2011 SEASON

DVOŘÁK’S NEW WORLD SYMPHONY

NEW HORIZONS

WED 12 OCTOBER 8PM
THU 13 OCTOBER 1.30PM
FRI 14 OCTOBER 8PM
SAT 15 OCTOBER 8PM

AUSGRID MASTER SERIES

THURSDAY AFTERNOON SYMPHONY
Welcome to this Ausgrid Master Series concert at the Sydney Opera House. This week we are delighted to welcome back to Sydney two English musicians, conductor Mark Wigglesworth and pianist Stephen Hough. (Incidentally, this time Stephen Hough has entered the country on an Australian passport – perhaps we should claim him as our own.)

They bring with them a fascinating program that covers three centuries at nearly precise 100-year intervals, each piece reflecting some new horizon for music: Mozart’s remarkable contribution to the piano concerto, Dvořák’s vision for music based on folk traditions, and Lutoslawski seeking a fresh way to compose a symphony.

This is also a program of great beauty. It features, of course, the exquisite theme that became the soundtrack for Elvira Madigan, and the much-loved Largo from Dvořák’s New World Symphony. Less familiar, but just as entrancing, is the magical sound world of Lutoslawski’s Fourth Symphony.

The Ausgrid network includes the poles, wires and substations that deliver electricity to more than 1.6 million homes and businesses in New South Wales. Ausgrid is transforming the traditional electricity network into a grid that is smarter, more reliable and more interactive – something we are very proud of.

We’re also extremely proud of our partnership with the Sydney Symphony and our support of the orchestra’s flagship Master Series.

We trust that you will enjoy tonight’s performance and we look forward to seeing you at the Ausgrid Master Series concerts throughout 2011, in particular the Mahler 2 concerts in November.

George Maltabarow
Managing Director
NEW HORIZONS

Mark Wigglesworth conductor
Stephen Hough piano

WITOLD LUTOSLAWSKI (1913–1994)
Symphony No.4

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto No.21 in C, K467
Allegro maestoso
Andante
Allegro vivace assai

INTERVAL

ANTONÍN DVOŘÁK (1841–1894)
Symphony No.9 in E minor, Op.95, From the New World
Adagio – Allegro molto
Largo
Scherzo (Molto vivace)
Allegro con fuoco

Friday night’s performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by David Garrett in the Northern Foyer, 45 minutes before each performance. Visit sydneysymphony.com/talk-bios for speaker biographies.

Approximate durations: 22 minutes, 29 minutes, 20-minute interval, 40 minutes
The concert will conclude at approximately 10.05pm (3.35pm on Thursday).
Fantasy on Dvořák’s Symphony ‘From the New World’ – watercolour by Norman Perryman (1995)
New Horizons

In the year 1892 Antonín Dvořák left his native Bohemia for America. The Statue of Liberty was six years old, Mrs Jeannette Thurber’s National Conservatory of Music in New York was just seven. As the new director of the conservatory, Dvořák was entrusted with a bold vision – to nurture an American voice in music – and he saw the future in the music of the indigenous and African-American cultures.

The music Dvořák himself composed in America was less influenced by his immediate surroundings than by a nostalgia for home. Even so, Dvořák played a key role at a time when Americans were looking forward, eager to establish a cultural identity independent of imported European ideas; it’s not without irony that a European composer – operating in a conservatory along European lines – should have been entrusted with the task.

Move forward a hundred years to 1992, and Polish composer Witold Lutoslawski is completing a symphony for the Los Angeles Philharmonic, his Fourth. He is another European, in an America that has found its voice and its confidence. Like Dvořák, Lutoslawski had taken inspiration from folk music, but this was a strategy of the past. In his Fourth Symphony he was pursuing a new vision: finding the ideal balance in symphonic form, setting aside the classical four-movement structures we know from Brahms (and Dvořák) for something leaner and more intriguing.

Recently, it was claimed on air that Mozart did nothing new, merely embellishing the style and forms he’d inherited. But it’s difficult to listen to a work such as his Piano Concerto K467 and not recognise how fresh it would have seemed in 1785, not least in its operatic approach to the drama of the concerto genre.

Of all the pieces on tonight’s program, Mozart’s concerto is most firmly grounded in the classical style, in 18th-century proportions and an 18th-century sound world. Even so, it has its own sense of vision, of searching for a new horizon, to inspire the modern performer. As pianist Stephen Hough says, although ‘the ceiling height of the climaxes can’t be like Rachmaninoff, we shouldn’t be scared to walk across the rugs’.

