The Planets
A Journey in HD

FRI 8 JULY 8PM
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Sydney Opera House Concert Hall

THE PLANETS: A JOURNEY IN HD

Ludovic Morlot conductor
Emmanuel Pahud flute
Ladies of the Sydney Philharmonia Choirs

JOHANN SEBASTIAN BACH (1685–1750)
Orchestral Suite No.2 in B minor, BWV 1067
Ouverture
Rondeau
Sarabande
Bourrées I – II – I
Polonaise & Double
Menuet
Badinerie
Emmanuel Pahud flute

MICHAEL JARRELL
(born 1958)
…un temps de silence…
(Flute Concerto)
Emmanuel Pahud flute

GUSTAV HOLST
(1874–1934)
The Planets, Op.32
Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic
Ladies of the Sydney Philharmonia Choirs
Accompanied by a high-definition film, produced and directed by Duncan Copp

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

Approximate durations:
20 minutes, 19 minutes,
20-minute interval, 51 minutes
The concert will conclude at approximately 10.00pm
INTRODUCTION

The Planets: A Journey in HD

Welcome to the concert hall – one of the earliest high-definition environments ever devised. Even in centuries when the art of acoustics was still more mystery than science (some might ask, has anything changed?), we were building spaces for listening.

Combine a concert hall, musical instruments refined over centuries, musicians at the top of their craft and the sounds of inspired composers and you have a high-definition creation that comes straight to your ears, without mediation. That’s what makes every moment of tonight’s concert a ‘journey in HD’.

It’s also a mix of mystery and science. Did Johann Sebastian Bach, composing in the 18th century, know exactly how it was that music could stir emotion or inspire images? (Do we really know today?) The flute in Bach’s time was associated with pastoral moods – soothing and idyllic – and with Mercury as a messenger of concord and harmony. But that didn’t stop Bach giving the flute some exhilarating music, as in the *Badinerie* that concludes his second orchestral suite.

Michael Jarrell’s flute concerto explores another kind of mystery: can we use music to help us ‘hear’ silence in different ways? In *…un temps de silence…*, composed for Emmanuel Pahud, we hear another aspect of Mercury – quicksilver virtuosity.

The inspiration behind Holst’s suite *The Planets* was not the science of astronomy but the mystery of astrology, each planet considered not as a ball of gas and rock but according to its (very human) character. But astronomy and our fascination with the night sky is as old as music – it’s no coincidence that the ancients pondered the idea of ‘the music of the spheres’. In tonight’s concert astronomy meets astrology through the medium of Duncan Copp’s film and the immaculate visual renderings of data from space, images which remind us of the artistry – and yes, the magic – of science.
Foreign disguises
For very little of Sebastian Bach’s orchestral music do we know the exact year in which it was composed. Since he wrote dates on few of his manuscripts, we have to rely on circumstantial evidence. One type of evidence is called ‘stylistic’. In other words, over the years and up to a certain point, Bach got better and better at what he did – he gradually became ‘more like Bach’. But sometimes he confused the issue by setting out to sound like someone else. Bach was not alone in this. Many German composers of the early 1700s went to a lot of effort to make their music sound less Germanic, and more French or Italian. Bach himself spent much of his earlier career trying to imitate Vivaldi’s Italian way of composing concertos – though, thankfully, he never entirely succeeded, and the results still sound both somewhat German and very Bach! And when he was in his early fifties he turned his attention – not for the first time – to writing music that sounded French.

Have flute, will travel
Bach never visited either France or Italy. His favourite brother, Jacob, had been the great traveller of the family. A mercenary in the Swedish army, Jacob ventured as far afield as St Petersburg in Russia, and Constantinople (Istanbul) in Turkey. Resting up in Constantinople in 1712, Jacob took time out from serving Mars, god of war, to take flute lessons from a young counsellor at the French Embassy, Pierre-Gabriel Buffardin. A few years later, Buffardin accepted a position as flute player at the royal court in Dresden. Sebastian Bach, who also hoped to be offered a position at the Dresden court, is certain to have met Buffardin on one of his visits, and Bach may even have composed music with Buffardin in mind. Though, according to another one of the Frenchman’s pupils – the flautist-composer Quantz – Buffardin ‘only played fast pieces’!

