BEST OF BERNSTEIN

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SAT 31 JULY 8PM
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BEST OF BERNSTEIN

David Robertson conductor
Amelia Farrugia soprano
James Egglestone tenor
Orli Shaham piano

LEONARD BERNSTEIN (1918–1990)

Candide: Overture and Suite
You were dead, you know –
Paris Waltz – Bon voyage –
Drowning Music and The Kings’ Barcarolle –
Ballad of Eldorado –
I am easily assimilated –
The best of all possible worlds
(Suite arranged by Charlie Harmon)

The Age of Anxiety (Symphony No.2)
PART I The Prologue –
The Seven Ages (Variations I to VII) –
The Seven Stages (Variations VIII to XIV)

PART II The Dirge –
The Masque –
The Epilogue

Orli Shaham piano

INTERVAL

West Side Story: Suite for voices and orchestra
Maria
Somewhere
Symphonic Dances from West Side Story
Balcony Scene (‘Tonight’)

Saturday night’s performance will
be recorded for later broadcast on
ABC Classic FM.

Pre-concert talk by Robert Murray
at 7.15pm in the Northern Foyer.
Visit sydneysymphony.com/talk-bios
for speaker biographies.

Approximate durations:
18 minutes, 35 minutes,
20-minute interval, 38 minutes
The concert will conclude at
approximately 10.05pm.
INTRODUCTION

Best of Bernstein

In December 1990 a musical opened off-Broadway. It was Stephen Sondheim’s *Assassins* and it included a tribute of sorts to Leonard Bernstein, who’d died just two months earlier. In the show, Sam Byck tapes a letter to Mr Bernstein, whom he’s never met because Bernstein is a world-renowned conductor and composer and Sam is an out-of-work tyre salesman. With all due respect, deferring to Bernstein’s stature in the world of music, classical and semi-classical, he offers a small piece of advice from a true fan: ‘Forget the longhair shit and write what you write best. *Love songs*...“Maria!”...Timeless strains which linger in the memory and the heart’.

Sondheim zeroed in on the tension that had characterised Bernstein’s career, the pull between ‘serious’ classical music and the world of musical theatre. Bernstein himself dramatised it in a set of fictional letters between a composer, L.B., and a Broadway Producer, who is trying to entice him into a new project. B.P. asks: ‘Why continue to write symphonies in America for a public which does not care one way or the other about them?’ At first L.B. can’t be persuaded to abandon his symphony; eventually B.P. stings and flatters him into acceptance by suggesting that some American composers will continue to write symphonies because ‘they can’t do music for the theatre....A great theatre composer is a rare thing’.

Both fictions point to the same truth: Bernstein’s greatest genius manifested itself in his work for the popular theatre, in a genre that carried less prestige and intellectual cachet than the ‘longhair’ music – the symphonies and other concert works – with which he aspired to make his mark.

In the end, Bernstein became an enduring influence in both concert and popular music. *West Side Story* is an undisputed masterpiece, while *The Age of Anxiety*, the second of his three symphonies, shows that his style – vigorous and lyrical, sweeping in its scope – could easily bridge the gap between the academy and the commercial world. Whichever way you look, there are timeless strains to linger in the memory and the heart.

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Leonard Bernstein
*Candide*: Overture and Suite

Overture
You were dead, you know –
Paris Waltz –
Bon voyage –
Drowning Music and
   The Kings’ Barcarolle –
Ballad of Eldorado –
I am easily assimilated (tango) –
The best of all possible worlds
(Suite arranged by Charlie Harmon)

Candide, the hero of Voltaire’s novel of 1759, endures wars, famines, shipwrecks and earthquakes, all the while remaining steadfastly loyal to his teacher Dr Pangloss’s increasingly ridiculous philosophy that ‘all is for the best... in this best of all possible worlds’.

In 1954, Hellman and Bernstein saw in Voltaire’s satirical attacks on the Catholic Church and the bland optimism of the philosopher Leibniz a way of hitting back at President Dwight Eisenhower’s complacent America. And their *Candide* was to be a response to Senator Joe McCarthy’s witch hunts (carried on under the gaze of that complacency). Hellman’s husband, novelist, Dashiell Hammett, was sentenced to six months jail for refusing to name people to the House Un-American Activities Committee. The atmosphere was such that Bernstein initially had reservations about working on *On the Waterfront* with film director Elia Kazan, one of the most reviled of HUAC turncoats.

Which meant that *Candide* had to carry a lot of freight. At one stage Bernstein conceived the work as a ‘big three-act opera with chorus and ballet’. By the end of 1954 he saw nothing wrong with being a composer of musicals. (Next year he would entertain plans for a piece to be called *East Side Story*.)