INTRODUCTION
Lutoslawski is one of the most important symphonists of the last century. His four symphonies were composed over a span of 45 years, with the Fourth, written for the Los Angeles Philharmonic Orchestra in the early 1990s, being his last major work. Like many of the great symphonies in the tradition that Lutoslawski loved, his Fourth Symphony is an intensely dramatic piece, whose trajectory is clear but full of musical surprises, and whose sound world reveals a composer with an almost limitless imagination for new and beautiful textures.

Born into an aristocratic Polish family just before World War I, Lutoslawski was one of many Polish intellectuals marked out for extermination by the occupying Nazis during World War II; despite this threat, works like his ‘Paganini Variations’, composed at the time, display extraordinary exuberance and wit. He fared rather better under the Communist regime, though his First Symphony, completed in 1947, was denounced as ‘formalist’ (the catch-all Soviet-era criticism) and banned. But his Concerto for Orchestra, developing his love of folk-based material and rich orchestral sound, earned him rehabilitation at home and contributed to his growing reputation elsewhere.

By the 1960s that reputation was assured: the Chicago Symphony Orchestra commissioned his Third Symphony (after a wait of 11 years the composer delivered it in 1983); when conductor Esa-Pekka Salonen suggested that Lutoslawski write a symphony for Los Angeles the composer politely offered to think about it, and then surprised Salonen by producing the finished work only three years later. Lutoslawski himself conducted the premiere in 1993, but it is clearly a tribute to Salonen’s brilliant direction and support of new music.

Lutoslawski’s symphonies don’t try to revive the four-movement classical design. As Lutoslawski explained in a 1992 interview, in what he calls the ‘Brahmsian’ model...

there are two main movements, the first and the fourth. In my experience as a listener, that is too much. Too much substance within [a short span of] time. I believe that the ideal relationship is achieved in Haydn’s symphonies. And I thought that perhaps I could find some other way to achieve
this balance. My solution is to view the first movement as preparation for the main movement. The first movement must engage, interest – it must ‘intrigue’, as they say in English. But it must not give complete satisfaction. It must make us hungry, and, finally, even impatient. That is the right moment to introduce the main movement. That is my solution, and I think it works rather well.

In many pieces, then, especially the Second and Third Symphonies, the first movement is improvisatory in feel, where ideas are stated but not developed, and where silence punctuates the music to stop any sense of flow. In the Fourth, Lutoslawski takes this idea in a slightly different direction.

The Symphony’s opening is magically hushed and mysterious, with a tentatively unfurling melody, full of plangent semitones, sounded first on the solo clarinet but then in duet with flute. An angular trumpet call interrupts, marking the transition into a completely contrasting section. Here, introspective melody is replaced by an active texture, created by a technique Lutoslawski made his own after hearing music of John Cage in 1960. Rapid woodwind figurations are repeated ad lib by the players, with no coordinating beat or pulse, so the foreground texture is busy, but there is no sense of forward motion. (Lutoslawski called this ‘aleatoric counterpoint’, from the Latin word for dice.) Unlike in earlier works, Lutoslawski dovetails these two contrasting ideas, rather than separating them with silence, and moves seamlessly between three statements of each. In each case, however, the music is in some way altered: the opening melody is developed each time, so that in the third statement it is presented as a long, rising, heart-breaking melody in the upper strings, that unwinds over a stately and inexorable tread in the orchestra (a sound not unheard of in Hollywood film scores). Rather than simply setting the scene, these sections are of what scholar and composer Charles Bodman Rae calls ‘material of primary, thematic significance’. The third statement of the ‘busy’ texture is relatively short, brought brutally to heel by a Bernstein-like brass motif that is followed by a brief frenetic moment, yielding in turn to three terse chords and one baleful, sustained chord from the full orchestra.

The second movement begins with the sound of this chord seeming to disintegrate into isolated sighing motifs. The energy soon picks up, with contrasts of strongly profiled rhythms (often as ostinatos or repeated patterns)
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and more fluid ‘random’ sections, powerful full-orchestral statements and unencumbered melodies in high relief. Scholar James Harley suggests that this movement is more episodic than the first, but in fact the movement dramatically gains momentum and speed through three large sections that are, again, seamlessly linked.

The central section of this movement is a frankly funny texture of twittering woodwinds who seem, at first, unfazed by a sudden return of the trumpet call from the opening movement and other noisy irruptions. Out of this, however, grows another sublime long melody, ultimately related to the big tune in the first movement, accompanied by other lines moving in counterpoint at different speeds far above. The brass is marshalled in hectoring, overlapping motifs to provide an overpowering climax, but there is no real resolution; the music precipitates out into a tracery of string solos like half-remembered melodies, before a short, fully scored summation.

