2012 SEASON

Spanish Guitars

The LA Guitar Quartet

Thu 15 November 1.30pm
Fri 16 November 8pm
Sat 17 November 8pm

Thursday Afternoon Symphony
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Thursday afternoon’s performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by Peter Czornyj in conversation with Michael Stern in the Northern Foyer, 45 minutes before each performance. Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations: 12 minutes, 24 minutes, 20-minute interval, 13 minutes, 7 minutes, 13 minutes. The concert will conclude at approximately 9.45pm (3.15pm on Thursday).

Spanish Guitars

Michael Stern CONDUCTOR
Los Angeles Guitar Quartet
John Dearman, Matthew Greif, William Kanengiser and Scott Tennant

Carlos Chávez (1899–1978)
Sinfonía india (Symphony No.2)

Joaquin Rodrigo (1901–1999)
Concierto Andaluz for guitar quartet and orchestra

Tiempo de bolero
Adagio
Allegretto

INTERVAL

Manuel de Falla (1876–1946)
El Amor Brujo (Love, the Magician)
Suite for guitar quartet with orchestra arranged by William Kanengiser, Scott Tennant and Ian Krouse

Introduction and Scene
Song of Sorrowing Love
The Apparition
Dance of Terror
The Magic Circle
Song of the Will-o’-the-wisp
Ritual Fire Dance

John Adams (born 1947)
Lollapalooza

Alberto Ginastera (1916–1983)
Four Dances from the ballet Estancia

The Land Workers
Wheat Dance
The Cattle Men
Final Dance – Malambo
Spanish guitar among shadows, photo by Nick Barker (from a private collection).
Spanish Guitars

Throughout the veins of Spanish music, a profound rhythmic beat seems to be diffused by a strange phantasmagoric, colossal and multiform instrument – an instrument idealised in the fiery imagination of Albéniz, Granados, Falla and Turina. It is an imaginary instrument that might be said to possess the wings of the harp, the heart of the grand piano and the soul of the guitar.

Joaquín Rodrigo

But is it an imaginary instrument? Or could Rodrigo be describing the symphony orchestra, with its extraordinary palette of colours?

Last month, we played a piece by Maurice Ravel, *Alborada del gracioso*, that used the orchestra to evoke the sound of a Spanish guitar. Similarly, William Kanengiser, one of tonight’s soloists, hears Manuel de Falla’s colourful writing for orchestra as music for ‘one big guitar’. When he told us that, Rodrigo’s words sprang to mind.

In this concert, the orchestra-as-big-guitar joins forces with the real thing – the four guitars of the Los Angeles Guitar Quartet. They’ll be playing music by Rodrigo, the ‘Andalusian concerto’ composed for Los Romeros, and in the second half their own version of Falla’s ballet *Love, the Magician*.

The rest of the program pursues a Latin theme with music from the Old World and the New: There’s Mexican composer Carlos Chávez with a miniature symphony inspired by indigenous sounds. And Alberto Ginastera’s *Estancia* music, composed for a ballet set on an Argentinean ranch with cowboys in its cast.

There’s also a treat from North America in the form of John Adams’ *Lollapalooza*. It’s not strictly Latin, but it has a party atmosphere that would be right at home in the colourful festivals of Spain or South America.

bravo!

For profiles of Sydney Symphony musicians and news from behind the scenes, turn to *Bravo!*, a regular feature at the back of the program books. Individual issues of *Bravo!* can also be found at sydneysymphony.com/bravo
Carlos Chávez
Sinfonía india (Symphony No.2)

The second decade of Carlos Chávez's life was dominated by the protracted and bloody Mexican Revolution that ‘officially’ concluded in 1920. The new government of Álvaro Obregón instituted reforms in various areas, including education and the arts, and encouraged the development of national Mexican styles based on a study of the arts of the indigenous and mestizo populations. One of Chávez’s first commissions was for a ballet on Aztec themes, and while the work was not immediately performed, it established indigenous music as a foundation of his later work.

