Martyn Brabbins’ Sydney Symphony debut.

Stephanie McCallum piano

Stephanie McCallum has enjoyed an international career of over 25 years, appearing on many recordings (including ten solo CDs) and in hundreds of recital, ensemble and concerto performances. She is especially noted for her performances of 20th-century virtuoso music and for her advocacy of demanding contemporary repertoire. She is also a Senior Lecturer in piano at the Sydney Conservatorium of Music.

She studied at the Sydney Conservatorium with Alexander Sverjensky and with noted Liszt player, Gordon Watson. After studies in England with Alkan expert, Ronald Smith, she made her Wigmore Hall debut in 1982, giving what is believed to be the first performance of Alkan’s Chants. Last year she became the first pianist to have recorded both of Alkan’s sets of studies in the major and minor keys.

Stephanie McCallum was a founding member of the contemporary ensembles AustralYSIS and Sydney Alpha Ensemble and she appears on the Sydney Alpha Ensemble recording, Clocks, featuring music by Kats-Chernin. In 2000 she gave the world premiere of Kats-Chernin’s Displaced Dances with the Queensland Symphony Orchestra.
The Young Person’s Guide to the Orchestra

After the full orchestra introduces the theme (a tune by Purcell), *The Young Person's Guide* presents the ‘four teams of players’ – strings, woodwind, brass and percussion – before displaying each individual instrument from the piccolo to one of Britten’s favourite instruments, the whip. The variations are short, perfectly shaped for each instrument, and they race through the spectrum of orchestral colour. A grand fugue then brings the instruments together – each one entering in the same sequence as before – and the Purcell theme is woven into the mix for a powerful climax.

Britten calls for piccolo and pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (xylophone, triangle, snare drum, cymbals, bass drum, tambourine, gong, whip, castanets, Chinese block); harp and strings.

Benjamin Britten was hailed as ‘the greatest English composer since Purcell’. He was a 20th-century giant and Henry Purcell was a genius of the 17th century. Both composers worked in a whole range of genres, but they made their greatest contributions to English song and to music for the stage. *The Young Person’s Guide* was written shortly after the 250th anniversary of Purcell’s death in 1945, Britten paying tribute with his variations on a Purcell theme.

The theme is a Rondeau taken from music written to accompany a play by Aphra Behn, *Abdelazar or The Moor’s Revenge*. The play has an exotic, Spanish setting but Purcell’s music conveys the brilliance of the French baroque style married to robust English tunefulness.

*The Young Person’s Guide* has a subtitle: Variations and Fugue on a Theme of Purcell. It’s informative, but Britten always preferred the original title, which conveys the spirit and intent of the music. It was commissioned by the British Ministry of Education and the Crown Film Unit for a film

Navigating the Young Person’s Guide

...the greatest English composer...

Purcell’s theme

What's in a name?
that would introduce children to the instruments of the orchestra. But the music had its concert hall premiere in October 1946, a month before the premiere of the film, and it has endured as a concert and recording favourite and one of Britten’s most popular works.

Displaced Dances

*Displaced Dances* is a piano concerto, composed as a set of 12 dances that follow one after the other, ‘like a set of variations,’ says the composer, ‘but not on any one theme’. Each dance contains a different challenge for the soloist: No.2 is a study in note repetition, No.6 in arpeggios and No.12 in fast octaves; No.4 is a test of stamina and No.8 features brilliant percussiveness. The overall effect is one of contrast. There are many shifts in texture, from the densely orchestrated dances (1 and 5) to those that are quite spare (2 and 3), and No.7 is a pure piano solo. The concert also emphasises extreme registers: No.8 is low – ‘inhabiting the underworld’ as its name suggests – and No.10 is a very high rondo. Each dance has its own specific harmonic world, and most of them have a clear tonal centre throughout, most obviously so in No.9 ‘a kind of seven-legged tango’.

The orchestra for *Displaced Dances* comprises piccolo, two flutes, three oboes, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba, timpani and percussion; harp and strings.

Elena Kats-Chernin was born in the Uzbekistan capital of Tashkent, where she trained in both figure skating and music. In 1975 she emigrated with her family to Australia, where she studied composition with Richard Toop. She later studied in Hanover and while in Europe she became active in theatre and ballet. She returned to Australia in 1994 and since then has written chamber operas, piano concertos, soundtracks for silent films, dance pieces, and many works for solo and ensemble, as well as music for the opening ceremony of the Sydney Olympic Games. ‘Eliza’s Aria’, from her ballet *Wild Swans*, was recently adopted for a Lloyds advertising campaign in the UK, drawing such an

Navigating Displaced Dances

**About the composer**

**ELENA KATS-CHERNIN**

Australian composer (born 1957)
enthusiastic response that the music has circulated widely online.

