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It is with great pleasure that I welcome you to the Sydney Symphony Mozart in the City series for 2007.

I would also like to congratulate the Sydney Symphony, with this year marking the Orchestra’s 75th anniversary.

The Sydney Symphony has become an important part of Sydney’s cultural calendar, delighting people of all ages with a powerful musical experience. Whether playing for tens of thousands in the Domain, at the concert hall of the Opera House, or in the relative intimacy of the City Recital Hall, the Sydney Symphony makes each venue its own, to the enchantment of the audience.

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[Signature]

Acting Chief Executive Officer
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SEASON 2007
MOZART IN THE CITY
PRESENTED BY ST.GEORGE

SONGS AND DANCES

Thursday 30 August | 7pm
City Recital Hall Angel Place

Dene Olding violin-director
Rosamund Plummer piccolo

WOLFGANG AMADEUS MOZART (1756–1792)
Symphony No.24 in B flat, K182
Allegro spiritoso
Andantino grazioso
Allegro

JOSEF SUK (1874–1935)
Meditation on the old Czech chorale ‘St Wenceslas’, Op.35a

ANTONIO VIVALDI (1678–1741)
Piccolo Concerto in C, RV443
Allegro
Largo
Allegro molto

ANTONÍN DVOŘÁK (1841–1904)
Serenade in E for strings, Op.22
Moderato
Tempo di Valse
Scherzo (Vivace)
Larghetto
Finale (Allegro vivace)

This concert will be broadcast live across Australia on ABC Classic FM 92.9.
Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.
Estimated timings:
9 minutes, 7 minutes, 11 minutes,
27 minutes.
The performance will conclude at approximately 8.10pm.

Cover images: see page 30 for captions
Program notes begin on page 5
Artist biographies begin on page 20

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INTRODUCTION

**Songs and Dances**

Mozart’s symphonies count among the most popular works in his output, but some are more popular than others. Tonight’s symphony is a Sydney Symphony first, although the ABC entity known as the National Training Orchestra played it in Sydney in 1972. This is no surprise, the symphony is short and light in character, almost inconsequential – nothing like the major symphonies that can hold their own as the second half of a concert. In fact, Mozart’s Symphony No.24 has more in common with the overtures of early Italian opera: it’s a curtain-raiser, and that’s the function it plays tonight.

The rest of the program features two Czech composers, each an inheritor of Mozart’s Classical tradition, and Vivaldi – the master of the baroque concerto. Vivaldi gave a structure and a virtuoso character to the concerto that has made itself felt through the centuries. *The Four Seasons*, which have ensured his popularity in modern times, are just the beginning, and among his six hundred or more concertos are three for *flautino* (a high-voiced recorder). Tonight Rosamund Plummer demonstrates how well this brilliant and expressive music suits the modern piccolo.

But Vivaldi isn’t the oldest music on the program; that honour goes to the St Wenceslas chorale, a 12th-century hymn tune and prayer to the patron saint of Bohemia. In the first days of World War I, Josef Suk composed his meditation on the chorale, giving a deeply felt patriotic spirit to its plea: ‘Let us not perish, nor the generations to come.’ Suk was a student of Dvořák – the greatest of the 19th-century Czech composers – and it’s Dvořák’s music that takes the place of the symphony in this program, with the expansive Serenade for strings. But, as its title indicates, its heritage is less the Classical symphony and more the Mozartian serenade. Its diverting character, five short movements and lyrical mood all point to the kind of music that, like Mozart’s Symphony No.24, has been created for our delight.
ABOUT THE MUSIC

Wolfgang Amadeus Mozart
Symphony No.24 in B flat, K.182

Allegro spiritoso
Andantino grazioso
Allegro

Although this is the only ‘symphony’ in this concert, it is in the right place in the program. It’s a reminder that this kind of symphony derived from the Italian opera overture in three movements, with the pattern fast–slow–fast.

Observant Mozart lovers will notice that the very next of his symphonies, No.25 (K.183), is the ‘little G minor’, a completely different piece, both in scale and in feeling. Part of the first movement of Symphony No.25 played under the titles of the film version of Amadeus. The film was about to show the rebellion of the young Mozart against provincial musical employment in Salzburg, and that rebellion seems foreshadowed in the disturbed, heart-on-sleeve emotionalism of the music. Yet a thoughtful listener 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. In complete contrast, Symphony No.24 seems not to fit received ideas of Mozart either, being quite impersonal – a well-assembled collection of conventional musical formulae.

