DISCOVER SIBELIUS

Tuesday 10 June | 6.30pm
City Recital Hall Angel Place

Wednesday 11 June | 7.30pm
The Bowman Hall, Blacktown

Richard Gill conductor
Sydney Sinfonia

SIBELIUS
1st movement (Allegretto) from
Symphony No.2 in D, Op.43

Valse triste (Sad Waltz)
from the incidental music for the
Finnish play Kuolema

VINES
Scenes from Suburbia: Part I
WORLD PREMIERE

This premiere performance of Scenes from Suburbia is made possible through a commission funded by Ars Musica Australia.

PRESENTING PARTNER

This concert will be recorded for later broadcast in the summer on ABC Radio National.

The ABC Classics DVD of the Discovery Program is now available. Buy online at sydneysymphony.com/shop

Hear the Sydney Symphony and conductor Thomas Dausgaard perform Sibelius' Symphony No.2 at the Sydney Opera House on 24, 25 and 26 July.
RICHARD GILL
conductor
SANDRA & PAUL SALTERI CHAIR OF ARTISTIC DIRECTOR, EDUCATION

Richard Gill is the Artistic Director of the Sydney Symphony’s Education Program. He is Music Director of the Victorian Opera Company, where his performances have included Les Noces, Oedipus Rex, Così fan tutte, Puccini’s Mass and this year The Coronation of Poppea and Sing Your Own Opera. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra and the Advisor for the Musica Viva in Schools Program.

He regularly conducts for Opera Australia and OzOpera, and in recent seasons has conducted Meet the Music concerts with the Sydney Symphony, and Discovery concerts with the Sydney Sinfonia; the Melbourne, Canberra, Queensland and Tasmanian symphony orchestras; choral masterclasses and The World’s Biggest Singing Lesson at the UWA Perth International Arts Festival; Sing Your Own Opera at the Melbourne International Festival of the Arts; and the Brisbane and Melbourne premiere seasons of Richard Mills’ The Love of the Nightingale.


Richard Gill has received numerous accolades, including an Order of Australia Medal, the Bernard Heinze Award, an Honorary Doctorate from the Edith Cowan University of Western Australia, the Australian Music Centre’s award for Most Distinguished Contribution to the Presentation of Australian Composition by an individual, and the Australia Council’s prestigious Don Banks Award.
ABOUT THE MUSIC

JEAN SIBELIUS
(born Hämeenlinna, Finland 1865; died Järvenpää, 1957)

Nicholas Vines, on the opposite page, has taken an urban phenomenon for his musical inspiration. Over here on this page is a composer who turned to nature and the solitude of the Finnish forests, which he relished. In nature Sibelius found beauty, but also a kind of awe-inspiring drama, and these qualities emerged in his powerful and original symphonies and orchestral works. His best-known music includes the rousing Finlandia, and that piece, together with the optimistic Second Symphony from around the same period, was adopted by the Finnish people as a musical standard-bearer in their struggle for independence.

The beautiful Valse triste (‘sad waltz’) was written in 1903, a year after the premiere of the Second Symphony. It’s the only surviving piece from incidental music that Sibelius wrote to accompany a Finnish play, Kuolema (Death). The play was well-received, but the waltz became even more popular as a stand-alone work. Unfortunately Sibelius didn’t benefit from its tremendous success: he’d agreed to sell the rights to the publisher for a flat fee. In the original play the music accompanied a scene in which a dying woman greets Death and dances with him, thinking he is her deceased husband.

Sibelius’ composition of his Second Symphony began almost immediately after the premiere of the First in 1899. Then, in 1901, he spent some time in Italy and this was where he completed most of the work. It’s an irony, says writer Martin Buzacott, that music which is generally regarded to conjure up the ‘sights and sounds of Finland’ should have been written in quite a different environment. Like the First, this new symphony was an immediate success, and Sibelius – already taking on the mantle of a national hero – conducted the premiere with the Helsinki Orchestra in March 1902.