Like many a colonial, Chávez undertook further study in Europe, which deepened his conviction to pursue a distinctly ‘Mexican’, and more broadly, American, music. He did this in several roles. He was an eloquent journalist in specialist magazines and daily newspapers. As the founding director of Mexico’s first full-time symphony orchestra, the Orquesta Sinfónica de México, and later with the Orquesta Sinfónica Nacional, he commissioned many new works and organised concerts for schools and workers. And in such posts as director of the Conservatorio Nacional de Música, he had a decisive role in encouraging the study of indigenous music – that of Mesoamerica and the wider world.

Complementing this, Chávez had a deep interest in new musical technologies, especially electronic music, which he’d developed during a two-year residency in the United States from 1926. At that time he forged close friendships with a number of American colleagues, notably Aaron Copland, whose El salón México was partly inspired by a visit to Mexico, made at Chávez’s invitation, in 1932.

Sinfonía india, the second of Chávez’s six numbered symphonies, dates from 1935–36. A short, single-movement work, it nonetheless falls into four sections (corresponding to the four movements of a traditional classical symphony). It is one of the few of his works literally to quote, as against evoke, indigenous music, which he describes in his own program note as:

...a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnography...The force of indigenous art is rooted in a series of essential conditions. It obeys a natural creative impulse of the individual toward an expression at once legitimate and free of affectation. In musical terms, the great expressive strength of indigenous art is rooted in its intrinsic variety, in the freedom and amplitude of its modes...
and scales, in the richness of its instrumental and sound elements, and in the simplicity and purity of its instrumental and sound elements, and in the simplicity and purity of its melodies.

Chávez's use of 'simplicity' is a little misleading as you'll hear when the music plunges into its vigorous opening section. The repeated rhythmic groupings are often irregular – that is, not in conventional groups of three or four beats – with high instruments accenting the shifting downbeats. This motoric music, based on dances of the Huichol people, gives way to a more relaxed theme, introduced on solo flute, which Chávez then varies. This tune is from the state of Sonora in northern Mexico, as is the lyrical theme that dominates the slow third section. The music gradually gains speed at the end of this section leading into another breathtakingly energetic dance, this time from the Seri people, dominated by quirky wind-scoring, solo trumpets, and rhythm that alternates groups of two and three notes. The flute theme from section two briefly reappears in much grander form, before the driving rhythm reasserts itself and brings the work to a fiery conclusion.

GORDON KERRY © 2012

Sinfonia india calls for four flutes (with piccolo doubling), three oboes, two clarinets, bass clarinet, E flat clarinet and three bassoons; four horns, two trumpets and two trombones; timpani and four percussionists; harp and strings.

The West Australian Symphony Orchestra was the first ABC orchestra to perform the Sinfonia india, in 1969. This is the Sydney Symphony’s first performance of the work.

Keynotes by Naomi Johnson, AYO Music Presentation Fellow
In 1992 Joaquín Rodrigo and his wife were ennobled as the Marqueses de los Jardines de Aranjuez by King Juan Carlos I of Spain. Rodrigo had, over the course of a long and productive life, become the voice of Spain to the rest of the world; international fame had been assured when his Concierto de Aranjuez premiered in 1940, launching the guitar as a serious solo instrument of the concert hall.

Born in 1901, Rodrigo was a direct contemporary of poet Federico García Lorca, painter Salvador Dalí and filmmaker Luis Buñuel. From 1927 he had studied with Paul Dukas in Paris, and after his marriage to Victoria Kamhi in 1933 in Valencia, returned to France. From then until 1939, the couple remained expatriates in France and Germany, despite often serious discrimination in the latter country as the Turkish-born Victoria was Jewish. The decision to return to Spain should not automatically be taken as an endorsement of the fascist regime of General Franco – Rodrigo hated violence – but the country was ostensibly neutral and so offered a degree of safety during World War II. Many of Rodrigo’s colleagues, nevertheless, left Spain on principle: Manuel de Falla emigrated to Argentina, and Roberto Gerhard, the leading Spanish avant-garde composer of his generation, went to England.

