2011 SEASON

MOZART & TCHAIKOVSKY

WED 16 MARCH 6.30PM
THU 17 MARCH 6.30PM
Welcome to the first concert in the Meet the Music series for 2011. As you can see, the presenting partner of the series has a new name. EnergyAustralia’s electricity network business is moving to a new name – Ausgrid. We’re still the same company, with over 100 years of heritage.

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

We’re also extremely proud of our partnership with the Sydney Symphony – sponsoring not only the flagship Master Series, but the orchestra’s most exciting and vigorous concert series, Meet the Music.

This first Meet the Music concert of the season covers the full range of possibilities a symphony orchestra can offer. We’ll hear a Classical symphony and a Romantic symphony, a delicate jewel from a 20th-century master, and something brand new, composed specially for this orchestra and one of its principal players, Matthew Wilkie.

Meet the Music has been nurturing musically curious audiences over many decades. We trust that you will find tonight’s performance energising and illuminating, and we welcome you in 2011 to the ranks of music lovers whose enjoyment of music is continually enhanced by this series.

George Maltabarow
Managing Director
2011 SEASON
MEET THE MUSIC
PRESENTED BY AUSGRID
Wednesday 16 March | 6.30pm
Thursday 17 March | 6.30pm
Sydney Opera House Concert Hall

TWO GREAT SYMPHONISTS
MOZART & TCHAIKOVSKY

Hans Graf conductor
Matthew Wilkie bassoon

WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.34 in C, K338
Allegro vivace
Andante di molto
Finale (Allegro vivace)

JAMES LEDGER (born 1966)
Outposts – Bassoon Concerto
PREMIERE
Commissioned for Matthew Wilkie and the Sydney Symphony by Alan and Christine Bishop

INTERVAL

IGOR STRAVINSKY (1882–1971)
Ode – Elegiacal chant in three parts
Eulogy (Lento)
Eclogue (Con moto)
Epitaph (Lento)

PYOTR ILYICH TCHAIKOVSKY (1840–1893)
Symphony No.2 in C minor, Op.17, Little Russian
Andante sostenuto – Allegro vivo
Andantino marziale, quasi moderato
Scherzo (Allegro molto vivace)
Finale (Moderato assai – Allegro vivo)

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of The Music Show on ABC Radio National.

Wednesday night’s performance will be recorded by ABC Classic FM for later broadcast across Australia.

Pre-concert talk by Kim Waldock and James Ledger at 5.45pm in the Northern Foyer.

Approximate durations:
21 minutes, 20 minutes, 20-minute interval, 11 minutes, 32 minutes
The concert will conclude at approximately 8.40pm.

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ABOUT THE MUSIC

Symphony No.34 in C, K338

If you’re comparing this symphony to other Classical symphonies – including most of the symphonies by Mozart – the first thing you’ll notice is there’s a movement missing. Symphony No.34 doesn’t have a minuet, the dance movement that would typically sit in third spot in the symphonies of Mozart and Haydn, and which became the ‘scherzo’ in the symphonies of Beethoven.

The first movement (Allegro vivace) is very grand and symphonic, making maximum effect from very simple thematic materials. The opening chords and arpeggios say ‘C major’ for bars on end. Eventually, after the dominant key (G major) has been prepared by upward rushing scales, a chromatic descending theme appears, followed by graceful little quips. Here is encapsulated the contrasting drama of tonality and themes which is the essence of the Viennese classical style. Contrast also motivates the dark, minor-key character of the development section – almost Romantic in effect. In this movement it’s possible to see Mozart’s interest in longer musical ‘paragraphs’, replacing what Neal Zaslaw describes as the ‘shorter-breathed, patchwork-quilt designs of his earlier symphonies’.

In the second movement (Andante di molto) the woodwinds and brass are silent, with the exception of the bassoon, which doubles the cellos and double basses. This is no deprivation, however, because Mozart’s string writing is outstandingly subtle and multi-coloured. At the beginning of the movement Mozart writes ‘sotto voce’ and this establishes the mood: the impression is of a conversation conducted in hushed tones, between two violin parts and two viola parts. There’s a suggestion of chamber music, as well as a hint of the ensemble scenes in Mozart’s operas.