The manuscripts of the two symphonies bear dates just two days apart, in October 1773. The Mozarts had just returned from a visit to Vienna, and three of the four symphonies Wolfgang then composed are larger and more serious than most of his previous symphonies, which may have something to do with the Viennese visit – they also reflect Vienna’s preference for symphonies in four movements, including a minuet. But the symphony heard tonight is the exception, being short and in three movements. The occasion is unknown.

Musicologist Alfred Einstein suggested Mozart composed a number of symphonies of this type in 1773, in the expectation of receiving a commission for an opera. That fits the character of the music. The time had not yet come when opera overtures included ‘singable’ melodies, from the operas themselves. The overture to an opera was a formality – to precede the rise of the curtain

Keynotes

MOZART
Born Salzburg, 1756
Died Vienna, 1791

When he was 17, Mozart visited Vienna – an important journey that influenced his music-making, and spurred his ambition (in 1781 he was to move there for good).

In Vienna four-movement symphonies were preferred; in provincial Salzburg short three-movement symphonies had greater currency. Mozart – who knew from his father and his own experience the importance of pleasing his public – proved to be a master of both.

SYMPHONY NO.24

The Mozart symphonies that are most often performed by orchestras today are the substantial and often dramatic works from his later years.

Tonight’s symphony is a tiny one, barely 10 minutes long, and in just three movements: fast – slow – fast. Its character is light and diverting – revealing its kinship to the Italian opera overtures (sinfonias) from which the symphony genre had emerged. It was composed in 1773.

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(if there was one) and get the audience in the mood. It was also an opportunity for the composer to show his powers as a composer for orchestra, without voices. The same was true of symphonies, in the Salzburg of the 1770s. In church, theatre, or hall they were used (as the great student of Mozart’s symphonies, Neal Zaslaw, points out) to frame or punctuate an event in which other music or activities were the principal attraction.

Even some 18th-century critics found a lack of meaning and a tendency to mere noise in this kind of music, but this, as Zaslaw points out, is to seek the wrong things in it. The lack of melody, and the manipulation of formulae – tags, such as scales, arpeggios and the like – made it clear that such symphonies were an abstract art, rather than having emotional associations of a dramatic or literary kind. Audiences enjoyed the freedom composers thus gained to experiment in harmony, texture, colour, and dynamics. Mozart himself seems to have been proud of this particular symphony, since it was one of those he asked his father to send him in Vienna, years later (and he himself may have tampered with the date on his manuscript, to suggest that the music was recently composed).

Listening Guide

None of the movements is of any great length, as befits a symphony of this type. There is no repeat of the exposition in the first movement, and only a short modulating transition rather than a development. The main material consists of an arpeggio phrase, loud; a contrasting one with trills, soft; some material accented off the beat, loud and leading to unison scales – these are mixed and cooked a little. The ‘second subject’ is a skipping phrase, still not particularly melodic. The transition contains the most striking idea, underlining the changing keys with slightly mysterious sequences of unison chromatic phrases, where winds and strings alternate. The opening theme is repeated, refrain-like, to close.

The second movement is a rondo, whose marking ‘Andantino’ prescribed, in the 18th century, no hanging around. The ‘grazioso’ lightness is abetted by the doubling of the violins, muted, by flutes (the same players, presumably, who blew the oboes in the outer movements). Plucked lower strings and horn chords fill
out the mood and colour. In brief episodes, first the flutes are set against the strings, then flutes and horns briefly have a say on their own. The Mozart we know pops out in the conclusion, with an anticipation of the Monostatos–Papageno encounter in *The Magic Flute*.

A dancing triple-time play of simple formulas and dynamic contrasts is all there is to the *finale*: a jolly noise, and actually more typical of Mozart's symphonies of this period than its surprising successor. Whatever we may think – and this is not the place to speculate on where that G minor symphony ‘came from’– No.24 is, by the standards Mozart and his audience would have applied, more successful. Makes you think...

DAVID GARRETT ©2007

Mozart’s Symphony No.24 is scored for pairs of flutes, oboes and horns, and strings.

This is the Sydney Symphony’s first performance of Mozart’s Symphony No.24.
Josef Suk

Meditation on the old Czech chorale
St Wenceslas, Op.35a

In exploring the *St Wenceslas* chorale, Josef Suk turns to one of the earliest, most hallowed monuments of Czech music to invoke a prayer for survival in the first global conflict of the 20th century and to seek a message of hope.

Embroided in 1914 in a war which was not of their making, and in which they found themselves forced into battle against Russians and other fellow Slavs, the Czech people’s attitude to the military ambitions of their Imperial rulers in Vienna was fundamentally subversive rather than supportive. Indeed, they would seize on the collapse of the Austro-Hungarian Empire in 1918 to win independence in the new state of Czechoslovakia.