The original 1956 version, book by Lillian Hellman with lyrics by Richard Wilbur, John LaTouche and Dorothy Parker, was accounted a failure on Broadway. Over the years after its premiere, many writers tried their hand at knocking the piece into some sort of final shape. Versions teetered between opera and musical, until Bernstein’s comprehensively operatic Deutsche Grammophon version of 1989, his last recording.

But one thing was always clear. The show contained some of Bernstein’s most exhilarating music. ‘Lenny’ seems to

Keynotes

**BERNSTEIN**
Born Lawrence, Massachusetts, 1918
Died New York, 1990

Bernstein was an all-round musician: composer, conductor and pianist – and a gifted communicator as well. He was the first American to be appointed to a chief conductor post in a major orchestra (the New York Philharmonic) and his achievements made him the most famous native-born musician in the history of American classical music. Most significant of all, as a conductor and a composer he thrived equally on Broadway and in the world of ‘serious’ concert hall music.

**CANDIDE**

Based on Voltaire’s satirical tale of the naïve Candide and his optimistic tutor, Doctor Pangloss, Bernstein’s *Candide* (1956) is a witty operetta, full of sparkling tunes and biting commentary. Its overture is a modern evocation of the classical opera overture: beginning with a fanfare call to attention before dashing through a brilliant sequence of tunes from the show. Tonight’s suite, prepared by Charlie Harmon, brings together more of Bernstein’s inspired melodies.
have torn ahead of all his collaborators, music pouring forth from his teeming imagination.

**Listening Guide**

‘The greatest piece of slap-dash ever written’ said Lillian Hellman of *Candide*. And that pretty much describes the effect of the tearaway overture – swift, uproarious, exuberant. A harking back to the 19th-century pot-pourri curtain-raisers, Bernstein’s overture to *Candide* swiftly previews music that will be heard in the show including: the battle music for the Hessian invasion of ‘Westphalia’; and then music to the lines ‘Soon, when we feel we can afford it…’, all this followed by the refrain from Cunegonde’s aria ‘Glitter and be Gay’. Phew! And then tonight’s suite, arranged by longtime Bernstein orchestrator, Charlie Harmon, provides a further glimpse into the territory Bernstein’s stage-show traverses.

‘Operetta’ was Bernstein’s original concept, and ‘operetta-style’ probably best describes the big number sung by Candide and his Cunégonde, ‘You were dead you know’ (though without the words we don’t quite get all the humour – ‘Dearest, how can this be so? You were dead, you know. You were shot and bayonetted too?’ ‘That is very true…’). This is followed by the Paris Waltz, where, if you listen closely, you may hear Straussin horn and a Prokofiev-style oboe melody, grabbed by Bernstein-the-conductor from his bag of tricks. In ‘Bon Voyage’, a Dutch merchant offers Candide a boat in exchange for a golden sheep (‘Truly everything is for the best in this best of all possible worlds’, thinks Candide), but the ship soon sinks and Candide is rescued by five deposed kings, who promise to live humbly if they ever reach dry land. Candide’s own music is always simple and direct, even in his five-beats-to-a-bar vision of ‘Eldorado’. An Old Lady adds a ‘tango’ to the dance genres of waltz and barcarolle, which is funny, since she’s now living in sunny Hispania, not Argentina. ‘The Best of All Possible Worlds’ repeats the musical/operetta/opera’s philosophy, but a humbler moral is finally arrived at in the anthem-like ending: ‘We’re neither pure nor wise nor good; We’ll do the best we know. We’ll build our house and chop our wood, And make our garden grow.’ When we hear this underpinned by the bass pedal notes that often denote stoic heroism in Bernstein and Copland, we know that Lenny is being serious.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©2010
Despite its abundant energy and often glamorous surface, Leonard Bernstein’s music frequently deals with what he called the ‘difficult and problematic search for faith’ in a world that gives little cause for optimism: his first symphony, Jeremiah, derives from one of the gloomier prophets of the Hebrew Scriptures; the opera Candide explodes any sense that this is the best of all possible worlds; his Mass deliberately and provocatively questions the foundations of the Catholic liturgy.

In 1949 he produced his second symphony, The Age of Anxiety, which depicts the events in a long poem of the same name by W H Auden. Since 1943 Bernstein had established himself as a brilliant conductor, composer and pianist, and in some ways this work reflects this. It is effectively a piano concerto as well as symphony; it demonstrates an ability to create large scale structures and assimilate influences as diverse as jazz, Copland-esque Americana and twelve-note serialism. As he himself noted:

*I imagine that the conception of a symphony with piano solo emerges from the extreme personal identification of myself with the poem. In this sense, the pianist provides an almost
autobiographical mirror in which he sees himself, analytically in the modern ambiance. The work is therefore no concerto, in the virtuosic sense.