Rodrigo’s essentially simple and overtly ‘Spanish’ musical language has much in common with that of a number of literary figures who sought to evoke the art of the Spanish Renaissance, often known as the Golden Age. His music seeks to imagine an ideal, if unrealisable, Spain through its references to Renaissance music, traditional dance forms and folk song. It was for his commitment to a Spain beyond politics that Rodrigo was elevated to the nobility.

The extraordinary success of the Concierto de Aranjuez led to a succession of other concertos and concerto-like pieces for guitar (and for other instruments too). Guitarist Andrés Segovia commissioned the Fantasía para un gentilhombre (1954). In 1966 Rodrigo composed his Concierto madrigal for two guitars and orchestra, and the following year was commissioned by Los Romeros, the guitar quartet founded by his students Pepe and lúcia Romero.

Keynotes

RODRIGO
Born Sagunto, 1901
Died, Madrid, 1999

Joaquín Rodrigo was born on 22 November, St Cecilia’s Day, and so was perhaps destined to a life in music. A bout of diphtheria at the age of three left him blind but didn’t prevent him from developing his musical talents as a pianist and composer. His teachers in Paris included Paul Dukas, and like Dukas he suffered the dubious blessing of becoming famous for just one piece, the Concierto de Aranjuez for guitar, which made his name when it was premiered by Regino Sainz de la Maza in 1940. Rodrigo didn’t play guitar himself, but Pepe Romero once described him as ‘the great guitarist’.

CONCIERTO ANDALUZ

This concerto for four guitars is not to be confused with the Concierto de Aranjuez (with just one soloist). Each reflects a very different geography: Andalusia is the southernmost region of mainland Spain and home to both bull fighting and flamenco, while the gardens of the Royal Palace of Aranjuez are near Madrid. The Concierto Andaluz was commissioned and premiered by the guitar quartet Los Romeros in 1967. The first movement carries an unusual instruction: ‘in the tempo of a bolero’. The impassioned melody of the introspective slow movement (Adagio) suggests Arabic influence, and the finale has the foot-stamping character of flamenco.
by Celedonio Romero and his three sons, Angel, Celin and Pepe, in 1960.

The title of the resulting work, *Concierto Andaluz*, means, essentially, Andalusian Concerto, referring to Spain’s southernmost ‘autonomous community’ or state, in which the principal cities include Seville, Málaga, Granada and Córdoba – the latter the capital of the Muslim emirate of Al-Andalus in the eighth and ninth centuries. But ‘andaluz’ also refers to a number of song and dance forms such as the fandango, malagueña and sevillana that are specifically associated with flamenco, which is native to the region, and these pervade the work.

The *Concierto Andaluz* uses the same design of the *Concierto de Aranjuez*, where two sprightly, dance-inflected outer movements frame an introspective, slow rumination. The orchestra is small and used with extreme delicacy to allow the guitars to sound unimpeded. The opening movement, marked *tiempo de bolero*, uses the orchestra to provide punctuation, to articulate the bolero’s distinctive rhythm and to introduce the movement’s main ‘Andalusian’-style melody – full of long notes emotively ornamented on strong beats – over the guitars’ rhythmic ostinato.

The slow movement relies on variations over repeated patterns. The soloists, now acting less like a single large guitar, gently create a complex texture, with orchestral interpolations of rapid scales and the ornament known as the *aleado*, a rapid, stressed alternation between one note and the note a step lower. An impassioned melody, characterised by the Phrygian mode that points to the Arabic influences that may linger in this music, soon appears in the orchestra before an extended section where the guitars dominate. The final movement returns to the dance – specifically the sevillana, with the orchestra providing a substitute for the foot-stamping rhythms of flamenco.

ABRIDGED FROM A NOTE BY GORDON KERRY © 2012

*Concierto Andaluz* calls for a small orchestra of two flutes (one doubling piccolo) and pairs of oboes, clarinets and bassoons; four horns, two trumpets and strings.