Keynotes
JS BACH
Born Eisenach, Germany, 1685
Died Leipzig, 1750
Ruling planet: Mars

Bach was born into the fifth generation of a renowned north-east German clan of musicians. Orphaned at 10 and trained by his brothers, he got his first posting as a Lutheran church organist at 18. Concertos and suites composed during his 20s and 30s while employed as a court musician at Weimar and Cöthen reveal his enthusiasm for latest fashions in French and Italian orchestral music (Vivaldi was a special favourite). Bach’s professional wanderings came to an end in 1723, when he became music director of Leipzig’s five major churches, a post he held until his death.

SUITE NO.2
As an 18th-century German with a good classical education, Bach would tell you that the flute – the solo instrument in this suite – was invented by Pan, son of Mercury. Bach would also be sure to know the story of the old philosopher who likened the universe to the insides of a flute: the sun and stars outside are seen through the holes in its tube, closing a hole causes an eclipse! Astrologically, Bach’s ruling planet was Mars, god of war, while the flute took on the character of Mercury – and as in this suite – a messenger of concord and harmony.
A Leipzig coffee house
Forensic-type tests of the paper, ink and handwriting of Bach’s original copy of his second orchestra suite (or ‘ouverture’) narrow its date of composition down to the late-1730s. Bach is most likely to have intended it for a meeting of a Leipzig music club he directed. Many of the club members were university students, and there is good reason to suspect that one of the better players was a flautist. As the club often performed in a fashionable local coffee shop, Bach composed his so-called Coffee Cantata around this time for one of the meetings, and it too has a prominent solo role for flute.

French dance music
The Suite No.2 begins with its most formidable component: a grand overture in the French style, alternating a solemn entrance and close, with a very fast section in which the flute becomes virtually a concerto soloist. The rest of the pieces take the names or profiles of fashionable French dances – some slow and elegant, though Bach – like Buffardin – shows a slight preference for faster, flashy turns. Perhaps he had his flute-playing soldier brother in mind. A popular German music manual of Bach’s day captioned a picture of a flautist with the following riddle:

When Mars gives soldiers time off wars and wounds,
Who’ll heal their weary spirits with his thrilling sounds?

(Answer: the flute)

GRAEME SKINNER © 2011

For more information about the dance styles Bach adopts, see the Glossary on page 18.

Bach’s Orchestral Suite No.2 calls for flute, string orchestra and harpsichord continuo.

The Sydney Symphony first performed this suite in 1949 under Eugene Goossens with principal flute Neville Amadio as soloist. Amadio was also the soloist the last time the orchestra performed the suite, in 1973, with conductor Willem van Otterloo.
Michael Jarrell
...un temps de silence... (Flute Concerto)

Emmanuel Pahud flute

‘A time of silence’ is an arresting paradoxically title for a musical work. It stands to reason that the silence mentioned can only be measured in a context, such as time (‘tempo’ is another meaning of the French word temps). Swiss composer Michael Jarrell had some such strategy in giving this title to his flute concerto. He has said: ‘I wanted to make it possible to hear different types of silence, and the only way you can perceive them is to vary the contexts. The sort of silence you have after a single chord is not the same as after a flurry of notes.’ Of all instruments, the flute may be the nimblest, so composers exploit that when they feature the flute as a soloist.

The realisation of Jarrell’s concept is a happy coincidence of time, place and people. Although Emmanuel Pahud grew up in many places other than his city of birth, he triumphed there in the Geneva International Music Competition in 1992, and in 2000 took a sabbatical from the Berlin Philharmonic to teach the virtuosity class at the Geneva Conservatorium. That was also the school where Pahud’s somewhat older fellow-Genevese Michael Jarrell had studied composition, with Eric Gaudibert, and after postgraduate studies, Jarrell returned to Geneva in 2004 as Professor of Composition at his alma mater. That was in Geneva, too, that ...un temps de silence... was premiered on 22 March 2007, with the Orchestre de la Suisse Romande conducted by Heinz Holliger.

Brilliant instrumentalists encourage composers to write with daring. The composer says: ‘the score was made to measure, taking account of Emmanuel’s capabilities...we worked together on what it was possible for the flute to do.’ Although the flute part, which is extremely difficult and demanding, puts the spotlight on the soloist, Jarrell explains that his is not a concerto, at least not in the conventional sense of dividing the roles between the solo and the accompaniment: ‘The flute is constantly having to impose itself.’