To which we might, however, add that it nonetheless requires a virtuoso to play it.

Auden called his poem a ‘baroque eclogue’, evoking those classical poems of Virgil where shepherds discuss life, the universe and animal husbandry. But Auden’s characters are city dwellers who meet in a bar on New York’s Third Avenue during wartime: Quant is a shipping clerk, Emble a naval officer, Malin a Canadian air-force officer and Rosetta a buyer for a department store, and it is the liturgical feast of All Souls. Poet John Berryman sought to belittle the plot of Auden’s poem, saying:

*The four vaguest characters in modern literature sit around one evening and mull things over: the modern soul, the seven ages of man’s life, the seven stages of some dream-quest, the possibilities of happiness, the alienations of men, the ennui of America. They think, then they talk; in the cab they sing a dirge; Emble and Rosetta make vague love, Emble passes out; Quant sings, Malin thinks, on their way home.*

But in fact, it is precisely the state of alienation that interested both Auden and Bernstein. As the composer points out:

*In the poem everyone is completely drunk and trying desperately to have a good time. This feeling of desperation is there all the time and they are having a good time but the kind of good time which one hour later is horrible...it is through alcohol that they begin to search out these semi-conscious, really unconscious, adventures which are going back to their roots.*

...influences as diverse as jazz, Copland-esque Americana and twelve-note serialism.
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The Prologue introduces 14 variations – ‘The Seven Ages’ (where, in the poem, one character effectively parodied the famous speech from Shakespeare’s *As you like it*), and then ‘The Seven Stages’ where the characters, in Bernstein’s words, undertake ‘a kind of spiritual journey that is taken to try to arrive at a place where relationships can be formed and faith can be established’. This alcohol-fuelled exercise in the exploration of memory and the subconscious comes to nothing, bringing Part I to a close with what Bernstein describes as ‘a sort of brilliant ending, but…very equivocal’.

With the bar closing, Part II depicts the characters riding in a cab to Rosetta’s apartment. A random, nostalgic memory produces a ‘Dirge’, ‘a lament for the lost father figure’ or, in Auden’s words, ‘a colossal Dad’. Here Bernstein identifies the ‘lost father’ specifically with the Hebrew God, as we hear in the section’s ‘Hebraic’ melodies which the composer brilliantly cross-fertilises with the techniques of twelve-note serialism; he may be paying a kind of tribute to the doomed search for divine favour in Schoenberg’s *Moses and Aaron*. On reaching Rosetta’s apartment, the four characters drink more and dance to Bernstein’s brand of jazz in ‘The Masque’, a ‘crazy Scherzo’. Eventually they separate only to find ‘that they are lonely as before, and in the Epilogue they really come to terms in a painful way with the real issue, having tried all the other routes, that they failed’.

This is expressed in the Epilogue, which Bernstein originally planned without piano, but realised that soloists would baulk at sitting silently on stage for the work’s final minutes. The grandiosity (which Bernstein described as ‘half-Mahler, half-Hollywood’) is frankly ironic: the work’s message is effectively that of *Candide*: ‘one finds [faith] in one’s backyard ultimately, after searching and going through these variations of these stages and ages and so on, you find it in your bathtub or under the little apple tree outside your house, not in these great terms of faith with a big ‘F’.’

GORDON KERRY ©2010

Bernstein’s *Age of Anxiety* calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; two harps, pianino; and strings.

The Sydney Symphony first performed the work in 1978, conducted by Elyakum Shapirra with soloist David Miller.
In the middle of the 20th century, Leonard Bernstein (1918–1990) was wearing at least two hats: that of the classical conductor, the first American to be appointed Principal Conductor of the New York Philharmonic; the other, that of the hugely popular composer of Broadway musicals. Now, 20 years after his death, the two roles seem closer than they ever have before.

The last BBC Proms season of the 20th century included a concert performance of Wonderful Town which exuberantly demonstrated the point. The ‘serious’ forces of a symphonic orchestra, an all-star cast and conductor Sir Simon Rattle had most of the audience dancing to the Conga – the evening was as much fun for all involved as it was a success in musical terms.

With the passage of time, the distinction between popular theatre and concert hall repertoire (at least as far as Bernstein’s output is concerned) has become increasingly blurred. Today, leading conductors and major record labels are eager to champion his music. He is regarded in some quarters as one of the great symphonists of his century.