GORDON KERRY ©2011

Lutoslawski’s Fourth Symphony calls for three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet and one doubling the high-pitched clarinet in E flat) and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tubal timpani and a large percussion section; celesta and piano; two harps and strings.

The Sydney Symphony first performed the Fourth Symphony in the 20th Century Orchestra series in 1994, conducted by Diego Masson. This is our first performance of the symphony since then.

In 1987 Lutoslawski visited Australia, conducting the first Australian performance of Chain II with the Sydney Symphony and violinist Dene Olding.
Wolfgang Amadeus Mozart
Piano Concerto No.21 in C, K467

Allegro maestoso
Andante
Allegro vivace assai

Stephen Hough piano

This concerto is one of six Mozart completed between February 1785 and December 1786, during which time he also wrote The Marriage of Figaro. They were composed for a series of subscription concerts intended to raise money and consolidate Mozart’s position with the Viennese public, both as performer and composer. He finished the Concerto in C on 9 March 1785, only a month after the Concerto in D minor, and apparently played it at a concert in the Royal Imperial National Court Theatre the next day.

It is an interesting comment on changing attitudes to Mozart that this concerto, the antithesis of the stormy, even demonic D minor concerto, K466 (often admired, wrongheadedly, for showing a ‘Beethovenish’ Mozart), should have joined, perhaps even surpassed its immediate predecessor in popularity. This is not just because a tantalisingly truncated part of the slow movement was used in the soundtrack of the film Elvira Madigan, though that no doubt helped. One would prefer to think that greater familiarity and sympathy with Mozart had led to the realisation that his music is not necessarily at its richest and most impressive when it breathes the accents of Romantic pathos. Anyone who loves the operas The Marriage of Figaro or Così fan tutte should love this concerto. It is like a dialogue between two partners, piano and orchestra, speaking different languages but to the same purpose: heroic or mock heroic, coruscating and massive by turns in the first movement; a dream of beauty speaking of a passion freed from earthly trammels in the second; a comic opera scene with a quicksilver leading character in the third.

The march theme which opens the concerto (so simple: just the notes of the common chord), is charmingly described by Cuthbert Girdlestone in his book on Mozart’s piano concertos as a tiptoed march, in stockinged feet. The tempo indication maestoso (majestically) may not be Mozart’s, but it correctly identifies the breadth which is soon proclaimed by the full orchestra. The elaborately prepared entry of the soloist, who is eventually called in

Keynotes

MOZART
Born Salzburg, 1756
Died Vienna, 1791

In 1781 Mozart moved from Salzburg, where he felt stifled, to Vienna. There he found a fresh audience that was eager to hear him as a composer and as a performer, and in his piano concertos the two opportunities were combined. He was also composing operas, and the concerto K467 was written around the same time as his work on The Marriage of Figaro.

PIANO CONCERTO K467

Mozart brought his operatic instincts to his instrumental music, and nowhere more effectively than in his piano concertos. The interaction between soloist and orchestra suggests the dialogue of drama, and the music embraces a world of theatrical scenes: at times heroic, sometimes impassioned, elsewhere comic and mercurial. This concerto has always been popular, but it found a boost (and a nickname) in the 1960s when Bo Widerberg adopted it for the soundtrack of the film Elvira Madigan.

In these performances Stephen Hough plays his own cadenzas.
by repeated invitations from solo wind instruments, sets the tone for the movement – the piano’s material seems concerned to be as different as possible from that of the tutti. Every time the opening march is stated, the piano branches off into quite different excursions. The piano part is of a virtuosity at least equal to anything in Mozart’s concertos thus far, and comparable with that of the very different D minor concerto. But the orchestra is a very full partner – indeed Mozart’s father Leopold commented after reading the parts, ‘The concerto is astonishingly difficult, but I very much doubt whether there are any mistakes, as the copyist has checked it. Several passages do not harmonise unless one hears all the instruments playing together.’

The slow movement in F induces its rapture by the magic of its atmosphere, with the piano as one voice among many in a lapping, throbbing texture of muted strings and long-breathed winds. The piano here is a singer, as though Mozart was dreaming at the keyboard of an aria where the limitations of the human voice were overcome. This is Alfred Einstein’s insight, and Girdlestone adds that this is the most beautiful of what he calls Mozart’s ‘dream Andantes’ (which include those of the Violin Concerto K216 and Symphony No.34).

Many writers on Mozart confess themselves a little disappointed with the Rondo which concludes the concerto – finding in it little that is searching or exquisite. Doesn’t this show the instinctive soundness of Mozart’s judgment? How better to refresh the ear almost surfeited with beauty and intensity than with this playful banter, full of irregularities and witty interplay between piano and wind instruments, not to mention the revelling in powers of execution with which Mozart must have lifted his audience to its feet?