The Finale (Allegro vivace) is in the unrelenting dance rhythm of the jig, and there are also shades of the
Sydney Symphony

Tarantella – a dance to exhaustion. The music returns to the grandeur and breadth of conception heard in the first movement, while prominent oboe parts provide contrast in the sound.

This symphony calls for pairs of oboes, bassoons, horns and trumpets (there are no flutes or clarinets); timpani and strings.

The omission of the minuet makes Symphony No.34 seem old-fashioned for the time (1780). It suggests the earliest three-movement symphonies, which began life as overtures (sinfonias) to 18th-century Italian operas. It wasn’t completely out of character for Mozart, his youthful symphonies are in three movements and it’s a common feature in several of his Salzburg symphonies (No.33, to which Mozart added a minuet in Vienna, and the three-movement symphony he extracted from his Posthorn Serenade, K320.) That said, Mozart’s original score shows he did begin a minuet for Symphony No.34 – the opening 14 bars sit on the back of the final page of the first movement, suggesting that it was to come second. But if he did complete the minuet, it is now lost.

This symphony may have had its first performance in September 1780, at court in Salzburg. But it was probably composed because Mozart wanted to have a new symphony in his luggage when he went to Munich to supervise the rehearsals of his opera Idomeneo – there was always a chance that an opportunity for a concert would present itself.

In Vienna in 1781 the symphony was given a performance on the grandest scale, much to Mozart’s delight. ‘The symphony went magnifique,’ he wrote home, ‘and had the greatest success; there were forty violins, the wind instruments were all doubled, there were ten violas, ten double basses, eight cellos and six bassoons.’ Tonight we match Vienna in the viola and the cello sections – we’ll leave you to count the rest!
Outposts – Bassoon Concerto

*Outposts* is made up of four movements, played without pause. James Ledger describes them this way:

The first movement is an ecstatically charged piece, characterised by the repetition of a small rhythmic fragment that drives the music forward.

The second movement is full of strange angles and turns in the melodic material. The third is an experiment in shifting timbral qualities of the bassoon.

The final movement is a long, soaring line for the solo bassoon over an inverted bass line in the orchestral contrabassoon. Against this are cascades of rising and falling pizzicato (plucked) strings.

In addition to the solo bassoon, the concerto calls for an orchestra of two flutes, oboe, cor anglais, two clarinets (one doubling bass clarinet) and contrabassoon; two horns, two trumpets, trombone and bass trombone (no tuba); timpani and percussion; harp and piano; and strings.

When thinking about this work, James Ledger was drawn to the word ‘outpost’, with its idea of being removed from the main populace and the sense of isolation it suggests – not unlike a soloist in an orchestra.

Near the end of each of the four movements you can hear stark interruptions played by the bassoon soloist, vibraphone, harp and piano. Each of these ‘outposts’ is desolate, emulating the isolation of a real outpost. They also function as cadenzas for the soloist – the bassoon sometimes reflecting on the solitary nature of the outpost, sometimes crying out against it.

*I had the opportunity to work closely with Matthew Wilkie on this concerto and in doing so, was reminded of the diverse and compelling range of expression of the bassoon. The high register in particular captured my imagination, as it has an element to it that reminds me of the human voice – but one full of despair. Needless to say, most of the outposts capitalise on this feature.*
James Ledger began writing music in his late 20s. His first orchestral work, *Indian Pacific*, composed while living in England during the mid-1990s, is regularly performed in Australia. From 2003 to 2004 he was the composer attached to the Adelaide Symphony Orchestra. From this association came *Peeling*, which was premiered by Hannu Lintu, who subsequently conducted its Sydney premiere in 2007. From 2007 to 2009 he was composer-in-residence with the West Australian Symphony Orchestra, which gave the premiere of his Trumpet Concerto in 2007. Other highlights of that residency included the premieres of *The Madness and Death of King Ludwig*, *Chronicles* and *Arcs and Planes* (which the Sydney Symphony performed in Meet the Music last year).