This is the Sydney Symphony’s first performance of the concerto.
Manuel de Falla

El Amor Brujo (Love, the Magician)

Suit for guitar quartet with orchestra arranged by William Kanengiser, Scott Tennant and Ian Krouse

Introducción y Escena (Introduction and Scene)
Canción del amor dolido (Song of Sorrowing Love)
El Aparecido (The Apparition)
Danza del terror (Dance of Terror)
El círculo mágico (The Magic Circle)
Canción del fuego fatuo (Song of the Will-o’-the-wisp)
Danza ritual del fuego (Ritual Fire Dance)

Los Angeles Guitar Quartet

In Love, the Magician, Falla captured the essence of the Andalusian Gypsy spirit. This work, and the near-contemporary The Three-Cornered Hat (1916–19), established Falla as the medium of Spain to the musical world. Love, the Magician represents the passionate fatalism and Moorish-tinged intensity of Gypsy songs and dances; The Three-Cornered Hat the sun-drenched, clear, pungent, realistic humour of Spanish classicism. Both works have become popular in suites and extracts, and the Ritual Fire Dance, especially in the solo piano version made famous by Falla’s friend Arthur Rubinstein, is its composer’s greatest hit.

These masterpieces are much more than colourful folklore in music. Falla achieved for Spain what Stravinsky was doing for Russia, and Bartók for Hungary. Love, the Magician, brief and concentrated, is Falla’s Rite of Spring or Dance Suite. All three composers, from their profound immersion in folk music, distilled an original musical language, universal and exciting to ears tuned to the new.

In 1914 Falla made the acquaintance of the famous Gypsy dancer Pastora Imperio. She sang him Andalusian songs, and told stories of ghosts and witches. Falla was so fascinated that he devised a ‘gitanería’ (Gypsy entertainment). This had sung and spoken parts, and was first performed by Imperio, accompanied by 15 instrumentalists.

Although the Gypsies on stage loved the music, critical reception was bad. Falla, too, was evidently dissatisfied, especially with the texts. He removed the songs and composed a concert version for a larger orchestra but keeping the important piano part. With further cuts and changes, some of the songs restored, and Martínez Sierra’s revision of his texts, Love, the Magician re-emerged as a ballet in 1925, presented at the Théâtre Lyrique, in Paris, with a cast headed by another great Gypsy dancer, Antonia Mercé, ‘la

Keynotes

FALLA
Born Cádiz, 1876
Died Alta Gracia, Argentina, 1946

Manuel de Falla (pronounced ‘fire’) was one of Spain’s most important composers of the early 20th century. His works are strongly influenced by his Andalusian origins but also his studies in Paris, where he was exposed to the colours and harmonies of Claude Debussy and Paul Dukas. This earned him criticism for being susceptible to foreign influences, particularly during the political upheaval of the Spanish Civil War, and he left Granada for Argentina in 1939. Falla is best known for his stage works, especially Love, the Magician and The Three-Cornered Hat, which was premiered in 1919 with sets and costumes by Pablo Picasso.

LOVE, THE MAGICIAN

El Amor Brujo was initially premiered as a gitanería (‘Gypsy revel’, a folk opera-ballet hybrid) in 1915. Falla then reworked it for orchestra and mezzo-soprano, and finally as a one-act pantomime ballet (1925). The story tells of an Andalusian Gypsy, Candela, who must banish the ghost of her unfaithful husband before she can be with her new lover, Carmelo. This suite, arranged by William Kanengiser, features the guitar quartet either alone – as in the Song of Sorrowful Love – or supported by the orchestra. The Ritual Fire Dance, perhaps Falla’s most popular piece of all, provides the exhilarating finale.

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Argentina’. This was the version Falla regarded as definitive.

Falla's music sounds modern, while drawing on the strangeness of primitive music. But what makes it great, and profoundly Spanish, is Falla's intense involvement. Refusing to dress up the flamenco style, he delved into its bedrock without using any folk material directly.