Suk’s Meditation on the *St Wenceslas* chorale was first performed in string quartet form in September 1914, in the anxious days following the outbreak of World War I. Throughout the war it would be used to introduce performances by the renowned Bohemian (or Czech) Quartet, of which Suk, its second violinist for 40 years, was effectively artistic principal. A version of the Meditation for string orchestra followed two months later, in November 1914.

Suk had been a serious-minded composer even as a young man and, as the favourite pupil and future son-in-law of Antonín Dvořák, had required persuasion to compose, in lighter vein, his early but best loved work, the Serenade for strings in E flat. Personal heartbreak experienced in the deaths of his father-in-law in 1904 and his wife the following year was sublimated in the tragic *Asrael* Symphony, from which he emerged intent on directing his art towards the affirmative redemption of life’s sorrows. Hence his series of monumental symphonic poems, *A Summer Tale*, *Ripening* and *Epilogue*; and, likewise, the small-scale but deeply contemplative Meditation on the *St Wenceslas* chorale.

The chorale had long been a popular prayer of intercession to the patron saint of Bohemia, the 10th-century Duke Václav (or Wenceslas), martyred by fratricide while still in his 20s, who was himself the grandson of a martyred Christian saint, Duchess Ludmila. To the citizens of Prague he remains the saint

**Keynotes**

**SUK**
*Born Křečovice, 1874*
* Died Benešov, near Prague, 1935*

Josef Suk (his name rhymes with book) was a Czech violinist and composer. As a 17 year old he stayed on at the Prague Conservatory for an extra year in order to study with the new teacher, Dvořák. Seven years later he married Dvořák’s daughter. Like Dvořák, Suk enjoyed the encouragement of Brahms, who recommended him to his publisher. He played second violin in the Czech Quartet for 40 years (retiring in 1933) and from 1922 he was a professor at the Prague Conservatory, where his students included Martinů.

**WENCESLAS MEDITATION**

The Meditation on the St Wenceslas chorale was completed in 1914, at the outbreak of World War I. Its musical theme is a choral tune that was laden with significance at a time when a Czech national identity and patriotic spirit was newly emerging, and its spiritual theme is summed up in the words that Suk wrote on the score: ‘Let us not perish, nor the generations to come.’ There is turbulence in the middle of this short work, but the overall mood is one of serenity and resilience. By the way, the St Wenceslas chorale is a 12th-century hymn – don’t expect to hear ‘Good King Wenceslas’!
whose equestrian statue dominates the city’s central Wenceslas Square, while English-speakers venerate him as the ‘good king’ of the Christmas carol. Since the 12th century, the hymn to St Wenceslas has encouraged a sense of patriotic identity among the Czech people, both in its original plea to ‘have mercy upon us, comfort the sad, and ward off evil’ and in further stanzas added over the centuries as the original, severely simple melody was itself extended and elaborated.

Josef Suk focused his contemplation of the noble chorale on words which he actually wrote into his score: ‘Let us not perish, nor the generations to come.’

From this verbal motto, and after some exploratory contemplation of the chorale in its later, extended form, he arrives at a sturdy five-note phrase representing the essence of the original prayer, first hinted at by the cellos, then established by the violins and affirmed solemnly over pizzicato support in the bass. Then, out of a clear sky, comes turbulence from afar. The chorale motif defends itself with grim intensity and steadfastly weathers the storm. In the end the threat recedes.

After the war, in 1920, Suk composed two further works which, though independent in themselves, were linked with the St Wenceslas Meditation under the same opus number as his ‘War Triptych’ and dedicated to the young Czechoslovak Republic. The Legend of the Dead Victors, Op 35b, commemorates the sacrifice of all who suffered to secure the future, and the march Towards a New Life, Op 35c, subsequently dubbed the Ceremonial Sokol March as winner of a competition for the physical training units of the Sokol organisation, won the highest musical award (albeit designated second prize) at the 1932 Los Angeles Olympics.

ANTHONY CANE ©2007

The Meditation was originally scored for string quartet and tonight is played in Suk’s arrangement for string orchestra.

The Sydney Symphony first performed the Meditation in 1947 under Rafael Kubelik; and most recently in 1961 in a youth concert conducted by Karel Ančerl.
With the revival of his music in the 1950s, Antonio Vivaldi leapt from almost complete obscurity to popular renown, even more famous than he was in his own time. The Four Seasons alone would have assured Vivaldi a place in the repertoire, but there was more to be discovered, including hundreds upon hundreds of brilliant instrumental concertos – mostly for violin – that rival The Four Seasons in their virtuosity and inventiveness.