He has been a lecturer in composition at the University of Western Australia since 2005, and in 2008 a Churchill Fellowship enabled him to research contemporary compositional practice in Europe, with a particular focus on new music in Estonia.

James Ledger’s work is widely performed throughout Australia – this year he has 26 performances of 12 works, including premieres with the Australian String Quartet, the Australian Chamber Orchestra and the WASO as well as the Australian National Academy of Music, where he is currently composer-in-residence.

*Outposts* was commissioned for Matthew Wilkie and the Sydney Symphony by Alan and Christine Bishop.
Ode – Elegiacal chant in three parts

Stravinsky’s title says it all. This piece belongs to a lyrical, poetic tradition; it has an elegiac, or mournful, character; and it’s organised in three distinct parts. The outer movements (both marked *Lento*, or very slow) support the elevated, sombre mood you’d expect of an elegy. The middle movement (*Con moto*, with motion) is more energetic.

The ode calls for a modest orchestra of three flutes (including piccolo), two oboes, two clarinets and two bassoons; four horns and two trumpets (no low brass); timpani and strings.

But there’s more to Stravinsky’s titles. Each part draws attention to a particular genre within classical rhetoric. The *Eulogy* refers to something familiar: the speech in praise of someone who has recently died. The *Eclogue* is more specialised: a short poem, usually in the form of a pastoral dialogue, with hints of the countryside and rural life. (Stravinsky had already used the term as a movement title in his *Duo Concertant*.) The *Epitaph* – again, familiar – is the inscription on a tombstone.

The conductor Serge Koussevitsky was always a champion of living composers, and when his second wife Natalie died in 1942, he set up a foundation which has since commissioned a *Who’s Who* of major composers, with works such as Bartók’s *Concerto for Orchestra* and Britten’s *Peter Grimes*. Stravinsky received one of these commissions in 1943, when he was living in California, and the Ode was the result.

When Stravinsky began work on the Ode, the music for the *Eclogue* was already in existence. Its horn calls and bustling, pastoral mood were originally intended to underscore the hunting scene in Robert Stevenson’s 1944 film of *Jane Eyre*. Stravinsky thought of this movement as a ‘pleasant interlude’.

‘Catastrophic’ was Stravinsky’s assessment of the premiere. In the *Epitaph* one of the trumpet players read his part as if it were written for a trumpet in C instead of B flat – all his notes were out by a full step. To make things worse, two distinct sections towards the end were copied as if they were to be played simultaneously. ‘My simple triadic piece,’ said Stravinsky, ‘concluded in a cacophony that would win me new esteem at Darmstadt [a summer haven for modernist composers].’
SYMPHONY NO.2 IN C MINOR, OP.17, LITTLE RUSSIAN

Tchaikovsky’s Second Symphony follows a conventional structure for a Romantic symphony. It begins with a slow introduction (Andante sostenuto) leading into a fast and lively first movement (Allegro vivo).

The second movement is slower with a sombre character (Andantino marziale, quasi moderato), and it was in fact taken from a tragic wedding march that Tchaikovsky composed for his abandoned opera Undine several years earlier.

In third spot is the traditional scherzo – brilliantly scored for the orchestra and mercurial in its playfulness, with shifting rhythms and moods (Allegro molto vivace).

The Finale begins moderately (Moderato assai) before shifting to a colourful Allegro vivo.

The symphony calls for two flutes, piccolo, and pairs of oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba (the only time the tuba gets to play in this concert); timpani and percussion; and strings.

‘Little Russia’ is a term that is rightly obsolete. In Tchaikovsky’s day it referred to the Ukraine, the area around Kharkov and Kiev, down to the Black Sea and the Sea of Azov.

And in the subtitle of his Second Symphony it draws attention to the extensive use the composer makes of Ukrainian folk songs. Ironically, given the Ukrainian influence on the musical ideas, this is the most ‘Russian’ of Tchaikovsky’s symphonies.