As the music begins, it is only by sheer virtuosity that the flute can hold its own. The composer comments that the pulsation gradually set up by the orchestra ‘plunges the flute into a situation of stress’. It clings on and tries to catch up. Naturally the listener’s attention is seized by the solo flute, playing from the very beginning, but notice also, in that opening, three chords for strings, percussion, harp and piano,

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Keynotes

JARRELL

Born Geneva, 1958
Ruling planet: Venus

Michael Jarrell initially studied visual arts in parallel with music, and his own works are much influenced by the work of the Swiss sculptor Alberto Giacometti. Jarrell likes to use repeating patterns that develop along diverging pathways throughout his works, and geometric plans with perspective and figures projected into temporal form. Two major dramatic works mark his career, the chamber opera Cassandra (1994), which incorporates electronic music into the sound world of the traditional orchestra, and Galilei (2005), based on Bertholt Brecht’s Life of Galileo.

...A TIME OF SILENCE...

This is a paradoxical title for a musical work, as the composer explains: ‘I wanted to make it possible to hear different types of silence, and the only way you can perceive them is to vary the contexts. The sort of silence you have after a single chord is not the same as after a flurry of notes.’ Although the flute part is extremely difficult and puts the spotlight on the soloist, Jarrell does not think of it as a concerto in the conventional sense. Rather, he says, ‘the score was made to measure, taking account of Emmanuel’s capabilities...we worked together on what it was possible for the flute to do.’
FLUTE FX

Just some of the many extraordinary effects Michael Jarrell and Emmanuel Pahud require of the flute:

*Fluttertonguing* – the name gives the description, it’s like the tremolo on a bowed string instrument

*Multiphonics* – ‘flute chords’ in which more than one note sounds simultaneously

*Bisbigliando* – literally ‘whispering’, it creates a hollow tone

Changes in tone colour, such as by harmonics, or by varying the mouth shape and its relation to the instrument or by alternative fingerings.

Key percussion, such as key clicks with covered or open mouthpiece, and combinations of slap tonguing with key clicks.

Jarrell’s conclusion quotes his opera *Galilei* of 2005. A high woodblock sets up a regular pulse, and three Japanese Rin (bowl gongs) are instructed to be played with ‘superball’ mallets, to suggest the effect of rubbing the rims of wineglasses. Is this music of the spheres? The achievement of the poetic scheme of the work, its commentary on silence and its measurement, may put the idea of ‘concerto’ out of mind – but it would be a pity not to notice that near silence allows the flute to display virtuoso techniques that do not depend on loudness...

DAVID GARRETT ©2011

This is the Australian premiere of *…un temps de silence*….
See the newly restored Metropolis with the Sydney Symphony performing the original neo-Romantic score by Gottfried Huppertz.

Frank Strobel conductor

In association with the Weimar Republic Exhibition at the Art Gallery of NSW.

Image: European Film Philharmonic

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Keynotes

Gustav Holst

*The Planets*, Op.32

*Mars, the Bringer of War*

*Venus, the Bringer of Peace*

*Mercury, the Winged Messenger*

*Jupiter, the Bringer of Jollity*

*Saturn, the Bringer of Old Age*

*Uranus, the Magician*

*Neptune, the Mystic*

Ladies of the Sydney Philharmonia Choirs

The Planets must be one of the most influential musical works of the 20th century. Russell Crowe and his cohorts in *Gladiator* seemed that bit more craggily determined thanks to a score that reminded us of *Mars*. At the opening of *Uranus*, you could be forgiven for expecting Darth Vader to rip off his headgear and reveal the clown beneath. At the close of *Neptune*, Holst invents the fade-out. The iridescent opening of *Jupiter* foreshadows the work of John Adams, and for many years Anglicans have sung its big central tune as the patriotic hymn, ‘I vow to thee my country’, which was featured in the funeral service for the late Princess of Wales. An Australian newspaper columnist suggested recently – and in all seriousness – that the same tune should be our new national anthem, as it kind of fits the words of Dorothea MacKellar’s *My Country*.

As a repository of orchestral special effects and memorable tunes, *The Planets* has certainly earned its pop status, but its very popularity and the imitations it has spawned have disadvantaged it and its composer. We need to make an effort to hear the work with fresh ears – forgetting about Russell and Darth and all that – and to remind ourselves that this was very radical music for its time.