Nearly all these concertos were composed for the Conservatorio dell’ Ospedale della Pietà, one of four renowned music schools for girls in 18th-century Venice. At the Pietà, orphans and illegitimate daughters of the nobility were given an education and trained to sing and play instruments, preparing them either for a respectable marriage or for a career on the stage. As music master at the Pietà (a post that he held in one way or another for nearly 40 years), Vivaldi established the orphanage-conservatory as something of a tourist attraction for musical people everywhere.

One tourist, Charles de Brosses, reported: ‘They sing like angels, play the violin, flute, organ, oboe, cello, bassoon – in short no instrument is large enough to frighten them... I swear nothing is more charming than to see a young and pretty nun, dressed in white, a sprig of pomegranate blossom behind one ear, leading the orchestra and beating time with all the grace and precision imaginable.’

Which is not to suggest that Vivaldi’s fame in the 18th century was dependent on the novelty of performing girls. He was firmly established as ‘the most popular composer for the violin, as well as player on that instrument’ and when he published his first collection of concertos in 1711, his L’estro armonico (Harmonic Inspiration), the music was carried throughout Europe by travelling virtuosos. The young Johann Sebastian Bach was one of the many enthralled by Vivaldi’s style, assiduously studying this new and ingenious music. Vivaldi effectively taught Bach the art of writing concertos.

Keynotes

VIVALDI
Born Venice, 1678
Died Vienna, 1741

In his lifetime Antonio Vivaldi went by the nickname the ‘red priest’ – his hair was red and he was ordained, although a respiratory complaint prevented him from saying mass. Instead he took a post as director of music for the famed Pietà orphanage in Venice and gained renown as a virtuoso violinist and as a composer of operas (neglected nowadays), sacred choral works such as his popular setting of the Gloria, and the instrumental concertos that have become his chief claim to fame.

In fact Vivaldi wrote more concertos than just about anybody (600 and counting), of which the best-known are the Four Seasons violin concertos.

PICCOLO CONCERTO
Vivaldi wrote two piccolo concertos in C major (there is another in A minor) – this is the famous one. Strictly speaking it wasn’t written for piccolo as we know it but for a flautino, or soprano recorder. It follows the structure that Vivaldi helped establish for baroque concertos: fast outer movements framing an expressive and ornate slow movement. The fast movements adopt a form akin to verse-chorus: a refrain alternating with solo episodes for the piccolo.
More than that, Vivaldi effectively invented the solo concerto. In his hands it took its familiar three-movement form (fast – slow – fast), and the distinctive ritornello structure for individual movements reached its full development. (The legacy of both features was inherited by Mozart.)

Ritornello form operates on a similar principal to chorus-and-verse. The ritornello theme (‘little return’) behaves like a chorus; between each appearance is a solo episode, providing contrasting thematic and textural ideas and an opportunity to explore foreign keys. This form is adopted for both the Allegro movements in the Concerto RV443, giving the music its irresistible blend of brilliance and invention.

Vivaldi didn’t just excel in new forms, he also understood how to write for virtuoso instruments – a newly emerging occupation for composers in the early years of the 18th century. And he takes his wind soloists to unprecedented extremes. This concerto is filled with whirlwind writing that leaps and trills and traces elaborate passagework, sometimes imitating aspects of violin writing.

**Practising priest or musical madman?**

There were two views on why Vivaldi, who had taken orders, never said Mass.

It’s likely that Vivaldi suffered from a form of asthma, based on an explanation he gave in a letter in 1737:

*When I had been ordained a priest for a year or a bit more, I discontinued saying Mass, having had to leave the altar without completing it because of a chest ailment…that has burdened me since birth. For this reason I nearly always stay home, and I only go out in a gondola because I can no longer walk.***

But he didn’t exactly ‘stay home’, often roving Europe as a composer and virtuoso violinist, and one 18th-century writer, P.L. de Boigelou, put forward this theory:

*One day when Vivaldi was saying Mass, a musical theme came into his mind. He at once left the altar where he was officiating and repaired to the sacristy to write out his theme, then he came back to finish the Mass. He was reported to the Inquisition, which luckily looked on him as a musician, that is, as a madman, and merely forbade him to say Mass from that time forward.*
The slow movement (Largo) is the most striking. Rhythmically it is a siciliana, the gently rocking baroque dance that evokes pastoral simplicity – think of ‘Silent Night’. The minor key (the unusually remote E minor) adds a melancholy character, also typical of the siciliana. But it is Vivaldi’s elaborate ornamentation of the simple melodic outlines that catches the ear, emerging from the surrounding sparkle and fire to show the expressive possibilities of his high-voiced soloist.

And what solo instrument is that?