Displaced Dances was written for Stephanie McCallum. Stephanie and Elena both studied piano under Gordon Watson at the Sydney Conservatorium, and over the years Stephanie has performed and recorded many of Elena's pieces.

‘Displaced Dances is almost a burlesque piece, like a mirrored carousel of slightly twisted dance styles. These however, are not dances as we usually think of them. They are based on a series of non-musical gestures – sometimes quite tiny – or musical cells, rather than traditional dance genres, as the titles demonstrate.

‘What was most important to me was creating an overall feeling of displacement, as if one was lost in a strange city. This seems a theme of much of my work, playing with the familiar to create something new and creating a sense of musical déjà-vu where the past becomes new, and yet is oddly recognisable, like a half-remembered dream. Dances of migration, loss and discovery – all up, it’s a strangely Australian type of concerto.’

Stephanie McCallum gave the premiere of Displaced Dances in 2000 with the Queensland Symphony Orchestra and Tuomas Ollila, and later recorded it with the Adelaide Symphony Orchestra and David Stanhope. This is the Sydney Symphony’s first performance of the concerto.

Other words by Kats-Chernin that have been performed in the Meet the Music series include: Stairs (1992, 2003), Piano Concerto No.2 (2002), Retonica (1996) and Transfer (1990). The Orchestra also performed her Our Bridge Overture for the Sydney Harbour Bridge 75th anniversary earlier this year.

Composer and soloist

The composer writes

Stephanie McCallum

Sydney Symphony

Sydney Symphony

IGOR STRAVINSKY
Russian composer (1882–1971)

Navigating the Symphony in C

Like a classical symphony, the neo-classical Symphony in C is in four movements and is ‘unmysterious’, says Stravinsky, ‘easy to hear on every level and in all its relationships’. There is a sense of unity achieved by the use of the first movement’s motto in the finale and other internal linking of themes. The FIRST MOVEMENT introduces the three-note motto, which is then elaborated and developed in a Beethovenian way, with the exception of a episode of ‘Russian
nostalgia’ perhaps influenced by Tchaikovsky. The **SECOND MOVEMENT** has a baroque flavour, which Stravinsky called an ‘Italianate song and accompaniment’; solo instruments are featured, hence the ‘concertante’ of the title. The **THIRD MOVEMENT** is a suite of dances, with a compact fugue beginning on the trombone. The **FINALE** begins with sombre dialogue involving bassoons, horns and trombones, after which the motto theme becomes more prominent. After a brief fugato (‘abandoned like a hot potato’, says Stravinsky), the motto becomes the basis of a procession of slowly moving wind chords which with subtle finality affirm the tonic C major.

The Symphony calls for a classically proportioned orchestra: piccolo and pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and strings.

One of the 20th century’s greatest and most influential composers, Stravinsky had a multi-faceted style, from the exotic instrumental and harmonic colours of *The Firebird* – his first big hit – to the clarity and transparency of his later ‘neo-classical’ works.

He was born in St Petersburg, Russia, later adopting French and then American nationality. And each movement the Symphony in C (composed between 1938 and 1940) was written in a different location: in Paris, in the sanatorium of Sancellemoz near Geneva, in Cambridge, Massachusetts, and in Beverly Hills, California.

It was a distressing time: his wife and two daughters were stricken with what he called the dread disease of his family – tuberculosis – and he himself fell sick. His daughter Mika and his wife Catherine died shortly after he completed the first movement, and he recalled in his old age: ‘I was only able to continue my own life by my work on the Symphony in C.’

**About the composer**

The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.
Sydney Symphony

Founded in 1932, the Sydney Symphony has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. Critical to the Orchestra’s success has been the leadership given by its former Chief Conductors, including Sir Eugene Goossens, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart, as well as collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky. Maestro Gianluigi Gelmetti is now in his fourth year as Chief Conductor and Artistic Director, a position he holds in tandem with that of Music Director at the prestigious Rome Opera. This year the Orchestra celebrates its 75th anniversary.