© DAVID GARRETT

Mozart’s Piano Concerto K467 calls for an orchestra of flute, two oboes and two bassoons; two horns and two trumpets; timpani and strings.

The first performance of this concerto by an ABC Orchestra was given by the Sydney Symphony in 1939, with conductor George Szell and pianist Artur Schnabel. Most recently it was performed in the 2008 Mozart in the City series with pianist Orli Shaham and Michael Dauth directing from the violin.
INTERLUDE

Antonín and the Big Apple

Dvořák came to New York thanks to the extraordinary Mrs Jeannette Meyer Thurber. She had studied at the Paris Conservatoire before marrying retailing magnate Francis Thurber in 1869, and in 1885 determined to provide New York with a similar institution, a National Conservatory of Music. By 1891, when she decided that she wanted Dr Dvořák as its new director, there was a staff of 40, including cellist-composer Victor Herbert (of *Naughty Marietta* fame).

It took Dvořák some time to warm to the idea of going to New York, despite the tempting salary of $15,000 a year, but eventually he signed a two-year contract and on 15 September 1892, he, his wife, and two of their six children left Europe for a nine-day voyage, during which Dvořák reported ‘everyone was sick except me’.

On arrival, Dvořák noted ‘the magnificent Statue of Liberty, in whose head alone there is room for 60 people’, before being whisked away to a luxury hotel. After paying $55 a week (‘Things are expensive here,’ he observed), he took cheaper rooms in East 17th Street: ‘Mr Steinway sent me a piano immediately, a lovely instrument and, naturally, free of charge, so that we have at least one good piece of furniture in our living room.’

Dvořák wrote home: ‘The city itself is magnificent, lovely buildings and beautiful streets, and everything is so clean.’ Pulitzer’s massive 16-storey skyscraper dominated the horizon, while down on the street he witnessed the festivities marking the 400th anniversary of Columbus’ ‘discovery’ of the Americas.

From the first, Dvořák was aware that something very special (maybe impossible) was expected of him: ‘What the American papers print about me is simply incredible – they expect me to be some sort of musical saviour!’ Parallels with the earlier European visitor were hard to avoid. The oration at his official welcome in Carnegie Hall was prophetically entitled ‘The New World of Columbus and the New World of Music’.

James Huneker, a piano teacher at the Conservatory, took an early interest in Dvořák. They spoke in German, and Huneker was ‘happy to meet a man whose accent and grammar were worse than my own’. One wet afternoon, Huneker invited ‘Doc Borax’ (as he was soon dubbed) to sample a local speciality, the whiskey cocktail. A couple of drinks turned into a spree, but, alcohol apart, there was no natural chemistry between them, and Huneker eventually penned one of the cooler contributions to the debate surrounding Dvořák’s use of local melodies in the *New World* Symphony, suggesting: ‘Who knows but that the Bohemian came to America to boldly riffl e us of our native ore!’

Dvořák noted with surprise that even the President failed to escape the gossip-mongering of the New York press. They gossiped about Dvořák, too, but Madame Thurber had more important plans for ‘the Doctor’, as she called him, and the press. Together with a ‘tame’ journalist, James Creelman, and the connivance of the *New York Herald*, she presented Dvořák not only as the ‘apostle of national music’, but of her own Emancipationist ideals.

Graeme Skinner turns his attention to the encounters between this prosperous, heavily whiskered, 50-something Czech and the ‘New World’ in which he found himself.
It was through Creelman (who according to scholar Michael Beckerman was also the ‘voice’ behind the articles and letters that appeared in the New York press under Dvořák’s name) that Dvořák first articulated his farsighted proposal that ‘the future music of [America] must be founded upon negro melodies’. And it was no coincidence that the same article contained Thurber’s announcement that henceforth ‘the National Conservatory of Music, over which Dr Dvořák presides, is to be thrown open free of charge to the negro race’.

June 1893 found the Thurbers reeling from the effects of the stock-market ‘Panic’. But musically, the winter saw the fulfilment of some of their fondest dreams: a special Conservatory concert by black performers and premiere performances of the New World Symphony, garnering fresh publicity for the Conservatory, and further tributes for its director.

Over summer 1894, Dvořák and his family went back to Prague. Yet despite real fears that ‘the Doctor’ might not return (Mrs Thurber, financially stretched after the Panic, was now offering him only $8000 for this third year), he set sail again on the Bismarck. But now Dvořák had only his wife and one son for company: ‘We were used to the children, and now are sad at having to be without them.’ He also missed his hobbies: pigeons and trainspotting. Early on, however, Dvořák found a pigeon aviary in Central Park. Trainspotting took more ingenuity and an hour’s ride on an overhead tram to 155th Street to watch the Chicago or Boston express go by.