The Second Symphony is represented in this concert by the first movement, marked Allegretto or ‘lively’. This is the part of the symphony that comes closest to a pastoral mode, in other words Sibelius’ fascination with the natural world is near to the surface even though the music itself is abstract and there is no story or legend to define the inspiration. The pastoral qualities can be heard in the sunny mood, the jaunty and folk-like melody that the woodwinds introduce, and the important use of the horns. But there are shadows in the music too, usually signalled by fierce music from the brass.

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Nicholas Vines' music has been performed by such interpreters as Alarm Will Sound, the Boston Modern Orchestra Project, the Scholas Cantorum Gedanensis Chamber Choir, Ensemble Offspring, the BT Scottish Ensemble and Australian Voices. He has received commissions from numerous ensembles and institutions both in Australia and abroad, including Faber Music, Callithumpian Consort, 2MBS-FM, Primary Duo, Prana Duo, Sydney Philharmonia Choirs, the Tait Memorial Trust and Ars Musica Australis.

Recognition of his work includes an Honourable Mention for *Dolmen for New Albion* in the 2006 Salvatore Martirano Memorial International Composition Competition, and, most recently, a 2007 Helpmann Award (Opera categories) for ChamberMade's production of *The Hive*. He is also a semi-finalist in the 2008 Vista Competition, which involves a performance by Opera Vista (Houston) of Act I from *The Sepulchre of Love*. Currently, he is working on a joint project for Halcyon and Firebird Ensemble. In 2007 he received a doctorate in composition from Harvard University, where he is now a lecturer in music theory.

About the music

Australia is one of the most urbanised countries in the world. Consequently, we are all intimately familiar with the concept, if not the reality of suburbia. Whether we live in one, grew up in one or daily consume a televisual representation of one, the suburb is an indisputable part of our cultural lexicon. Sadly, familiarity seems to have bred contempt. Suburbia is often portrayed as mind-numbing and soulless, populated by serial conformists frustrated by their own conformity and powerless because of it. *Three Scenes from Suburbia* seeks to challenge this perspective by taking vignettes from the suburban everyday and embracing the wonder and excitement an outside observer might have when looking without prejudice at our way of life. This is done through a process of mythologisation, whereby each seemingly mundane scene is given both literary and metaphysical significance, within the context of the Western cultural canon that underpins our understanding of the world.

Part I is prefaced by this quote from the poem, ‘The Daisy’, by William Wordsworth:

...A little Cyclops, with one eye
Staring to threaten and defy...

The music, however, makes no attempt to represent a daisy, or indeed any other flower. Rather, it draws upon Wordsworth's depiction of an object generally considered unassuming as pointedly sinister and confrontational. This device is recast here with the lowly traffic light as protagonist, its cycloptic tyranny pitted against the larrakin tendencies of a joy-ride...
The Sydney Sinfonia is a specialist ensemble combining the experience of Sydney Symphony musicians and Australia’s most accomplished tertiary music students. The Sydney Sinfonia performs throughout New South Wales and provides music students with the chance to be mentored by Sydney Symphony musicians. The Sydney Sinfonia is part of the Sydney Symphony’s Education Program and is supported by Leighton Holdings and the NSW Ministry for the Arts.

**FIRST VIOLINS**
Fiona Ziegler*
Léone Ziegler*
Carolyn Au
Edwina Hookey
Monique Irik
Christina Morris
Melanie Seeto
Jason Tong

**SECOND VIOLINS**
Susan Dobbie*
Maja Verunica*
Manu Berkeljon†
Ewan Foster
Reafen Liu
Liisa Pallandi
Sonja Schebeck
Vanessa Tammetta