Bernstein would have been pleased. It seems paradoxical that such an unashamed populist (‘Lenny’ to a nation; television personality; and charismatic communicator in concert) should have agonised about being taken seriously as a composer. But he did, as his dealings with his mentor, Serge Koussevitsky, consistently showed.

There was a time, just after On the Town had launched itself so spectacularly, when Bernstein earnestly promised Koussevitsky that he would ‘get down to serious business and never, never write another show’. Almost immediately, he was approached by young entrepreneur Robert Fryer and offered the unlikely challenge of creating a musical of the play My Sister Eileen in the space of a month. Betty Comden and Adolph Green, with whom he had written On the Town in 1944, were to complete the team. Bernstein barely hesitated – which is fortunate for us, as the result was Wonderful Town (1952).

Infused with a gentle nostalgia, the action takes place in the New York of the 1930s, a city with an innocence and joy not yet lost in the course of the Second World War. Two sisters from Ohio, a writer and an actress, move to the Big Apple seeking their fortunes, and at first things aren’t easy for them as they meet with the local characters, struggle in their careers and deal with the attentions (or lack thereof!) of a variety of men.
Wonderful Town was a contrast to the earlier and more ebullient On the Town, a tale of three sailors with one day to spend in New York on their way to war. There’s certainly a touch of poignancy – will they ever return? – but for the most part, it’s a celebration of youth and of a city, full of brash energy and fun. One of the showstoppers was the upbeat hymn to Manhattan: ‘New York, New York, it’s a helluva town!’ For the 1949 screen version, this was bowdlerised to ‘it’s a wonderful town’, from which the title of Bernstein’s next ‘New York’ musical was drawn, replacing the staid Eileen.

The third of his NY musical trilogy was the one which really defined the reputation of Bernstein-as-composer. More than that, West Side Story (1957) marked the dawn of the international blockbuster musical. However, it also challenged the notion of what a Broadway musical should be – few other works of music theatre teeter so precariously between the worlds of Broadway and opera. In the end, West Side Story has made its home in both spheres, and found its place in concert halls too.

It seems paradoxical that such an unashamed populist should have agonised about being taken seriously as a composer.
It is based on the eternally relevant story of Romeo and Juliet, here transplanted to New York’s multicultural Hell’s Kitchen in the late 1950s. It was in many ways Bernstein’s greatest masterpiece, and he capitalised on its musical strengths by transforming some of the themes into *Symphonic Dances from West Side Story*, an orchestral work which could have stood proudly on its own as a vibrant example of compositional skill.

This ability to reconcile ‘serious’ music with popular styles also lies at the core of *Prelude, Fugue and Riffs* (1949), a work commissioned by jazz clarinettist Woody Herman, whose band was larger than the average jazz ensemble and included a number of classical instruments (including harp!). Through a twist of circumstances, Herman never performed it: it was premiered by Benny Goodman with Bernstein conducting, on a television program called *What is Jazz?*

Jazzy music found another unexpected outlet – in the usually staid surroundings of the New York Metropolitan Opera House – when in 1944 Bernstein conducted his own ballet *Fancy Free*, with choreography by Jerome Robbins. In an echo from *On the Town*, the lead characters are three sailors…but there are only two girls for which to compete! As with *West Side Story*, Bernstein reworked some of the *Fancy Free* music into an orchestral suite (later withdrawn).

Hard though he struggled with more ‘serious’ compositions in order to prove himself a composer of substance, his supposedly less ‘serious’ works have done the job for him. The more we listen to his creations for the musical stage, the more we realise the peerless excellence of their construction, the genius of their invention, the wit and beauty of their content. Now that Bernstein’s music is music of a previous century, we’re likely to see more and more of it on ‘serious’ concert programs. Serge Koussevitzky, thank goodness, was wrong!

SHIRLEY APThORP ©2000
Bernstein

West Side Story: Suite for voices and orchestra
Lyrics by Stephen Sondheim

Maria

Somewhere

Symphonic Dances from West Side Story
  Prelude (Allegro moderato) –
  Somewhere (Adagio) –
  Scherzo (Vivace leggero) –
  Mambo (Presto) –
  Cha-Cha (Andantino con grazia) –
  Cool, Fugue (Allegretto) –
  Rumble (Molto allegro) –
  Finale (Adagio)

Balcony Scene (‘Tonight’)  
Amelia Farrugia soprano
James Egglestone tenor

It’s probably fair to say that it took Classical Music a long time to realise that Broadway could add masterpieces to the canon. Even Leonard Bernstein was affected by the prejudice. With A Quiet Place, which he was working on in 1981, he hoped he would finally create the great American opera. Didn’t he realise that West Side Story would count?