The slow introduction of the symphony is based on the song ‘Down by the Mother Volga’, which is introduced by a solo French horn. This tune returns to close the first movement and also plays a part as Tchaikovsky develops his musical ideas in the middle of the movement. The Allegro vivo of the first movement also begins with a folk-like theme.

In the Scherzo, the folk-like character emerges in the central trio section, which features the woodwinds and some intriguing rhythms.
The *Finale* is often referred to as a set of variations on the Ukrainian song *The Crane* (‘There a crane flew up’). But this movement is probably better described as a study in the various guises in which a single theme can be made to appear by changing the instrumental colours. Later a second, more elaborate theme appears and is combined with *The Crane*.

The Moscow-based Tchaikovsky was regarded by his nationalist colleagues in St Petersburg as having an unhealthy leaning toward Western ‘academic’ models. So this symphony, with its use of folk songs, provoked a surprised and pleased reaction when Tchaikovsky played the *Finale* at a Christmas musical gathering at Rimsky-Korsakov’s house in St Petersburg in 1872, in the presence of other members of the nationalist ‘mighty five’ – Mussorgsky, Borodin, Balakirev and Cui.

In 1869, four years before the premiere of the Second Symphony in 1873, Tchaikovsky composed an opera *Undine*, in which a water spirit (Undine) marries a mortal in order to gain a soul. The opera was never performed and Tchaikovsky destroyed the score, saving only a handful of numbers. One of these – the wedding march from Act III of the opera – forms the slow movement of the second symphony, beginning and ending with a soft two-note motif for the timpani.

The Second Symphony was premiered with great success in Moscow in February 1873, but Tchaikovsky was dissatisfied with the music. During a European tour in 1879–80, after composing the Fourth Symphony, he revised the Second Symphony drastically, recomposing the first movement and making a large cut in the *Finale*. The result, which Tchaikovsky regarded as a great improvement, is more concise and makes more subtle use of the orchestra. Since the 1980s, when Australian conductor Geoffrey Simon recorded the 1872 version with the London Symphony Orchestra, it has been possible to compare Tchaikovsky’s first and second thoughts. Most musicians, however, continue to play the version heard in this concert.
ABOUT THE ARTISTS

Hans Graf conductor

Born in 1949 in Austria, Hans Graf studied violin and piano as a child. After graduating from the Music Academy in Graz, he continued his conducting studies with Franco Ferrara, Sergiu Celibidache and Arvid Jansons. His international career was launched in 1979 when he won the Karl Böhm Competition.

He has been Music Director of the Houston Symphony since 2001, and has also held posts at the Calgary Philharmonic, Orchestre National Bordeaux Aquitaine and Salzburg Mozarteum Orchestra. He is a frequent guest with the major North American orchestras, and he appears regularly with the Boston Symphony Orchestra. He also conducts leading orchestras in Europe and Japan, and has appeared in 12 consecutive seasons for the Salzburg Festival. An experienced opera conductor, he first conducted the Vienna State Opera in 1981 and has since led productions in Berlin, Munich, Paris, Zurich and Rome.

His discography includes the complete symphonies of Mozart and Schubert, the premiere recording of Zemlinsky’s opera *Es war einmal* and the complete works of Dutilleux.

Hans Graf has been made a Chevalier de l’ordre de la Légion d’Honneur by the French government for championing French music around the world, and was awarded the Grand Decoration of Honour in Gold for Services to the Republic of Austria.

Matthew Wilkie bassoon

Matthew Wilkie grew up in Canberra, and after studying at the Queensland Conservatorium of Music he went to Europe, where he ended up staying for 23 years. While studying bassoon with Klaus Thunemann, he was a prizewinner at the International Music Competition in Geneva. He has since appeared as soloist with many orchestras, including the Orchestra de la Suisse Romande, Württemberg Chamber Orchestra and Chamber Orchestra of Europe, as well as the Sydney Symphony, which he joined in 2000.