In mid-January Dvořák wrote ‘I am now finishing the finale of the Violoncello Concerto’, a work some say was inspired by hearing the cello concerto of his colleague Victor Herbert. Of more immediate interest to New Yorkers, however, was a long article he wrote (ghosted by Creelman?) in Harper’s New Monthly Magazine of February 1895. In it Dvořák singled out two striking American traits: ‘unbounded patriotism, and capacity for enthusiasm. Nothing better pleases the average American, especially the American youth, than to be able to say that this or that building, this or that new patent appliance, is the finest or grandest in the world. It is the essence of what is called “push”, American push.’

Dvořák used the occasion to ‘push’ another one of Mrs Thurber’s hobby-horses, bewailing the lack of state support for her institution, and citing the vital government support he himself had received at home over many years. The funding of the arts, he argued, is ‘not only kind but wise. For it cannot be emphasised too strongly that art, as such, does not “pay”, to use an American expression – at least, not in the beginning – and that the art that has to pay its own way is apt to become vitiated and cheap.’ It remained for him ‘one of the anomalies of [America] that the principle of protection is upheld for all enterprises but art’.

Dvořák left New York for the final time on 16 April 1895. He was by then extremely well off, ‘elegantly accoutered, with no less than three diamond horseshoes in his cravat’. But he was also extremely homesick. Now, according to an affecting farewell press report: ‘No sum was large enough to keep Antonín Dvořák in the New World. He left us his New World Symphony and his American Quartet but he took himself away.’

ABRIDGED FROM AN ARTICLE BY GRAEME SKINNER ©1997
Antonín Dvořák
Symphony No.9 in E minor, Op.95,
From the New World

Adagio – Allegro molto
Largo
Scherzo (Molto vivace)
Allegro con fuoco

Dvořák composed his ninth, and last, symphony in New York between January and May 1893. As his American-born secretary, Josef Kovařík, was about to deliver the score to the conductor of the first performance, Anton Seidl, Dvořák suddenly wrote on the title page, in Czech, ‘From the New World’. That expression had been used in a welcome speech following his arrival in New York the previous September, reflecting the Christopher Columbus quadricentenary: ‘The New World of Columbus and the New World of Music’. Kovařík said the inscription was just ‘the Master’s little joke’; but the ‘joke’ has, ever since, begged the question: how American is the New World Symphony?

Dvořák could have written his ‘New World’ inscription, as in the welcome speech, in English. By writing it in Czech he was seen to be addressing the work, like a picture postcard, to his compatriots back in Europe. At the same time he challenged listeners to identify depictions of America or elements of American music. Either way, the composer was seen to be meeting the desire of his employer, Mrs Jeanette Thurber, for music which might be identified as American.

Mrs Thurber had persuaded Dvořák to become director of her National Conservatory of Music in New York – the most eminent composer ever to take a teaching position in the USA. Besides teaching students from a wide spectrum of society, including blacks and women, he found he was expected to show Americans how to create a national music. So, controversially and perhaps naively, in a country which had not forgotten the Civil War, the egalitarian Dvořák told Americans they would find their future music in their roots, whether native or immigrant, and in particular the songs of the African-Americans.

From his familiarity with gypsies in Europe, Dvořák had famously composed a set of Gypsy Melodies (including ‘Songs my mother taught me’), and was thus receptive when introduced soon after his arrival to the songs of the African-Americans – the sorrow songs and spiritual songs of the plantation. As a devout man of humble rural

Keynotes

DVOŘÁK
Born Nelahozeves, 1841
Died Prague, 1904

When he was 37 Dvořák went from being a struggling young artist to a composer with burgeoning international fame. He found a publisher, had his first real success as an opera composer, and his Slavonic Dances for piano duet caused a run on the music shops. Soon he was established as one of the leading composers of the 19th century, and he was the musician of choice when Mrs Jeannette Thurber sought a director for her National Conservatory of Music in New York. There, Mrs Thurber hoped, he would contribute to the creation of an American national style. Dvořák, in turn, drew on the experience, composing two of his most popular works, the Cello Concerto and the New World Symphony.

NEW WORLD SYMPHONY

Dvořák’s New World Symphony (1893) contains no borrowings from American music, although it’s possible to imagine the bustle of the cities, a spirit of simplicity and directness, and perhaps the vast, desolate prairies. But equally, the symphony is infused with a spirit of nostalgia and even homesickness. This is the key to the famous Largo movement (which only later was turned into the ‘spiritual’ Goin’ home), and explains the appearance of a Czech dance in the middle of the lively third movement.
origins, he responded to the pathos and religious fervour of the poor.