West Side Story was Bernstein’s fourth show, following On The Town (1944), Wonderful Town (1953) and Candide (1956). It opened its New York run of 732 performances in September 1957. The film version in 1961 garnered ten Academy Awards, including best picture.

The idea for West Side Story originated in 1949, when choreographer Jerome Robbins approached Bernstein and playwright Arthur Laurents with the idea of doing a ‘Romeo and Juliet story’ set on New York’s lower east side, the story of a young Jewish boy and a Catholic girl. Busy work schedules

Keynotes

WEST SIDE STORY

For many, West Side Story is Bernstein’s masterpiece, not only of his musical theatre work but of his entire compositional output. In this musical, his dramatic instincts and his musical craft come together for a perfect evening in the theatre – or, as is the case tonight, on the concert hall stage, the place where Bernstein aspired to make his mark as a composer.

The Symphonic Dances from West Side Story forms the core of tonight’s suite, framed by vocal numbers from the show. The Symphonic Dances is more than a concert suite of hit tunes. Instead it threads and weaves together motifs and themes, transforming them into a genuinely symphonic construction.

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The dance scene at the gym – ‘neutral territory’ where the gangs make nice.

© PHOTOSTEELBECH/MUSIC ARTS
The dance scene at the gym – ‘neutral territory’ where the gangs make nice.

© PHOTOSTEELBECH/MUSIC ARTS
The dance scene at the gym – ‘neutral territory’ where the gangs make nice.
prevented the collaborators bringing *East Side Story* to fruition at this point. When they got around to resuming work on the project, the original ethnic conflict seemed old hat. Instead, *West Side Story* is about Tony, the American descendant of Polish forebears, and Maria, the daughter of recent Puerto Rican immigrants, and their love, played out against the violent background of rival gangs on the upper west side of town.

Tony and Maria meet and fall in love at a dance at the local gym. (‘Maria, the most beautiful sound I ever heard’ sings Tony after he has just met Maria.) But Maria’s brother Bernardo kills Tony’s friend Riff, and Tony then kills Bernardo in retaliation. When Maria learns the true circumstances of Bernardo’s murder – that he was killed by Tony in the heat of the moment – she sends for Tony but he is gunned down by another gang member, Chino, at the moment of their reconciliation.

Bernstein himself created a concert work from the music which he called ‘Symphonic Dances from West Side Story’. The term ‘symphonic’ was meant to refer to the way the musical material is built up from a small number of musical themes. Indeed those few themes, constituting the basic building blocks of the whole score, are transformed and combined symphonically to portray a wide variety of moods, action, songs and dances. The *Dances* begin with the *Prelude*, suggesting the growing rivalry and smouldering tension between the two gangs: the ‘all-American’ Jets and the Puerto Rican Sharks. *Somewhere* portrays an ideal oasis of peace in this turbulent world. In Stephen Sondheim’s lyrics: ‘There’s a place for us, somewhere a place for us. Peace and quiet and open air/ wait for us/ somewhere.’

An intriguing metre characterises the charming *Scherzo*, but the *Mambo* returns us to the world of underlying violence. This segues into the *Cha-Cha*, a deft variation of the ‘I’ve just met a girl called Maria’ melody. Perhaps the most effective musical representation of barely-suppressed rage is *Cool*, which Bernstein turns into a particularly sinuous and finally explosive fugue.

Metric jolts and thematic interjections announce the *Rumble* (1950s slang for a fight), which in the stage version ends Act I with the deaths of Bernardo and Riff. Then the *Finale*, based on the melody for ‘I Have a Love’, brings the music to a peaceful if sorrowful conclusion.

The *Dances* are a Bernstein staple of the concert hall. But Bernstein-the-composer was eminently suited to the musical theatre, not only through his sense of staging (choreography) but his sensitivity to text. As his brother Burton said, ‘...
Lenny loved words every bit as much as notes’ (he composed some of the Wittiest lyrics for *Candide*). And tonight in this concert suite, you will hear some of the numbers which are as familiar to us in words as they are in Bernstein’s music. Certainly Bernstein was blessed in the quality of his collaborators. His lyricist on *West Side Story* was Stephen Sondheim, who would go on to write (both words and music) for shows including *Sweeney Todd* and *A Little Night Music*.

One of the bonuses of hearing this work as a concert suite, is the opportunity to hear some of the work’s greatest songs. Sondheim’s lyrics and Bernstein’s melody are perfectly married: ‘And suddenly that name/ Will never be the same/ To me…’ sings Tony in ‘Maria’, as Bernstein’s melody returns us to the same note to which he had set Sondheim’s rhyme. Tony and Maria had expressed their hopes for the future in ‘Somewhere’ (‘There’s a place for us…’), but by the time we have heard the *Symphonic Dances* we know that ‘Tonight’ their high hopes will turn tragic. In this way, with a few deft strokes expressing huge emotional terrain, *West Side Story* qualifies as a masterpiece.