We have billed this concerto – perhaps cavalierly? – as a ‘Piccolo Concerto’ and that is the instrument Rosamund Plummer will play. But Vivaldi designated the concerto, along with two others (RV444 and 445), as being for flautino, and in doing so ensured a good 60 years of scholarly debate on exactly what instrument he intended. It is agreed nowadays that he did not mean the flageolet, a ‘peasant’ instrument of the day, and the concertos were written before the invention of the baroque piccolo in the late 1730s, ruling out that instrument. But when the Complete Vivaldi edition was published in the 1950s the editor translated flautino as ottavino (the Italian term for piccolo) and since then the three flautino concertos have enjoyed a fond place in the hearts of piccolo players the world over. In fact Vivaldi almost certainly had the instrument we know as the recorder in mind, the penetrating soprano (descant) recorder for this concerto and the concerto in A minor (RV445) and the even higher-voiced sopranino recorder for the other C major concerto (RV444).

YVONNE FRINDLE
SYDNEY SYMPHONY ©2007

The orchestra for Vivaldi’s Concerto RV443 calls for strings and harpsichord continuo.

This is the Sydney Symphony’s first complete performance of Vivaldi’s Concerto RV443.
Dvořák’s two serenades, Op.22 for strings and Op.44 for winds, were written respectively at the beginning and end of a crucial three-year period in his career, when he moved from anonymity to international success. In part, this success was prompted by the Austrian State Stipendium for composition which he won on the basis of his E flat symphony. The judges for this stipendium included the notorious critic Eduard Hanslick, the influential conductor Johann Herbeck, and Johannes Brahms, representing composers.

So impressed was Brahms with the young Dvořák that he wrote a letter of encouragement and put Dvořák in touch with the publisher Simrock, who immediately published Dvořák’s Moravian Duets and commissioned the Slavonic Dances. With the latter of these two works in particular widely distributed and performed throughout Europe, and with Brahms publicly singing his praises, the 34-year-old Dvořák began to achieve a reputation beyond his native Bohemia as one of the leading young European composers.

According to Dvořák’s original manuscript, the score of the Serenade in E was ‘begun on 3 May 1875’ and ‘finished on 14 May at 10pm’. Not only was it astonishingly quick in the composition, but it came in the middle of a five-month creative frenzy in 1875, which also saw the composition of the Moravian Duets, the Piano Trio in B flat, the Piano Quartet in D, and the Fifth Symphony. It was initially scheduled for a performance in Vienna under Hans Richter in the autumn of 1875, but when that failed to eventuate, it was ultimately premiered in Prague in 1876 under Adolf Čech.

In its structural simplicity, its genial moods and its sense of balance, the Serenade is in part conceived in the spirit of the 18th-century divertimento. Dvořák nonetheless was never a composer to be hidebound by tradition, and the extensive use of canon and the occasional suggestions of cyclic form indicate quite

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Keynotes

DVOŘÁK
Born Nelahozeves, 1841
Died Prague, 1904

In 1875 Dvořák was still an ‘emerging composer’, even though he was 34 years old – twice the age Mozart was when he composed tonight’s symphony. He was getting by on an Austrian state stipend for artists, still two years away from coming to the notice of the great Johannes Brahms and the great publishing success of his Moravian and Slavonic dances. But despite the financial hardships, his head was full of musical ideas, and the year was an especially fruitful one, yielding chamber music and his Fifth Symphony as well as the string serenade.

SERENADE FOR STRINGS

The Serenade for strings is one of the best-loved works of one of the greatest Czech composers of the 19th century. Its lyricism and genial spirit, as well as its five movements, give it the character of an 18th-century divertimento – something Mozart would have recognised and warmed to. Although not as serious or substantial as a Dvořák symphony, the Serenade embraces a broad range of emotion. Overall there is a delightful balance between singing beauty, as in the elegiac fourth movement, a dance-like spirit (the second movement is a waltz), and the vigour and humour of the third and last movements.
clearly that there was also a more ‘modern’ impulse at work in its composition. It was, in fact, one of the first works in which the distinctive Dvořákian voice became apparent, and remains one of his most spontaneous and charming creations.

**Listening Guide**

The first movement – in an uncomplicated ternary form and based on a folk-like melody – begins with an imitative dialogue between the second violins and cellos, and as the movement develops it becomes deceptively complex in its string writing. Himself a string player (a violist), Dvořák in this movement subdivides the viola and cello lines, at times dividing the orchestra into seven parts, leading to particularly rich instrumental sonorities.

It is followed by a waltz in C sharp minor in which the violins play the melancholy principal theme in octaves. An extended D flat major trio features extensive canonic repetition and includes an unusual modulation from D flat to E major. The enigmatic Scherzo follows, in F major and a tripping duple time, beginning with a canon between the cellos and first violins which returns repeatedly throughout the movement. It is built on a whimsical main theme and two subsidiary melodies, which are treated almost like a rondo with coda.