Moreover, we should note that it is atypical of its composer. An artist of great integrity, Holst refused to imitate the piece to ensure his own status, so that we sadly hear little of his other work, even though much of it is of the same quality as *The Planets*.

Holst, like his great friend Ralph Vaughan Williams, was of a generation educated at London’s Royal College of Music, which rejuvenated British music through the study of Tudor music and the collection of folksong. The young Holst was at first a Wagnerian, and his early works show this influence in their opulence and richly chromatic harmony. After some years as a professional trombonist – playing on occasion under that master orchestrator Richard Strauss – Holst decided in 1903 to devote himself to composition. In practice, though,
this meant beginning his career as an outstanding teacher at St Paul’s Girls School, Morley College, and later the RCM. In the first decade of the century he also became drawn to eastern mysticism, particularly that of Hinduism, which led, indirectly, to his development of a much leaner harmonic style.

Planned in 1913 and composed between 1914 and 1917, the seven movements of The Planets are less about depicting large balls of gas and rock than about each planet’s astrological significance. Given the outbreak of World War I at the time, it is hard not to see Mars as grimly prophetic of the carnage of the first hi-tech war. Where a composer like Mahler uses military music for an ambiguously thrilling effect, Holst takes pains to make his music simply inhuman: the opening three-note theme traces the tritone, an unstable interval often called ‘the devil in music’. The relentlessly repeated rhythm, or ostinato, is no simple march, having five beats to a bar. The harmony is bitonal, that is, it superimposes chords of two different keys to give it its sense of unrelieved dissonance, especially at the shattering climax.

Venus, the Bringer of Peace offers a complete contrast: the orchestration is sweet and languorous and the harmony, while still frequently bitonal, uses chords which avoid direct clashes of adjacent notes, creating subtle voluptuousness. Framed by slow sections, the piece moves through a slightly faster section and a contrasting animato.

Mercury on the other hand is rather like a symphonic scherzo: short, fast and orchestrated with the utmost delicacy.
A Guide to The Planets

Holst had arranged the planets in the order of their mean distance from the Earth, beginning with Mars. As it happened, war was declared on 4 August 1914, just after the completion of Mars. The music depicts the horrors of war, with a battering five-to-a-bar rhythm, dismal chromatic howlings, and stern calls to action by the brass, suggestive of the Last Post.

Venus, on the other hand, is serene and unhurried; the strings bring in a sweet sensuousness, with fluctuations of tempo, but the initial feeling of peace is finally restored.

Mercury is scored with the utmost delicacy. It moves like quicksilver, and is a kind of scherzo and trio, the former poised between two keys (B flat and E), the latter between two rhythms (3/4 and 6/8).

Jupiter, the giant planet, is cast on a bold scale. The three big tunes near the beginning are vigorous, almost coarse. The middle section is a noble, hymn-like tune rising from the depths of the strings towards the upper regions – when it is rudely interrupted by the brash motives heard previously, and the piece ends in a positive riot.

Saturn was Holst’s favourite movement, ‘his own sort of music’, as his daughter Imogen says. Here are strange ostinato passages, tramping basses, wisps of melody in the depths of the orchestra, and the feeling of being suspended in mid-air, until finally the bells clang and the presence of the Angel of Death is sensed – ‘you may almost hear the beating of his wings’.

Uranus breaks the spell with his magic formula of four weird notes. We are hustled along through unknown worlds of fantasy until finally after an extraordinary blaze of orchestral virtuosity, a huge organ glissando brings us to the verge of infinity and permits us to gaze into it.

Neptune dwells on the confines of the universe, far from the Earth and its passions. The orchestra is directed to play as softly as possible throughout as the music swings upon two chords, E minor alternating with G sharp minor: and we are left with the sound of distant, wordless female voices, endlessly re-echoing the same two chords, more and more faintly.