American conductor William Eddins was once quoted in a Sydney Symphony program book saying, “This was always the big rap against Leonard Bernstein. I still hear composers go, “Oh he wasted so much energy on Broadway”, and I look at them I’m like, “You are nothing. You are less than nothing. You are a musical amoeba compared to Leonard Bernstein. They’re still going to be doing *West Side Story* 300 years from now, long after you are a footnote to a footnote, so get over your bad self.”’

On stage and screen *West Side Story*’s brilliantly constructed musical ensembles match the other elements of choreography and setting. But the score has real urban heat, a grasp on the rhythmic springboard that is American popular music’s beat, and a melodic simplicity which gets right to the heart of a character. If we think of American music as typically infectious, brash and exciting, and yet conversely accessible, simple and touching, then *West Side Story* is surely one of America’s greatest scores.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©2010

This suite calls for an orchestra of three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, two bassoons, contrabassoon and saxophone; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp, celesta, piano and electric guitar; and strings.

The Sydney Symphony’s most recent performance of the *Symphonic Dances from West Side Story* was in 2008, conducted by Wayne Marshall.
GLOSSARY

DIRGE – most commonly referring to a song to be sung at a burial, the term ‘dirge’ is derived from the Latin word ‘dirige’, the first word in the Roman Office for the Dead. Mournful in character, dirges usually have a slow, heavy feeling in keeping with the style of a funeral march. The term can also refer to a poetic form popular mainly in England, and bearing the same doleful sentiments as the musical variety.

HOUSE UN-AMERICAN ACTIVITIES COMMITTEE (HUAC) – a committee of the United States House of Representatives that operated until 1975. Established in 1938 to investigate subversive activity within the US, HUAC fell into gradual decline after the political demise and censuring of Senator McCarthy, who despite not being directly involved with HUAC, was one of the country’s most outspoken and controversial anti-communist campaigners. Notable members of HUAC included Francis Walter (Chairman, 1955–1965) and Richard Nixon.

OPERETTA – enjoying its heyday during the late 19th century and early 20th, operettas were short, light operas with songs, dances, and spoken dialogue instead of accompanied recitative. The style developed in Paris in the 1850s as an alternative to the increasingly serious nature of French opera, and enjoyed immense popularity before the rise of musical comedy in the 20th century. Strauss’ Die Fledermaus is a well-known example.

PEDAL NOTE – a single low note sustained or reiterated below (‘at the foot of’) changing harmonies in the upper voices. The term comes from organ music, where such notes are literally played with the pedals.

PROKOFIEV’S MELODIES – Prokofiev’s deceptively tuneful melodies often turn out to be fiendishly difficult to sing, blending the lyricism of the Romantic style with elements of the retrospective but technically demanding neoclassical style.

SCHERZO – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

SERGE KOUSSEVITSKY – (1874–1951) Russian-born conductor and composer who spent 25 years at the helm of the Boston Symphony Orchestra and whose protégés included Leonard Bernstein and Samuel Adler.

SERIALISM – a compositional technique most commonly involving the use of pitches in a strictly determined sequence – also known as ‘12-note’ or ‘tone-row’ technique.

STRAUSSIAN HORNS – Richard Strauss is known for using the horns for effect, as he does with the ‘whoops’ that begin Der Rosenkavalier.

SUITE – a set of pieces that have been extracted from a larger work, most commonly a ballet or an opera.

In classical music, movement titles are usually taken from standard musical terminology (drawn from Italian) indicating basic tempo, and mood. Terms used in this concert include:

Adagio – slow
Agitato – agitated
Andante – an easy walking pace
Con moto – moving
L’istesso tempo – continuing the same tempo
Largo – broadly
Largamente, ma mosso – broadly, with motion
Lento moderato – moderately slow
Molto moderato, ma movendo – very moderately, with movement
Poco meno mosso – a little slower
Poco più mosso – a little faster
Poco più vivace – a little livelier
Più mosso – faster
Tempo di Valse – waltz tempo

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.
MORE MUSIC

Selected Discography

Bernstein conducts Bernstein...