**VIOLAS**
Roger Benedict*
Christopher Cartlidge
Lisa Bucknell
Victoria Jacono
Amy Stevens
Yilin Zhu†

**CELLOS**
Elizabeth Neville*
Caroline Hobbs
Heather Lindsay
Mee Na Lojewski
Patrick Suthers†
Mathisha Panagoda

**DOUBLE BASSES**
Steven Larson*
Josef Bisits
Jamers Menzies
Benjamin Ward

**FLUTES**
Rosamund
Plummer*
Rebecca Johnson

**OBOES**
Diana Doherty*
Jonathan Ryan

**CLARINETS**
Frank Celata*
Guy Spielman

**BASSOONS**
Matthew Wilkie*
Anthony Grimm

**HORNS**
Robert Johnson*
Heath Parkinson
Julia Brooke
Rohan Grey

**TRUMPETS**
Brenton Burley
Chris Williams

**TROMBONES**
Nigel Crocker*
Matthew Harrison
Sam Torrens

**TUBA**
Duncan Spry

**TIMPANI**
Jennifer Morrish

**PERCUSSION**
Colin Piper*
Edward Higgs

* Sydney Symphony Musician
† Sydney Symphony Fellow

**GOVERNMENT SUPPORT**

The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.
Leighton Holdings is delighted to join with the Sydney Symphony as Presenting Partner of the Sydney Sinfonia.

The Sydney Sinfonia’s unique structure and format drives a dynamic culture of professional development and innovative performance, benefiting not only the young musicians involved but also contributing to a greater understanding of classical music within the community regardless of age.

Leighton Holdings’ corporate community investment program is focused on developing long-term partnerships with organisations that build Australia’s future skills base and support excellence through arts and culture. We are proud to support the current and future generations of talented orchestral musicians as they entertain, educate and inspire us.

David Mortimer AO
Chairman, Leighton Holdings

PLAYING YOUR PART

Richard Gill, the Sydney Symphony's acclaimed educator and musician, has worked with Australia's leading musicians and music teachers to create our innovative and world-renowned Education Program. We bridge the gap between classroom and concert hall by producing high quality resources and offering development programs to assist teachers, giving inspiring concerts to school children and awarding fellowships to postgraduate musicians.

To support our activities and help enrich our community with the wonder of music, please contribute by making a donation.

Call Alan Watt (02) 8215 4619,
email alan.watt@sydneysymphony.com
or write to Sydney Symphony,
GPO Box 4972, Sydney NSW 2001

EDUCATION PROGRAM

The Sydney Symphony Education Program

Our range of programs encourages people to respond to music in a number of ways. They include: School Concerts for all ages, with supporting educational materials and teacher seminars; Playerlink and Regional Tours, bringing the orchestra to children in regional areas; Sydney Sinfonia, tonight's ensemble, providing a career pathway and mentoring for emerging professional musicians; Sydney Symphony Sinfonietta, an elite ensemble drawn from the Sinfonia to perform contemporary repertoire and nurture young composers; Sydney Symphony Fellowship Program, providing opportunities for young professional musicians to work closely with the Orchestra; James Fairfax Young Artist Program, enhancing the experience of Fellowship holders through work on chamber music repertoire; and Discovery, a concert series for adults that examines how orchestral music works.

Tonight’s wines are generously supplied by Bimbadgen Estate Wines.
PRESENTING PARTNER MESSAGE

Tenix warmly welcomes you to the 2008 Discovery Program of concerts. We are confident you will find them musically exciting, and that they will open up for you a new understanding of the featured composers and works.

Tenix’s sponsorship of the Sydney Symphony’s Education Program is now in its fourth year. As a company with a commitment to technology and innovation, we support education and training across a range of fields, and we are proud to support not only the Discovery Program but also the Sydney Symphony’s extensive Schools program, which brings the world of classical music to primary schools across the State.

Sydney Symphony’s Discovery Program is a wonderfully innovative and exciting experience. We hope you enjoy it as much as we enjoy our Education partnership with the orchestra.

Paul Salteri
Chairman, Tenix Pty Ltd