BY DONALD PEART (1909–1981)
Foundation Professor of Music, University of Sydney
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At the heart of the suite, **Jupiter** is an orchestral tour de force. The glittering fast music with which it opens is busy but crystal clear; its theme, like that of **Mars**, is based on a three-note motive, but here it is completely and solidly diatonic. *The Planets* was first planned during a holiday in Spain, so we shouldn’t be surprised to hear certain Iberian sounds and rhythms in the dance music which follows. This is interrupted by a fanfare of repeated chords, which ushers in the quiet statement of the celebrated *maestoso* theme. The quintessentially British tune may seem out of place in a celebration of the Bringer of Jollity – it is hardly thigh-slappingly funny. Curiously, too, it doesn’t reach a full close: what should be the second last chord sets off an echo of the shimmering sounds of the opening. The tune does, however, stride through the tumultuous last pages of the movement. If **Jupiter**’s big tune was a reminder that joy is fleeting, **Saturn** makes this very clear in its portentous, deathward tread and ever more disturbing brass chords. **Uranus**, however, casts a spell in music as innocent as *The Sorcerer’s Apprentice*. Taking his cue from Debussy’s *Sirènes*, Holst imbues **Neptune** with the mystery of wordless, offstage female voices. With its translucent scoring and the hypnotic use of repeated chord patterns, the work ends as perhaps no other had before, fading imperceptibly into night and silence.

GORDON KERRY ©2003

*The Planets* is scored for a very large orchestra: four flutes (also doubling piccolo and alto flute), three oboes (one doubling bass oboe), cor anglais, three clarinets, bass clarinet, three bassoons and contrabassoon; six horns, four trumpets, two trombones, bass trombone, tenor tuba and bass tuba; celesta and organ; six timpani and percussion (bass drum, snare drum, cymbals, triangle, tam-tam, tambourine, glockenspiel, xylophone and tubular bells); two harps; and strings. An off-stage choir of women’s voices is heard in *Neptune*. The Sydney Symphony first performed *The Planets* in October 1942 with conductor William Cade, and most recently with John Storgårds in June 2006.
The Planets – An HD Odyssey

The images selected to create *The Planets – An HD Odyssey* are taken from data returned by planetary spacecraft which have explored our solar system over the past four decades. Also used in the production are a number of movies which were created by the scientist teams. These animate specific features of particular planets. For example, a number of ‘weather movies’ are shown during the *Jupiter* movement and a rendering of both RADAR images and topographic information allows a visualisation of flying over the volcanoes of *Venus*.

The graphics in the production are computer generated and great care was taken to create the most realistic renditions using read data returned from spacecraft. The majority of the images come from the latest missions and are produced in High Definition. All represent some of the most spectacular results made by NASA and a number of other organisations dedicated to unlocking the secrets of the Earth’s planetary neighbourhood.

DUNCAN COPP, producer and director

*Duncan Copp holds a Master’s degree in satellite remote sensing and a Doctorate in Astronomy, both from the University of London, and he was a member of NASA’s Venus mapping team. He is a freelance producer, director, presenter and science writer, and has researched and presented award-winning series for the BBC. Last year he completed Star City, a feature documentary for National Geographic on the natural history of the Milky Way galaxy.*
BADINERIE – from the French ‘jest’ or joke, as in ‘badinage’; a light-footed piece, in duple time. If you can find the right words to describe Bach’s, you’ll probably come as close as anyone else to a definitive definition of badinerie.

BITONAL – used to describe a dual-layered musical texture that is in two different keys simultaneously. Rarely encountered before the early 20th-century, it became a characteristic technique of Stravinsky. Depending on the treatment, bitonality can sound anywhere from delicate to cacophonous. At the cacophonous end of the spectrum, American composer Charles Ives’s father would make him sing a song in one key, while playing an accompaniment on the piano in another – a sort of cruel bitonal conditioning.

BOURRÉ – a dance in quick double time (two half steps to every beat).

DOUBLE – describes an alternative version of a dance, ‘double’ having at least two connotations: that it is a twin of the main version, and that it moves at double the pace.

MENUET – a French court dance from the baroque period. During the early 18th century it became a dance-like suite movement in a moderate triple time, and later a regular movement in the symphonies of Haydn and Mozart.

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

POLONAISE – a Polish dance in triple time, usually stately and elegant, in which pairs of dancers originally formed a sort of procession.

OUVERTURE – in 18th-century France, an orchestral piece acting as an introduction to an opera or suite. It consisted of two contrasting elements: a grand slow opening, and a fast, more intricate section.

RONDEAU – the French spelling of ‘rondo’, a musical form in which a recurring main idea (refrain) alternates with a series of contrasting episodes.

SARABANDE – a slow dance, in three beats per bar, often characterised by an accent on the second of the three beats (which is usually the weakest beat).