CANDIDE
Bernstein himself conducts Candide in a recording from 1989 with the London Symphony Orchestra and Chorus, and a cast including June Anderson, Jerry Hadley, Christa Ludwig and Nicolai Gedda. (2 CDs)
DEUTSCHE GRAMMOPHON 449656

AGE OF ANXIETY
Bernstein conducts his first symphony (Jeremiah) with mezzo-soprano Christa Ludwig in a recording from 1977, and his second symphony (The Age of Anxiety) with pianist Lukas Foss in a disc that also includes the Chichester Psalms (with the Vienna Youth Choir). The orchestra is the Israel Philharmonic.
DEUTSCHE GRAMMOPHON 457757

WEST SIDE STORY
For the complete picture, seek out the Sony 2-CD set West Side Story x 2, which includes the original Broadway cast recording (with Carol Lawrence, Larry Kert and Chita Rivera), the original film soundtrack (with Natalie Wood, Richard Beymer and Rita Moreno), and Leonard Bernstein conducting the New York Philharmonic in the Symphonic Dances from West Side Story. A treat!
SONY 750534

* * *

DAVID ROBERTSON
Last week David Robertson conducted the Australian premiere of John Adams’ Doctor Atomic Symphony. He has recorded this work and Guide to Strange Places with the Saint Louis Symphony Orchestra.
NONESUCH 468220-2

ORLI SHAHAM
Orli Shaham’s most recent releases offer music for violin and piano, recorded with her brother Gil Shaham for his label, Canary Classics. Mozart in Paris (2008) includes six Mozart violin sonatas.
CANNY CLASSICS 1

Prokofiev works for violin and piano, also released in 2008, includes the first violin sonata, and the second violin sonata (a version of the Flute Sonata), and transcriptions of music from the Romeo and Juliet ballet.
CANNY CLASSICS 2

Have Your Say
Tell us what you thought of the concert at sydneysymphony.com/yoursay
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Broadcast Diary

AUGUST

Monday 2 August, 8pm
FRANÇOIS-FRÉDÉRIC GUY IN RECITAL
Chopin, Beethoven, Brahms

Thursday 5 August, 1.30pm
ROMANTIC RAPTURE
Simone Young conductor
Baibe Skride violin
Wagner, Szymanowski, Bruckner

Thursday 12 August, 6.30pm
DIVINE DANCES
Vladimir Ashkenazy conductor
Dene Olding violin
Dvořák, Edwards, Scriabin

Wednesday 18 August, 8pm
EUROPEAN TOUR FAREWELL CONCERT
Vladimir Ashkenazy conductor
John Chen piano
Scullthorpe, Beethoven, Tchaikovsky

Friday 27 August, 7pm
YOUNG PERFORMERS AWARDS GRAND FINAL
Marko Letonja conductor
Oliver She piano, Richard Pollett violin, and
Other Instruments finalist to be advised
Queensland Symphony Orchestra

2MBS-FM 102.5
SYDNEY SYMPHONY 2010
Tuesday 10 August, 6pm
What’s on in concerts, with interviews and music.

Webcast Diary

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Sydney Symphony Online

Visit the Sydney Symphony at sydneysymphony.com for concert information, podcasts, and to read the program book in the week of the concert.
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Follow us on Twitter at twitter.com/sydsymph (previously sso_notes) for program alerts and musical curiosities, straight from the editor’s desk.
ABOUT THE ARTISTS

**David Robertson** conductor

American conductor David Robertson is a compelling and passionate communicator whose stimulating ideas and exhilarating music-making have captivated international audiences and musicians alike. He is currently Music Director of the Saint Louis Symphony Orchestra, and Principal Guest Conductor of the BBC Symphony Orchestra. He has also been Music Director of the Orchestre National de Lyon (2000–2004), resident conductor of the Jerusalem Symphony Orchestra and Music Director of Ensemble Intercontemporain in Paris.

He has conducted the London Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris and the Rotterdam Philharmonic, among others. In America he regularly conducts the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Minnesota Orchestra, San Francisco Symphony and the Cleveland Orchestra. He has also conducted for the Metropolitan Opera, La Scala, Opéra de Lyon, Bavarian State Opera, Théâtre du Châtelet, Hamburg State Opera and the San Francisco Opera.

Born in California, David Robertson studied at London’s Royal Academy of Music. His many awards include *Musical America* Conductor of the Year for 2000, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. Earlier this year he was elected a Fellow of the American Academy of Arts and Sciences.

**Orli Shaham** piano

Orli Shaham studied with Luisa Yoffe at the Rubin Academy of Music in Jerusalem before moving to New York with her family to study with Nancy Stessin. She became a scholarship student of Herbert Stessin at the Juilliard School, pursuing her musical studies while obtaining a history degree from Columbia University.

Mozart figures prominently in her 2009–10 season, which will include her debut with the Seattle Symphony, performing Mozart’s Double Piano Concerto with the Jon Kimura Parker, as well as performances with the St Louis Symphony Orchestra (K466) and Rochester Philharmonic (K488).