He has been a member of the Chamber Orchestra of Europe since 1986, and has worked under such conductors as Claudio Abbado, Nikolaus Harnoncourt, Lorin Maazel, Zubin Meta, Roger Norrington and Bernard Haitink. His recordings include concertos by Mozart, Vivaldi and Richard Strauss; the complete wind chamber music of Mozart and Richard Strauss; and the six trio sonatas of Zelenka. His 2009 recording of Bach and Telemann sonatas, *The Galant Bassoon*, was shortlisted for an ARIA award and has been praised internationally. He has appeared at many international festivals and is a regular guest at the Australian Festival of Chamber Music in Townsville.

Matthew Wilkie’s most recent solo appearance with the Sydney Symphony was in 2008, playing Mozart.
Performing in this concert...

**FIRST VIOLINS**
- **Michael Dauth**
  - Concertmaster
- **Kirsten Williams**
  - Associate Concertmaster
- **Sun Yi**
  - Associate Concertmaster
- **Julie Batt**
- **Marianne Broadfoot**
- **Amber Davis**
- **Georges Lentz**
- **Nicola Lewis**
- **Nicole Masters**
- **Claire Herrick**
- **Anthea Hetherington**
- **Michele O’Young**
- **Emily Qin**
- **Martin Silverton**

**SECOND VIOLINS**
- **Jennifer Hoy**
  - A/Assistant Principal
- **Sophie Cole**
- **Susan Dobbie**
  - Principal Emeritus
- **Shuti Huang**
- **Stan W Kornel**
- **Benjamin Li**
- **Emily Long**
- **Philippa Paige**
- **Biyana Rozenblit**
- **Maja Verunica**
- **Belinda Jezek**
- **Alexander Norton**

**VIOLAS**
- **Tobias Breider**
- **Jane Hazelwood**
- **Sanro Costantino**
- **Graham Hennings**
- **Stuart Johnson**
- **Justine Marsden**
- **Arabella Bozic**
- **Jennifer Curl**
- **Tara Houghton**
- **David Wicks**

**CELLOS**
- **Jesper Svedberg**
- **Leah Lynn**
  - Assistant Principal
- **Timothy Nankervis**
- **Elizabeth Neville**
- **Adrian Wallis**
- **Rowena Crouch**
- **Anna Rex**
- **Adam Szabo**

**DOUBLE BASSES**
- **Alex Henery**
- **Neil Brawley**
  - Principal Emeritus
- **David Campbell**
- **Richard Lynn**
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**FLUTES**
- **Janet Webb**
- **Emma Sholl**
- **Rosamund Plummer**
  - Principal Piccolo

**OBOES**
- **Shefali Pryor**
- **Alexandre Oguey**
  - Principal Cor Anglais

**CLARINETS**
- **Lawrence Dobell**
- **Christopher Tingay**

**BASSOONS**
- **Roger Brooke**
- **Fiona McNamara**
- **Noriko Shimada**
  - Principal Contrabassoon

**HORNS**
- **Ben Jacks**
- **Lee Bracegirdle**
- **Euan Harvey**
- **Katy Grisdale**

**TRUMPETS**
- **Daniel Mendelow**
- **John Foster**

**TROMBONES**
- **Scott Kimmont**
- **Nick Byrne**
- **Christopher Harris**
  - Principal Bass Trombone

**TUBA**
- **Antonio Neiley-Menendez de Llano**

**TIMPANI**
- **Mark Robinson**
  - Assistant Principal

**PERCUSSION**
- **Rebecca Lagos**
- **Colin Piper**

**HARP**
- **Louise Johnson**

**PIANO**
- **Josephine Allan**

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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 Sydney Opera House, the Sydney Symphony also performs in venues throughout Sydney and NSW. International tours have earned the orchestra worldwide recognition for artistic excellence, most recently in a European tour that included 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, Zdenek Mácal, Stuart Challender, Edo de Waart and 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 symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and commissions.

The Sydney Symphony Live label has captured performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The orchestra has also released recordings with Ashkenazy on the Exton/Triton labels, and numerous recordings for ABC Classics.

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