SCHERZO – literally, a joke; the scherzo genre was a creation of Beethoven. In his hands the Classical minuet acquired a joking and playful mood (sometimes whimsical and startling) as well as a much faster tempo; later composers such as Mahler and Shostakovich often gave the scherzo a cynical, driven, or even diabolical character – less playful and more disturbing.

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.

Animato – animated
Maestoso – majestically

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

THE PLANETS
‘These pieces were suggested by the astrological significance of the planets,’ Holst explained in 1920, leaving a lot to the imagination of the listener. Elgar, likewise, left few clues as to the interpretation of his Enigma variations. Thus, two of the peak masterworks of English orchestral music remain alluring puzzles. Holst’s preferred conductor for The Planets, Adrian Boult, offers his musical solutions to both these enigmas on this budget-priced remastered pairing. With the London Philharmonic Orchestra (Planets) and the London Symphony Orchestra (Enigma).
EMI CLASSICS CD 31783

CHORAL HOLST
Unorthodox in his religious views, but deeply spiritual, Holst left a major legacy of choral music. A fine sample is offered in this 2-CD collection of Holst’s choral and orchestral works conducted by the late Richard Hickox. Featured works include The Cloud Messenger, based on the Indian epic poem ‘Meghaduta’; The Hymn to Jesus, based in part on secret texts from the gnostic gospels; and Ode to Death, a setting of verses by American poet Walt Whitman.
CHANDOS 2406

A TIME OF SILENCE
Emanuel Pahud made the premiere recording of Michael Jarrell’s flute concerto, with Pascal Rophé conducting the Radio France Philharmonic Orchestra. The issue also features Pahud in two further works for flute and orchestra, by Matthias Pintscher and Marc-André Dalbavie.
EMI CLASSICS CD01226

MICHAEL JARRELL
One of the major works of Jarrell’s career, the chamber opera Cassandre, incorporates the electronics in the sound world of the traditional orchestra. The premiere recording is by Astrid Bas (vocals), with Susanna Mälkki conducting the Ensemble InterContemporain.
KAIROS CD 12912

BACH SUITE NO.2
Sample one of the liveliest recorded performances ever of Bach’s Second Suite, as part of the complete set of The Four Orchestral Suites, performed by Musica Antiqua Cologne under the direction of Reinhard Goebel. (2-CD set)
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Broadcast Diary

JULY
Friday 15 July, 8pm
PROKOFIEV’S ROMEO & JULIET
James Gaffigan conductor
Sergey Khachatryan violin
Beethoven, Sibelius, Prokofiev

Saturday 23 July, 1pm
TWO GREAT SYMPHONISTS
Hans Graf conductor
Matthew Wilkie bassoon
Mozart, Ledger, Stravinsky, Tchaikovsky

Saturday 23 July, 9.15pm
MOZART REVISITED
Dene Olding violin-director
Andrea Lam piano
Mozart, Britten

Wednesday 27 July, 8pm
ROMANTIC RHAPSODY
Thomas Dausgaard conductor
Freddy Kempf piano
Tchaikovsky, Rachmaninoff, Brahms

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ABOUT THE ARTISTS

Ludovic Morlot conductor

French conductor Ludovic Morlot trained as a violinist and studied conducting at the Royal Academy of Music, London, and at the Royal College of Music as a recipient of the Norman del Mar Conducting Fellowship. He was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contribution to music. He will take up the post of Music Director of the Seattle Symphony Orchestra in September 2011, and last week it was announced that he had been appointed chief conductor of La Monnaie opera house in Brussels, beginning 2012.

This season he makes his debut with the Pittsburgh Symphony and return appearances with the New York Philharmonic and Chicago Symphony Orchestra. In Europe, he has conducted the Royal Concertgebouw Orchestra, Czech Philharmonic, NDR Hamburg, Opéra National de Lyon and Opéra Comique in Paris. This season he also returns to the Rotterdam Philharmonic and Ensemble Intercontemporain, with whom he has a regular relationship.

Ludovic Morlot is committed to working with young people and last year he toured with the Netherlands Youth Orchestra, including a concert in the Amsterdam Concertgebouw.