She has performed with the Boston, Cleveland and Philadelphia orchestras, Chicago and St Louis symphony orchestras, San Francisco Symphony, Israel Philharmonic, Orchestre National de Lyon and orchestras in Taiwan and Malaysia. She appears frequently at the leading summer festivals in America, is curator-performer in the Pacific Symphony’s chamber music series in California, and has given recitals in major venues worldwide.

Recent highlights include her Proms debut with the BBC Symphony Orchestra playing Bernstein’s *Age of Anxiety* (which she will play in Sydney later in July), and Brahms chamber music with her brother, violinist Gil Shaham, at Carnegie Hall. She and Gil have also collaborated on several recordings, most recently *Mozart in Paris*. Orli Shaham is also active as a broadcaster, writer, teacher and lecturer.

Orli Shaham’s most recent appearance with the Sydney Symphony was in this season’s Mozart in the City series, performing Mozart’s Piano Concerto No.23 in A, K488, and in that same series in 2008 she played Mozart’s Piano Concerto No.21 in C, K467.
Amelia Farrugia soprano

A graduate of the Sydney Conservatorium, Amelia Farrugia works extensively in opera (having sung leading roles for Opera Australia), operetta and in concert. She has appeared with conductors such as Richard Bonynge, Richard Hickox, Carlo Felice Cillario, Markus Stenz, Simone Young, Emmanuel Plasson, Paul Dyer, Andrea Licata, Brad Cohen, Robin Ticciati and Giovanni Reggioli.

Her operatic roles include Massenet’s Manon, a show-stopping Adele in Die Fledermaus, Musetta (La bohème), Susanna (The Marriage of Figaro) and Oscar in A Masked Ball, for which she received a Green Room Award (2008). She began her musical theatre career singing Christine in The Phantom of the Opera.

Her concert appearances have included the Hong Kong Philharmonic Orchestra (Edo de Waart), the Australian symphony orchestras and the Australian Brandenburg Orchestra, and she has appeared extensively as a recitalist. She is also a television favourite, recently appearing in Carols in the Domain and Opera Australia’s La bohème (ABC).

Her debut solo recording, Joie de vivre!, with the BBC Symphony Orchestra and Alexander Briger, was nominated for a Classical Aria Award. Amelia Farrugia’s most recent appearance with the Sydney Symphony was in 2009, in Carmina Burana.

James Egglestone tenor

James Egglestone is a graduate of the Victorian College of the Arts and the Melba Conservatorium of Music, and he also studied in Italy and the Netherlands. He has sung with Opera Australia, Belcanto Festival in the Netherlands, Melbourne Opera, Victorian Opera, West Australian Opera, and State Opera of South Australia.

For Opera Australia, he has sung the Henchman (Batavia), the Bird Seller (Der Rosenkavalier), Francesco (The Gondoliers) and Lysander (A Midsummer Night’s Dream); and for Victorian Opera, Prologue and Quint (The Turn of the Screw). Other roles include Tamino (The Magic Flute), Pluto (Orpheus in the Underworld), Count Almaviva (The Barber of Seville), Don Ottavio (Don Giovanni), Ferrando (Così fan tutte), Rodolfo (La bohème), and Nadir (The Pearl Fishers).

He was Pang in Turandot for the Puccini Festival of Australia, and for the 2005 Castlemaine Festival, he created the role in the one-man opera Tell-Tale Heart. He has won the Helpmann Award for Best Male Singer in a Supporting Role for performances in The Love of the Nightingale, and as Laurie in Little Women.

James Egglestone has appeared with the Adelaide, Melbourne, Queensland, West Australian and Canberra symphony orchestras, Auckland Philharmonia, Sydney Philharmonia Choirs and the Twilite Orchestra, Jakarta. This is his first appearance with the Sydney Symphony.
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Christina Leonard*

HORNS
Ben Jacks
Geoffrey O’Reilly
Principal 3rd
Lee Bracegirdle
Marnie Sebire
Euan Harvey

TRUMPETS
Paul Goodchild
John Foster
Anthony Heinrichs

In response to audience requests, we’ve redesigned the orchestra list in our program books to make it clear which musicians are appearing on stage for the particular performance. (Please note that the lists for the string sections are not in seating order and changes of personnel can sometimes occur after we go to print.)

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians If you don’t have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.
THE SYDNEY SYMPHONY
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Founded in 1932 by the Australian Broadcasting Corporation, 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 iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony’s first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Ootterloo, Louis Frémaux, Sir Charles Mackerras, Zdenek Mácal, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony’s award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the orchestra’s recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff, Elgar and Prokofiev orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the second year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
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