He told the New York Herald that the two middle movements of his new symphony were inspired by Longfellow’s epic poem The Song of Hiawatha, a work he had long ago read in Czech and which Mrs Thurber was now suggesting for an opera. The famous slow movement, he said, was inspired by Hiawatha’s wooing of Minnehaha and the Scherzo by dancing at the wedding feast. Without using Native American melodies, he claimed to have given the Scherzo ‘the local colour of Indian music’ – an effect probably limited to repetitive rhythms and primitive harmonies.

At the same time, The New York Daily Tribune, reporting an extensive interview with the composer, declared that America’s ‘most characteristic, most beautiful and most vital’ folksong came ‘from the negro slaves of the South’, adding that ‘if there is anything Indian about Dr Dvořák’s symphony it is only in the mood...of Indian legend and romance.’

On superficial acquaintance, Dvořák found that ‘the music of the Negroes and of the Indians was practically identical.’ But he took care to speak only in generalities as the debate, with all its good publicity, flourished.

As music, the New World Symphony is entirely characteristic of its composer (the ‘simple Czech musician’ he liked to style himself) and owes nothing to any specific ‘borrowings’ from the indigenous or African-American musics Dvořák encountered in the New World. The ersatz-spiritual Goin’ home was actually arranged from Dvořák’s Largo movement by one of his students, not the other way around.

There were strong non-musical impressions of America which doubtless crowded the composer’s mind as he worked on the symphony: the frenetic bustle of New York, the seething cauldron of humanity in the metropolis, and the simple folk caught up in the impersonal whirl – the African-Americans, the indigenous Americans, the immigrant poor. The surging flow and swiftly changing moods of the outer movements perhaps reflect these images. The vast, desolate prairies Dvořák found ‘sad unto despair’, and this may be felt to underpin the deep yearning of the Largo (together with the composer’s own homesickness for his native Bohemia). As if to emphasise his personal longing for home, Dvořák uses a Czech dance as the central trio section of the third movement.
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Vladimir Ashkenazy conductor
Emma Matthews soprano
Michelle de Young mezzo-soprano
Sydney Philharmonia Choirs

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Musical ideas recur in the *New World* Symphony, like familiar faces in a crowd, to link the symphonic structure. The two main themes of the first movement are recalled in festive mood in the *Largo*, at the brassy climax of the famous melody first stated by the cor anglais. They figure again in the coda of the *Scherzo*, the first theme (somewhat disguised) also making three appearances earlier in the movement. The main themes of both middle movements recur in the development section of the finale, and the main themes of all three preceding movements are reviewed in the final coda. There, a brief dialogue between the themes of the first and last movements is cut short by a conventional cadence, spiced by unexpected wind colouring in the last chord of all.

ANTHONY CANE ©1980/2003

Dvořák’s *New World* Symphony calls for two flutes (one doubling piccolo), two oboes, cor anglais, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion; and strings.

The first complete performance of the symphony by an ABC orchestra was given by the Sydney Symphony in 1938, conducted by George Szell. Our most recent performance was in 2006, conducted by Gianluigi Gelmetti.

The title page of the autograph score of Dvořák’s Ninth Symphony. ‘Z nového světa’ reads the inscription – ‘From the new world’. 
ALEATORY – derived from the Latin *alea* and referring to dependence on chance or (literally) the throw of a dice. Music using this technique (which emerged in the 1950s) usually has one or more elements or sections left in an indeterminate state.

CADENCE – has a similar meaning in music as it does in speech or poetry. During the 18th and 19th centuries composers used particular progressions of chords (cadential formulas) to signal the end of a phrase, section, or work.

COUNTERPOINT – two or more independent musical lines or melodies played at the same time; children’s singing ‘rounds’ could be described as simple counterpoint.

FORMALISM – a term in Soviet music criticism, implying (as a fault) an excessive intellectual concern with ‘form’ over emotional content and communication; generally applied to music that was considered overly discordant and ‘modern’.

OSTINATO – a short musical pattern that is repeated many times in succession, while other elements in the music change. An ostinato can be a melody, a chord pattern, a rhythm, or a combination of these.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Classical composers such as Mozart commonly adopted rondo form for the finales to their concertos and symphonies.

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.

SEMITONE – the smallest interval of pitch available in the conventional Western tonal system; the interval between two adjacent notes on the piano.

TRIO – in a minuet or scherzo movement, the trio is the contrasting middle section of the movement. Originally (in ensemble music) it was performed by an actual trio of instruments, contrasting with the larger group, but later composers opted for less literal contrasts of colour and texture.

