SEASON 2007
TEA & SYMPHONY

SERENADE FOR STRINGS

Friday 14 December | 11am
Sydney Opera House Concert Hall

Louis Lortie piano-director

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto No.19 in F, K459

Allegro
Allegretto
Allegro assai

PETER ILYICH TCHAIKOVSKY (1840–1893)
Serenade in C for strings, Op.48

Pezzo in forma di Sonatina
(Andante non troppo – Allegro moderato)
Moderato, tempo di Valse
Elegy (Larghetto elegiaco)
Finale, tema russo (Andante – Allegro con spirito)

Today’s concert will be broadcast live across Australia on ABC Classic FM 92.9.

Estimated timings:
28 minutes, 28 minutes
The performance will conclude at approximately 12.05pm.

Cover images: see page 8 for captions
Artist biography on page 9

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Mozart wrote this concerto for his own use in 1784. He probably played it in one of his Lenten subscription concerts in Vienna the next year, and it is easy to imagine him scoring a great success in 1790 when he took it on tour, playing it at the coronation festivities in Frankfurt for the Emperor Leopold II. Hearing Mozart play one of his concertos in Prague, a listener was filled with wonder: ‘we did not know what to admire the more – the extraordinary composition or the extraordinary playing.’ This concerto is both brilliant and cheerful, but certainly not lightweight – on the contrary, it reveals Mozart’s powers of composition at their richest, and the virtuoso piano part is matched by a fully equal part for the orchestra. Confident, even soloistic, playing is required, especially from the woodwind.

Interpreters of this concerto must agree on a tempo for the first movement: this one admits of alternatives. The first subject, whose rhythm dominates the movement, is a kind of march, and this gives strength; but Mozart’s alla breve time signature (effectively two beats in the bar), shows that heaviness should be avoided. In characteristic galant style, the subject is presented first softly, then loudly. In spite of, or perhaps because of, the dominance of this rhythm, the movement is amazingly rich and varied in themes, especially in the orchestral exposition. But as Cuthbert Girdlestone observes in Mozart and his Piano Concertos, once the soloist has entered, almost all the themes derive in some way from the opening, as if Mozart moves from wastefulness to economy. The triplets which the piano contrasts with the orchestral material become an accompaniment to the march theme. Even in the free fantasia development, which begins with a peremptory gesture from the soloist, and seems to have abandoned the predominant rhythm, the winds begin to interject it, and it spreads to the piano part. Mozart’s cadenza for this movement is one of his most effective and broad-ranging. Thus far the movement seems not sectionally divided, but cumulatively developing; it ends with a coda featuring the horns and repeating the final bars.
of the exposition – lilting figures which do not feature the march rhythm.

**Allegretto**, a pace somewhere between *Andante* (‘walking’) and *Allegro* (‘fast’) is a tempo marking quite common for a ‘slow’ movement in the music of Joseph Haydn, but rare in Mozart – indeed this movement is unique in Mozart’s concertos. It has been described as an idyll, or an intermezzo, graceful, even capricious.

The key is C major, with an excursion into C minor: only a brief, passing departure from the mood of the movement, with the effect of pathos rather than tragedy. In few of Mozart’s concerto movements do the winds take part as fully and imaginatively as here – flute, oboes and bassoon join the piano in leading the discourse, and it seems fitting that the flute should have the last word, with the rising scale which grows in importance as the movement goes on.

One would hardly suspect, on hearing the light-hearted theme of the **finale**, that this is to be the weightiest and perhaps the most memorable movement in the concerto, but so it proves. After the statement of the refrain by piano followed by orchestra, the cellos and basses begin a four-part fugue. Suddenly we are in the same world as the finale of the ‘Jupiter’ Symphony: Mozart follows the brothers Joseph and Michael Haydn in combining elements of sonata-rondo form with fugal writing. But the effect, while powerful and exciting, is far from a display of learning – Mozart only for a moment allows us to forget that he is writing a concerto. Soon the soloist re-enters with considerable virtuosity, and the humorous, chattering themes even suggest an *opera buffa* finale. Twice more the *fugato* returns, first as a development, then in a superb passage for orchestra and soloist, before the sweeping cadenza. The fugal passages, with their sustained many-voiced texture, invade the comic bantering of the rest of the music, as power and play are winningly combined.

DAVID GARRETT
SYMPHONY AUSTRALIA ©2000

The Sydney Symphony first performed this concerto in 1956 with Paul Badura-Skoda directing from the keyboard, and most recently in 2000 with soloist Leslie Howard and John Harding directing.

One would hardly suspect, on hearing the light-hearted theme of the finale, that this is to be the weightiest and perhaps the most memorable movement in the concerto...
In the years 1877–85, following his disastrous marriage, Tchaikovsky went into a creative downturn, broken only by two acknowledged masterpieces, the brilliant and extrovert *Capriccio italiano* and the Serenade for Strings, composed in 1880. The Serenade’s composition came about, according to the composer, ‘entirely by chance’ – he had been sketching ‘something between a symphony and a string quartet’. His imagination was seized by a kind of inner compulsion, and on completion he wrote to his publisher, ‘I am violently in love with this work and can’t wait for it to be played.’ Audiences, too, were delighted with the Serenade, which had its first performance under Napravnik in 1881. Anton Rubinstein said of it, ‘It seems to me that this is Tchaikovsky’s best thing.’