The emotional core of the work is in the serene Larghetto, whose main theme not only looks forward to the characteristic Dvořákian ‘dumka’ movements of later works, but is also related to the waltz of the Serenade’s second movement. Then follows the Finale, starting, like the equivalent movement in the Fifth Symphony, in a ‘foreign’ key, in this case F sharp minor. The tonic of E major is only re-established with the second subject, where the violins dance over running semiquavers in the violas. The movement continually brings back earlier material, including, toward the end, the moderato theme from the first movement.

MARTIN BUZACOTT
SYMPHONY AUSTRALIA ©1996

The Sydney Symphony first performed the Serenade for strings in 1962 under Francesco Mander, and most recently in 1996 under Vernon Handley.
ARPEGGIO – a musical gesture in which the notes of a chord are ‘spread’, or played one after the other instead of simultaneously. It nearly always starts at the bottom of the chord.

CANON – music in which a melody is presented by one ‘voice’ and then repeated by one or more other voices, each entering before the previous voice has finished. Childhood singing rounds are the most common form of canon.

CYCLIC FORM – refers to the use, in multi-movement works, of thematic material in more than one movement. This can happen through the reappearance of earlier theme in a finale, or through the use of a theme (often transformed) in each of the movements. Berlioz was one of the first to do this in a major way, with the recurring idée fixe tune in his Symphonie fantastique, and since the 19th century this method of achieving thematic unity in a large-scale work has become common.

DUMKA – a lament with folk origins (the word means ‘to ponder’ or ‘to meditate’); in Dvořák’s music the dumka (or dumky) is melancholy in character, often with a contrasting faster section.

OCTAVES – an octave is the interval between two pitches eight steps apart on the scale, e.g. the first two notes of ‘Somewhere over the rainbow’. Acoustically, an octave leap is achieved by doubling the frequency of a note, for example, the note A at which an orchestra tunes (440 Hz) becomes the note A one octave higher when the frequency is increased to 880 Hz. When two instruments play together ‘in octaves’ they are playing the same melody, but an octave apart.

PIZZICATO – a technique for stringed instruments in which the strings are plucked with the fingers rather than bowed.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. A rondo with a CODA (‘tail’) would include an additional section to round off the music at the end.

SCALE – a stepwise sequence of notes

MINUET – the minuet is a French court dance from the baroque period. During the 18th century it became a dance-like movement in a moderately fast triple time and a regular element in the four-movement symphony. Beethoven then transformed the symphonic minuet to create a new genre, the SCHERZO. The scherzo was also dance-like and in triple time, but it was much faster and had a joking and playful character.

SEMIQUAVER – a rhythmic unit that divides the crotchet beat into four quick notes

SERENADE – the Classical serenade was a multi-movement work for outdoor performance in the evening or incidental entertainment at private functions; the DIVERTIMENTO was a similar ‘diversionary’ genre.

SINFONIA – Italian for ‘symphony’. In 18th-century Italy a sinfonia was a short, vigorous orchestral piece, usually in three movements (fast–slow–fast/dance-like) performed before an opera. Over time, the sinfonia, or symphony, gained a place in the concert hall; later in the century it acquired an extra movement (usually fast–slow–dance–fast), becoming the Classical symphony of Haydn, Mozart and Beethoven.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Allegro – fast
Allegro spiritoso – fast and spirited
Andantino – a diminutive of Andante (walking pace), this term can be interpreted as either a little slower than andante or, as is more common nowadays, a little faster
Grazioso – gracefully
Moderato – moderately
Tempo di Valse – waltz tempo
Larghetto – not quite as slow as Largo (broad)
Vivace – lively, vivacious

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.
Composers Up Front

Players, conductors, soloists – they’re all vital parts of the history of any orchestra. But there’s something without which there’d be no life: composers. Mainly dead composers, since an orchestra must cultivate the whole repertoire, but when there’s an encounter with a living composer, how the whole purpose for being lights up! There’ve been many such memorable moments, beginning for me with hearing Stravinsky conduct his music with the Sydney Symphony in 1961. Hearing and, more important, seeing, being in the presence.

Was it shrewd economy for the ABC to invite composers to conduct as well? Or the sense that the broadcast audience wouldn’t get much out of the composer merely being in the hall? It wasn’t always good conducting – Stravinsky was old, and so was Copland in 1978. He knew his own music, but clearly was at sea accompanying Joseph Kalichstein in a Mozart piano concerto. I wasn’t at the Adelaide Festival in 1964 where William Walton conducted the Sydney Symphony in the Australian premiere of his Cello Concerto. The orchestra may wish that they had played in the presence of Olivier Messiaen, who toured Australia in 1988 under ABC auspices. The Australian Chamber Orchestra had that privilege in Sydney, and their colleagues in the big orchestra escaped a crisis-turned-miracle: the trombone parts were left in Brisbane and the players managed with Messiaen’s copy of the full score.