TUTTI – all together!

In much of the classical repertoire, names of movements and major sections of music are taken from the Italian words that indicate the tempo and mood. Examples of terms from this program are included here.

Adagio – slow
Allegro con fuoco – fast, with fire
Allegro maestoso – fast, majestically
Allegro molto – very fast
Allegro vivace assai – fast, very lively
Andante – an easy walking pace
Largo – slow and broad
Molto vivace – very lively

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.

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Selected Discography

LUTOSLAWSKI
For Lutoslawski’s Fourth Symphony, head to the source with a performance by the orchestra and conductor who commissioned the work. The Los Angeles Philharmonic and Esa-Pekka Salonen fill out the disc with the Third Symphony and Les Espaces du sommeil with baritone John Shirley-Quirk.
SONY CLASSICAL 66280

For a selection of Lutoslawski’s orchestral music that includes the popular Concerto for Orchestra, try the 2-CD set with Polish Radio Symphony Orchestra conducted by the composer. The set also features the first two symphonies and the early Symphonic Variations.
EMI CLASSICS 07226

MOZART PIANO CONCERTO K467
With more than 160 recordings of this concerto available, there’s an embarrassment of choice. One option worth considering is the recently released 6-CD set of Radu Lupu’s concerto recordings, offering concertos by Beethoven, Brahms, Schumann and Grieg as well as two Mozart concertos and the Mozart and Beethoven piano quintets.
DECCA 4782922

For another take on this concerto, try Mitsuko Uchida with the English Chamber Orchestra and conductor Jeffrey Tate; paired with the dramatic Piano Concerto No.20, K466.
PHILIPS 4163812

NEW WORLD SYMPHONY
For an Australian connection, there is Charles Mackerras, who held a special affinity for Czech music. His recording of the New World Symphony with the Prague Symphony Orchestra is paired with Dvořák’s Eighth Symphony.
SUPRAPHON 3848

George Szell conducted the Sydney Symphony’s first performance of the New World in 1938. Hear him with his own band, the Cleveland Orchestra, in a 2-CD set that also includes the Seventh and Eighth symphonies, the Carnival Overture, Smetana’s Bartered Bride Overture and Szell’s orchestration of the Smetana string quartet ‘From my life’.
SONY CLASSICS MASTERWORKS 63151

STEPHEN HOUGH
Stephen Hough recently released a much-praised recording of the complete Chopin waltzes, with the added treat of the waltz-like Nocturne in E flat, Op.9 No.2.
HYPERION 67649

For more Mozart, seek out Stephen Hough: A Mozart Album, a fascinating program featuring two Mozart fantasies, the Sonata No.13 in B flat, K333, and tributes and transformations from Cramer, Liszt and the pianist himself.
HYPERION 67598

MARK WIGGLESWORTH
If you enjoyed Mark Wigglesworth’s Peter Grimes in Sydney in 2009, look for his 3-CD recording of the opera with tenor Anthony Dean Griffey in the title role.
GLYNDEBOURNE FESTIVAL OPERA 8-00

And his Shostakovich symphony cycle for the BIS label with the Netherlands Radio Philharmonic Orchestra is nearly complete. The most recent release is Symphony No.11.
BIS 1583

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Next webcast: Beethoven’s Egmont – Thursday 20 October, 6.30pm
Visit: bigpondmusic.com/sydneysymphony

Broadcast Diary

OCTOBER–NOVEMBER

Friday 14 October, 8pm
DVOŘÁK’S NEW WORLD SYMPHONY
See this program for details.

Thursday 20 October, 6.30pm
BEETHOVEN’S EG MONT
Richard Gill, Nigel Westlake conductors
Eddie Perfect narrator
with vocal soloists and Cantillation

Ives, Westlake, Beethoven

Saturday 22 October, 8pm
FREDDY KEMPF IN RECITAL
Beethoven, Liszt

Saturday 5 November, 8pm
LENINGRAD SYMPHONY
Vasily Petrenko conductor
Karen Gomyo violin
Alban Gerhardt cello
Brahms, Shostakovich

Monday 14 November, 8pm
SYMPHONIC SPOTLIGHT
Nicholas Carter conductor
Kerry, Grainger, Bartók

Monday 28 November, 7pm
MAHLER 2: RESURRECTION
Vladimir Ashkenazy conductor
Emma Matthews soprano
Michelle DeYoung mezzo-soprano
Sydney Philharmonia Choirs

2MBS-FM 102.5
SYDNEY SYMPHONY 2011 – Tuesday 14 November, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.