Recent notable performances have included the Cleveland Orchestra, Dresden Staatskapelle, Tonhalle, Budapest Festival, Royal Stockholm Philharmonic and Tokyo Philharmonic. Last season he made his debut with the London Philharmonic Orchestra and Anne Sophie-Mutter at the Royal Festival Hall and on tour in Germany. He has collaborated with many distinguished soloists, including Christian Tetzlaff, Gil Shaham, Renaud Capuçon, Lynn Harrell, Frank Peter Zimmermann, Emanuel Ax and Jessye Norman.

Ludovic Morlot has maintained a close working relationship with the Boston Symphony Orchestra since 2001, when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center, and from 2004 to 2007 he was assistant conductor for the orchestra and their Music Director James Levine. He has also served as conductor-in-residence with the Orchestre National de Lyon under David Robertson (2002–04).

This is Ludovic Morlot’s first appearance with the Sydney Symphony.
Emmanuel Pahud flute

Born in Geneva in 1970, Emmanuel Pahud began music studies at the age of six. He graduated in 1990 with the Premier Prix from the Conservatoire National Supérieur de Musique de Paris, after which he continued flute studies with Aurèle Nicolet. He won major international competitions such as Kobe (1989), Duino (1988) and the Concours de Genève (1992), and he took the Soloists Prize in the World-wide French-speaking Community Radio Awards, and the European Council’s Juventus Prize. He is a laureate of the Yehudi Menuhin Foundation and of the International Tribune for Musicians of UNESCO.

At 22, he was appointed Principal Flute of the Berlin Philharmonic, under Claudio Abbado, a post to which he returned in 2002 after an 18-month sabbatical.

Emmanuel Pahud has appeared as soloist with many of the leading orchestras throughout Europe, North America and Asia, and he has collaborated with conductors such as Simon Rattle, David Zinman, Lorin Maazel, Pierre Boulez, Valery Gergiev, John Eliot Gardiner, Daniel Harding, Paavo Järvi, Mstislav Rostropovich and Itzhak Perlman.

Recent concerto appearances have included the Singapore Symphony Orchestra, Seoul Philharmonic, NHK Symphony, Capitole de Toulouse and Melbourne Symphony Orchestra, as well as with the Stuttgart, Lausanne, Zurich and Franz Liszt chamber orchestras. A dedicated chamber musician, he regularly gives recitals with pianists such as Eric Le Sage, Yefim Bronfman and Hélène Grimaud, as well as jazzing with Jacky Terrasson. Together with Le Sage and clarinettist Paul Meyer, he founded the summer chamber music festival Musique à l’Empéri in Salon-de-Provence.

He has released more than 20 recordings, and his awards include Diapason d’Or, Radio France’s Recording of the Year, Fono-Forum and TV-Echo awards in Germany.

In 2009 he was created a Chevalier dans l’Ordre des Arts et des Lettres for his contribution to music and he is an Ambassador for UNICEF. Emmanuel Pahud has performed in Sydney with the Australian Chamber Orchestra; this is his first appearance with the Sydney Symphony.
Mezzo-soprano Anne Sofie von Otter makes her Australian debut performances performing Songs of the Auvergne and Broadway melodies with the Sydney Symphony.

KRÁSA Overture for small orchestra
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Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation. The principal choirs – the Chamber Singers, Symphony Chorus and the youth choir Vox – perform a diverse repertoire each year, ranging from early a cappella works to challenging contemporary music. Sydney Philharmonia presents an annual concert series featuring sacred and secular choral masterpieces, and has premiered several commissioned works, most recently Peter Sculthorpe’s To Music. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms, performing Mahler’s Eighth Symphony under Simon Rattle. Appearances with the Sydney Symphony have included Mahler’s Eighth for the Olympic Arts Festival in 2000 and again in 2010, Mahler’s Third Symphony, Stravinsky’s Oedipus Rex and Symphony of Psalms (2010 Sydney Festival), and ‘Midsummer Shakespeare’ for this year’s Symphony in the Domain. In February, Vox made its first independent appearance with the orchestra, performing in Grieg’s Peer Gynt. Last year, Sydney Philharmonia celebrated 90 years of music-making and made a return appearance at the Proms.

www.sydneyphilharmonia.com.au

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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, 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.
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ACN 003 311 064 ABN 27 003 311 064
Head Office: Suite A, Level 1, Building 16, Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021
Telephone: +61 2 9921 3553 Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au Website: playbill.com.au

Chairman Brian Nebenzahl OAM, RFD
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager-Production & Graphic Design Debbie Clarke
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