The Sydney Symphony did get to collaborate with Witold Lutoslawski in 1987 (the program including Dene Olding in Chain II), as it has more recently with Gunther Schuller, James MacMillan, and Tan Dun – all primarily composers. But some conductors have had scores as well as batons in their knapsacks, notably the orchestra’s first Chief Conductor, Eugene Goossens. He premiered his oratorio The Apocalypse in Sydney in 1954. Among Australian composer-conductors Richard Mills has championed many living composers with the orchestra, and Sydney Symphony programmers have often presented resident composers, sometimes conducting their own works – John Antill comes to mind as well as Mills. In 1941 Bernard Heinze presented an all-Australian program in which Edgar Bainton conducted his own Symphony in D minor, Miriam Hyde played her Fantasy for Piano and Orchestra, and Heinze conducted Roy Agnew’s Breaking of the Drought. And as for concerts ‘in the presence’, the Lutoslawski concert had a counterpart in the concert for Peter Sculthorpe’s 60th birthday, under Stuart Challender, in 1989. The continuing relationship with composers, dramatised when they stand in front of the orchestra, is an essential tribute to the vitality of our musical tradition. And a reminder that there’s life in all music that’s worth playing.

David Garrett, a historian and former programmer for Australia’s symphony orchestras, is studying the history of the ABC as a musical organisation.
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**Selected Discography**

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In the Bernstein Century series of recordings from the 1950s and 60s, Leonard Bernstein (harpischord), Glenn Gould (piano), Isaac Stern (violin) and Harold Gomberg (oboe) play Bach concertos, and William Heim plays piccolo in RV443. With the New York Philharmonic.
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DEUTSCHE GRAMMOPHON 000125402

**Broadcast Diary**

**SEPTEMBER–OCTOBER**

3 September, 1pm  
**HAROLD IN ITALY** (1997)  
Marcello Viotti conductor/Esther van Stralen viola  
Berioz

8 September, 5pm  
**75TH ANNIVERSARY CONCERT**  
Live from Tamworth  
Richard Gill conductor/Tiffany Speight soprano  
Diana Doherty oboe/Jennifer Hoy violin  
Stravinsky, Bach, Tchaikovsky, Grieg, Puccini, Bizet

27 September, 7pm  
**MUSICAL DAWN**  
Dene Olding violin-director/Roger Muraro piano  
Haydn, Poulenc, Mozart

12 October, 8pm  
**SIR CHARLES MACKERRAS RETURNS**  
Charles Mackerras conductor  
Dvořák, Smetana, Janáček

24 October, 8pm  
**MOZART’S GREAT C MINOR MASS**  
Charles Mackerras conductor  
Emma Matthews, Yvonne Kenny sopranos  
Steve Davislim tenor/Paul Whelan bass  
Sydney Philharmonia Choirs  
R Strauss, Mozart

**Webcast Diary**

Selected Sydney Symphony concerts are recorded for webcast by BigPond.  
Visit sydneysymphony.bigpondmusic.com  
September webcast:  
75th Anniversary Concert  
Live from Tamworth on 8 September at 5pm  
On Demand from mid-September.

sydneysymphony.com  
Visit the Sydney Symphony online for concert information, podcasts, and to read your program book in advance of the concert.
Dene Olding is recognised as one of Australia’s most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life.

As a soloist, he appears regularly with all the major Australian orchestras and has worked with conductors such as Edo de Waart, Stanislaw Skrowaczewski, Stuart Challender, Sir Charles Mackerras, Jorge Mester, Gunther Herbig, Werner Andreas Albert and David Porcelijn. He has given the Australian premieres of Lutoslawski’s *Chain 2* (with the composer conducting), Elliott Carter’s Violin Concerto, and the Violin Concerto of Philip Glass, as well as violin concertos by Ross Edwards and Bozidar Kos, and Richard Mills’ Double Concerto for violin and viola, written for himself and his wife, Irina Morozova.

A graduate of the Juilliard School in New York – where he studied with Ivan Galamian and Margaret Pardee – he also took masterclasses with Nathan Milstein and lessons with Herman Krebbers and Gyorgy Pauk. In 1985 he was awarded a Winston Churchill Memorial Trust Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition.