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ABOUT THE ARTISTS

Mark Wigglesworth conductor

Born in Sussex, England, Mark Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music. He won the Kondrashin International Conducting Competition in the Netherlands and since then has worked with many of the world’s leading orchestras and opera companies.

In 1992 he became Associate Conductor of the BBC Symphony Orchestra and further appointments have included Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales.

In addition to concerts with most of the UK’s orchestras – including a highly successful appearance at the recent BBC Proms, conducting the BBC Symphony Orchestra – he has guest conducted many of Europe’s finest ensembles. These include the Berlin Philharmonic, Amsterdam Concertgebouw, Salzburg Mozarteum Orchestra and Salzburg Camerata, Orchestra of La Scala Milan, Finnish Radio Symphony, Gothenburg Symphony, Oslo Philharmonic, Stockholm Philharmonic and the Budapest Festival Orchestra.

In North America he has been invited to the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Montreal Symphony Orchestra, Toronto Symphony Orchestra and the Boston Symphony Orchestra, as well as regularly visiting the Minnesota Orchestra.

He has a passion for making music with young people and has worked with the Dutch National Youth Orchestra, European Union Youth Orchestra, National Youth Orchestra of Great Britain and the Aspen Music Festival Orchestra, as well as the New World Symphony in Miami. He also gives conducting masterclasses in London, Stockholm and Amsterdam.

Equally at home in the opera house, he was Music Director of Opera Factory, London, and has since performed at Glyndebourne, Welsh National Opera, English National Opera, La Monnaie, Netherlands Opera, Metropolitan Opera and Covent Garden, as well as for Opera Australia (most recently conducting Don Giovanni).

Mark Wigglesworth’s discography includes Mahler Symphonies Nos. 6 and 10 with the Melbourne Symphony Orchestra, and a cycle of the Shostakovich symphonies with the Netherlands Radio Philharmonic, nearing completion.

His most recent appearances in Sydney were in 2009 when he conducted the Sydney Symphony’s ‘London Calling’ program and Peter Grimes for Opera Australia.
Stephen Hough’s singular artistic vision transcends musical fashions and trends. In recognition of his achievements, he was awarded a prestigious MacArthur Fellowship in 2001, joining prominent scientists, writers and others who have made unique contributions to contemporary life.

He has appeared with most of the major European and American orchestras and plays recitals in the major halls and concert series around the world. He is a regular guest at festivals such as Salzburg, Mostly Mozart (New York), Tanglewood, Edinburgh and the BBC Proms. In 2010 he received the Royal Philharmonic Society Instrumentalist Award.

Engagement highlights include performances with the New York Philharmonic, London Philharmonic and Czech Philharmonic orchestras; the Chicago Symphony Orchestra, Boston Symphony Orchestra, San Francisco Symphony, the Cleveland and Philadelphia orchestras, Russian National Orchestra and a worldwide televised performance with the Berlin Philharmonic and Sir Simon Rattle. He has also given recitals at Carnegie Hall and London’s Royal Festival Hall, and in 2011–12 he is Artist-in-Residence at Wigmore Hall.

Stephen Hough is also a writer and composer. In addition to musical articles and program notes, his interest in theology has led to published essays and a book, The Bible as Prayer, and in 2009 The Economist and Intelligent Life magazines named him one of 20 living polymaths. In June he premiered his own Sonata for Piano (broken branches) at Wigmore Hall, and his Missa Mirabilis, commissioned by the Indianapolis Symphony Orchestra, will be premiered in 2012. He has also been commissioned by musicians of the Berlin Philharmonic, London’s National Gallery and Westminster Abbey.

His extensive discography has garnered four Grammy nominations and eight Gramophone Awards. He released a recording of Chopin’s waltzes in August, and November will see the release of a disc of the Liszt and Grieg piano concertos and a disc of his own compositions.

Stephen Hough is a visiting professor at the Royal Academy of Music and holds the International Chair of Piano Studies at the Royal Northern College of Music. His most recent appearance with the Sydney Symphony was in 2009 when he performed Tchaikovsky’s Second Piano Concerto and was interviewed for the Stuart Challender Lecture. On this visit to Australia he is also touring for Musica Viva.
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Robyn Brookfield  
Sandro Costantino
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Graham Hennings
Justine Marsden  
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Jacqueline Cronin#  
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Mathisha Panagoda*  
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**Bold** = Principal
**Italic** = Associate Principal
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# = Contract Musician
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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.
Founded in 1932 by the Australian Broadcasting Commission, 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, most recently in a tour of European summer festivals, including the BBC Proms and the Edinburgh Festival.

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 Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk 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, Gordon Kerry and Georges Lentz, and a 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. Currently the orchestra is recording the complete Mahler symphonies. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the third year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

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