The Serenade for Strings is by and large a cheerful, sunny piece, an impression contributed to by the fact that its tunes are in major keys, with only hints and shades of the minor. The writing for strings is outstandingly able and resourceful, yet so easy and economical as not to draw attention to its skill. Often writing in only three or even two parts, with doublings at the octave, Tchaikovsky achieves a transparency and delicacy which is in marked contrast to the thickness and complexity of texture so prevalent in music of the late 19th century.

The lively first movement is a homage to Mozart. ‘It is intended,’ wrote Tchaikovsky, ‘to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model’. One of his approaches is by way of musical structure: the movement adopts, after its slow introduction, the easy-going Classical form of a sonatina, or ‘little sonata’.

But for the Serenade as a whole, Tchaikovsky aspires to a Romantic sense of unity. This is achieved at the most obvious level by Tchaikovsky’s use of a recurring theme, first stated as the slow introduction to the first movement. This device, common in the composer’s work, is no doubt suggested partly by Schumann’s procedures for tying together his cycles of piano pieces. In the Serenade it is basic to the evolution of the whole piece: this theme,
a descending scale, is closely related to the Russian folk tune which begins the Allegro section of the last movement, as Tchaikovsky demonstrates when he puts the two themes side by side towards the end of the movement.

The ascending and descending scales of the introduction also turn out to be related to the first subject of the second movement, an elegant waltz, and to the opening of the deeply felt Elegy. The last movement also has a slow introduction: the theme is a Volga hauling song. It leads by an absorbingly poetic process of transformation into the fast Russian first subject of the last movement.

The whole Serenade enchants us with a poetic and organic inevitability much sought-after by Romantic composers. This was achieved by Tchaikovsky more often in his finest ballet music, with which the Serenade has many affinities, than when he was preoccupied with the demands of symphonic form as conceived by the ‘best authorities’.

ADAPTED FROM A NOTE BY DAVID GARRETT
SYMPHONY AUSTRALIA ©1994

The Sydney Symphony gave its first performance of the complete Serenade for Strings in 1944 under Bernard Heinze, and most recently in 2005 under Ola Rudner.

‘You can imagine, beloved friend, that my muse has been benevolent of late, when I tell you that I have written two long works very rapidly: the [1812] festival overture and a Serenade in four movements for string orchestra. The overture will be very noisy. I wrote it without much warmth or enthusiasm; and therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse: I felt it; and I venture to hope that this work is not without artistic qualities.’

TCHAIKOVSKY in a letter to his patron, Nadezhda von Meck (October 1880)

Madame von Meck
What’s on the cover

During the 2007 season Sydney Symphony program covers have featured photos celebrating the Orchestra’s history over the past 75 years. The photographs on the covers have been changing approximately once a month, and this is the final set in the collection.

COVER PHOTOGRAPHs (clockwise from top left):
Malcolm Sargent arrives in Australia (c.1938); First Violin Alexandra Mitchell; streamers fall at the final night celebrations of the 1968 Town Hall Proms; the SSO in the television studio (1960s); Music Under the Stars in Sydney’s Domain (1984); Assistant Concertmaster Fiona Ziegler plays for Music4Health.

GOVERNMENT SUPPORT

The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.
Canadian pianist Louis Lortie studied in Montreal with Yvonne Hubert (a pupil of French pianist Alfred Cortot), in Vienna with the Beethoven specialist Dieter Weber, and with Schnabel disciple Leon Fleisher. He made his concerto debut with the Montreal Symphony Orchestra at the age of 13 and with the Toronto Symphony Orchestra three years later. In 1984 he won First Prize in the Busoni Competition and was a prize-winner at the Leeds Competition.

In recent seasons he has been playing and directing the Mozart piano concertos with the Montreal Symphony Orchestra, a project that will culminate in three concerts in 2008. He has also performed the complete Beethoven sonatas at Wigmore Hall as well as in Toronto, Berlin and Milan, and he has performed and conducted all five Beethoven piano concertos with the Montreal and Quebec symphony orchestras.

Louis Lortie has performed under the baton of conductors such as Lorin Maazel, Seiji Ozawa, Charles Dutoit, Kurt Sanderling, Neeme Järvi, Andrew Davis, Wolfgang Sawallisch, and Osmo Vänskä. He has established a fruitful partnership with Kurt Masur, and they have performed together with the New York Philharmonic and the Orchestre National de France. Other engagement highlights include performances with the San Francisco Symphony, City of Birmingham Symphony Orchestra, the Orchestre National de Paris, Rotterdam Philharmonic, the National Symphony, and the Royal Scottish National Orchestra.

As a recitalist he has performed in Philadelphia, Florence, Toronto, Milan, San Francisco, Ottawa and London, and he recently gave his third recital in Carnegie Hall’s Great Artists series. His extensive discography includes Ravel’s complete piano works, the Chopin Etudes, and a nearly completed Beethoven sonatas set. Most recently he has completed a three-CD set of Liszt’s works for piano and orchestra.

His most recent appearance with the Sydney Symphony was in 2005 when he performed Schumann’s Piano Concerto in A minor with Gianluigi Gelmetti, and played and directed Mozart concertos and chamber music in the Mozart in the City series.

LOUIS LORTIE PLAYS TCHAIKOVSKY

Hear Louis Lortie play Tchaikovsky’s First Piano Concerto with Gelmetti and the Sydney Symphony.

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