Dene Olding rejoined the Sydney Symphony as Co-Concertmaster in 2002, having previously held the position from 1987 to 1994. Other concertmaster positions have included leadership of the Australian Chamber Orchestra and the Melbourne Symphony Orchestra. He is also first violinist for the Australia Ensemble, a founding member of the Goldner String Quartet, and has been Artistic Director of the Mostly Mozart Festival at the Sydney Opera House and the Sydney Festival Chamber Music Concerts.

Conducting has become an increasingly important part of his musical life, with appearances with the Sydney Symphony and Auckland Philharmonia, and invitations as soloist/conductor with chamber orchestras in Australia and the USA.

Dene Olding’s recordings include Brahms, Beethoven and Mozart violin sonatas (with his father, Max Olding), violin concertos by Frank Martin and Darius Milhaud, the Hindemith concertos, the Samuel Barber Violin Concerto, and the premiere recording of the Ross Edwards violin concerto, *Maninyas*, which won the 1994 ARIA award for Best Classical Recording and the prestigious Cannes award.

Dene Olding plays a 1720 Joseph Guarnerius violin.
Rosamund Plummer began her studies at the Sydney Conservatorium High School, with Peter Richardson and Margaret Crawford. In 1978 she was appointed Principal Piccolo with the Elizabethan Melbourne Orchestra (now Orchestra Victoria) and, a year later, Associate Principal Flute. During her time in Melbourne, Rosamund took a year's leave to study in London with Peter Lloyd of the London Symphony Orchestra and William Bennett of the English Chamber Orchestra.

As winner of the Sixth National Flute Competition in 1986, she travelled to New York to perform in the masterclasses of James Galway and Louis Moyse. That same year she was appointed Principal Piccolo of the Sydney Symphony. In 1999, as a recipient of a Friends of the Sydney Symphony scholarship, she studied with Walfrid Kujala, Principal Piccolo of the Chicago Symphony Orchestra.

Rosamund Plummer also plays regularly as a guest of other Australian orchestras, including the Melbourne, Tasmanian and Adelaide Symphony Orchestras and the Australian Chamber Orchestra.

Last year she was a soloist in the world premiere of The Compass by Liza Lim, presented by the Sydney Symphony with didgeridoo player William Barton and conductor Alexandre Briger.

As a founding member of the flute quartet Tucana, she regularly commissions and performs new music by Australian composers. Rosamund Plummer is a part-time lecturer in Flute at the Sydney Conservatorium of Music, and co-author of Studies for the Advanced Flautist. She combines her performing and teaching work with a busy family life with her husband and two children.
The Sydney Symphony is one of the world’s finest orchestras, having evolved from its founding in 1932. Its success is due in part to the leadership of its former Chief Conductors, including Sir Eugene Goossens, Nikolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky have added to its world-wide recognition for artistic excellence.

Maestro Gianluigi Gelmetti, who succeeded Gianandrea Noseda, is now in his fourth year as Chief Conductor and Artistic Director of the Sydney Symphony. During his leadership, the Orchestra has been reaping the rewards of his directorship, through the quality of sound, intensity of playing and flexibility between styles. His particular strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts and performances of contemporary Australian music.

The Sydney Symphony’s award-winning Education Program is central to the Orchestra’s commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony maintains an active commissioning program promoting the work of Australian composers and in 2005 Liza Lim was appointed Composer-in-Residence for three years.

In 2007, the Orchestra celebrates its 75th anniversary and the milestone achievements during its distinguished history.
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06 Timothy Nankervis
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08 Adrian Wallis
09 David Wickham

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   Brian and Rosemary
   White Chair of Principal
   Double Bass
02 Alex Henery
   Principal
03 Andrew Raciti
   Associate Principal
04 Neil Brawley
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05 David Campbell
06 Steven Larson
07 Richard Lynn
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HARP
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   Principal Flute
03 Carolyn Harris

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What’s on the cover?

During the 2007 season Sydney Symphony program covers will feature photos that celebrate the Orchestra’s history over the past 75 years. The photographs on the covers will change approximately once a month, and if you subscribe to one of our concert series you will be able to collect a set over the course of the year.

COVER PHOTOGRAPHS (clockwise from top left):
The SSO in Cremorne’s Orpheum Theatre (1962); Igor Stravinsky in front of an SSO touring case (1961); the Double Bass section of the 1940s, with Mr Lang in the foreground; Principal Double Bass Kees Boersma; artist John Peart with the SSO: painting and performing music of Nigel Butterley in the Cell Block Theatre (1967); former Chief Conductor Stuart Challenger; Challenger and the SSO (1988); First Violin Amber Davis (photo by Anson Smart); Second Violin Stan Kornel and members of the Sydney Symphony in a hospital performance for the MBF Music4Health program (2006).
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