FIRST VIOLINS
Dene Olding
Concertmaster

Yi Sun
Assoc. Concertmaster

Kirsty Hilton
Asst Concertmaster

Fiona Ziegler
Asst Concertmaster

J ulie Batty
Amber Davis
J Jennifer J ohnson
Georges Lentz
Nicola Lewis
Alexandra Mitchell
Léone Ziegler
Emily Qin*
Martin Silverton*
Victoria J aconot

SECOND VIOLINS
Marina Marsden
Pieter Bersée
Emma Hayes
Shuti Huang
Stan Kornel
Nicole Masters
Philippa Paige
Biyana Rozenblit
Maja Verunica
Alexander Norton#
Thomas Dethlefs†
Anthea Hetherington*

VIOLAS
Roger Benedict
J ane Hazelwood
Graham Bennings
Mary McVarish
Felicity Tsai
Leon Voelovsky
J acqueline Cronin#
Vera Marcu*
J oanna Tobin
Yi Lin Zhu*

CELLOS
Nathan Waks
Kristy Conrau
Tim Nankervis
Elizabeth Neville
Adrian Wallis
Rowena Crouch#
Martin Penickat
Sally Maer*

CONTRABASSOON
Noriko Shimada

Horns
Ben J acks
Geoff O’Reilly
Principal 3rd
Lee Bracegirdle
Cary Rivpon#

DOUBLE BASSES
Alexander Henery
Neil Brawley
David Campbell
Steven Larson
Richard Lynn
David Murray

TRUMPETS
Paul Goodchild
Anthony Heinrichs
J ohn Foster

TROMBONES
Scott Kinmont
J oshua Davis#

CELLOS
Nathan Waks
Kristy Conrau
Tim Nankervis
Elizabeth Neville
Adrian Wallis
Rowena Crouch#
Martin Penicka
Sally Maer*

HARP
Louise J ohnson

FLUTES
Emma Sholl
Bridget Bollerig*

PICCOLO
Rosamund Plummer

OBOES
Diana Doherty
Alexandre Oguey
Ann Peck#

PERCUSSION
Adam J effrey
Colin Piper
Alison Eddington*
Brian Nixon*
Philip South*

Percussion
Adam Jeffrey
Colin Piper
Alison Eddington*
Brian Nixon*
Philip South*

CONTRABASSOON
Noriko Shimada

Horns
Ben Jacks
Geoff O’Reilly
Principal 3rd
Lee Bracegirdle
Cary Rivpon#

TRUMPETS
Paul Goodchild
Anthony Heinrichs
J ohn Foster

TROMBONES
Scott Kinmont
J oshua Davis#

CELLOS
Nathan Waks
Kristy Conrau
Tim Nankervis
Elizabeth Neville
Adrian Wallis
Rowena Crouch#
Martin Penicka
Sally Maer*

HARP
Louise J ohnson

FLUTES
Emma Sholl
Bridget Bollerig*

PICCOLO
Rosamund Plummer

OBOES
Diana Doherty
Alexandre Oguey
Ann Peck#

PERCUSSION
Adam Jeffrey
Colin Piper
Alison Eddington*
Brian Nixon*
Philip South*

Percussion
Adam Jeffrey
Colin Piper
Alison Eddington*
Brian Nixon*
Philip South*

SYDNEY OPERA HOUSE TRUST
Mr Kim Williams AM (Chair)
Mr J ohn Ballard, Mr Wesley Enoch,
Ms Renata Kaldor AO, Ms J acqueline
Kott, r B obert Leece AM RFD, Ms Sue
Nat拉萨 ss AO (leave), Mr L eo Schofield AM,
Ms Barbara Ward, Mr Evan Williams AM

EXECUTIVE MANAGEMENT
ACTING CHIEF EXECUTIVE
Sue Nattrass ao
DIRECTOR, FACILITIES
Paul Akhurst
DIRECTOR, FINANCE & SYSTEMS
David Antaw
DIRECTOR, MARKETING & DEVELOPMENT
Naomi Grabel
DIRECTOR, PERFORMING ARTS
Rachel Healy
DIRECTOR, PEOPLE & CULTURE
Rick Browning
DIRECTOR, INFORMATION SYSTEMS
Claire Swaffield
DIRECTOR, TOURISM & VISITOR
OPERATIONS
Maria Sykes

SYDNEY OPERA HOUSE
Bennelong Point
GPO Box 4274 Sydney NSW 2001
Administration (02) 9250 7111
Box Office (02) 9250 7777
Facsimile (02) 9250 7666
Website sydneyoperahouse.com

This is a PLAYBILL SHOWBILL publication.

PUBLISHER
Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 903 311 064 ABN 27 003 311 064
1017 Pacific Highway, Pymble 2073.
Telephone: (02) 9449 6433
Fax: (02) 9449 6053
E-mail: admin@playbill.com.au
Website: www.playbill.com.au

Executive Chairman and Advertisement Director
Brian Nebenzahl ow, rro
Managing Director Michael Nebenzahl
Editorial Director Jo celyn Nebenzahl
Director – Production Chris Breeze
14950 - 1/12087 - 36MM 573/74

8 | Sydney Symphony