There have been repeated hints that the deeply shy and austerely religious Falla was only once deeply stirred by love for a woman: Pastora Imperio, the fascinating Gypsy dancer who inspired and performed Love, the Magician.

About this arrangement...

Manuel de Falla wrote only one very short piece for guitar, but nonetheless arrangements of his other music have become a staple of the guitar repertoire. Some of the most popular of these are movements from the ballet Love, the Magician. The sound and spirit of the guitar (especially the flamenco guitar) runs through much of Falla's music, and in listening to his colourful orchestrations it's possible to imagine, as William Kanengiser suggests, that he was really writing for 'one big guitar'!

About twenty years ago, Kanengiser, a founding member of the Los Angeles Guitar Quartet, decided to arrange movements from the ballet as a suite for four guitars, building on existing arrangements that had been prepared by Scott Tennant (Song of the Will-o’-the-wisp) and Ian Krouse (Ritual Fire Dance). He believed that what might be lost in orchestral colour would be gained in the authentic Gypsy sonority of the guitar, an effect that Falla was trying to convey in his original. For example, both the Song of Sorrowing Love and the Song of the Will-o’-the-Wisp imitate the guitar in their orchestral accompaniments.

The LAGQ then adapted their arrangement for performance with the Boston Pops Orchestra in what Kanengiser describes as an 'ad hoc concerto grosso'. In this version – just as in a baroque concerto with multiple soloists – the quartet plays sometimes with the orchestra and sometimes as a solo group. The two Canciones provide the featured solos, together with moments in The Apparition, the end of The Magic Circle and the beginning of the Ritual Fire Dance. But Falla's orchestration is left intact, and for much of the suite the two groups join forces to create an intermingled sonority of guitar and symphony orchestra.

ADAPTED FROM NOTES BY DAVID GARRETT © 2001 AND WILLIAM KANENGER

Falla’s orchestra for Love, the Magician in its final form comprises two flutes (one doubling piccolo), oboe doubling cor anglais, two clarinets and bassoon; two horns and two trumpets; timpani and percussion; piano and strings.

Love is more powerful than magic

Love, the Magician is set in Granada. Carmelo is courting a Gypsy girl, Candela, who wants to return his love. But the jealous ghost of Candela’s former lover comes between them and she sings of her sorrow and frustration. Candela tries magic to get rid of this ghost, but a séance (The Magic Circle) and an exorcism (Ritual Fire Dance) have little effect. Carmelo then persuades a beautiful friend of Candela to distract the phantom until the couple can exchange the perfect kiss. The ghost succumbs to these new charms, leaving the lovers in peace.
The composer writes...

The term ‘lollapalooza’ has an uncertain etymology, and just that vagueness may account for its popularity as an archetypical American word. It suggests something large, outlandish, oversized, not unduly refined. H.L. Mencken suggests it may have originally meant a knockout punch in a boxing match.

I was attracted to it because of its internal rhythm: da-da-da-DAAH-da. Hence, in my piece, the word is spelled out in the trombones and tubas, C–C–C–E flat–C (emphasis on the E flat) as a kind of idée fixe.

The ‘lollapalooza’ motif is only one of a profusion of other motifs, all appearing and evolving in a repetitive chain of events that moves this dancing behemoth along until it ends in a final shout by the horns and a terminal thwack on timpani and bass drum.

About the composer...

John Adams’ works stand out for their depth of expression, brilliance of sound and the profoundly humanist nature of their themes, and have played a decisive role in turning the tide of contemporary musical aesthetics away from academic modernism and toward a more expansive, expressive language.

Born and raised in New England, Adams learned the clarinet from his father. He began composing at age ten and heard his first orchestral pieces performed while still a teenager. The cultural and intellectual life of New England, including studies at Harvard University and attendance at Boston Symphony Orchestra concerts, helped shape him as an artist and thinker. Since 1971 he has lived in the San Francisco Bay area.

Adams was composer-in-residence of the San Francisco Symphony from 1982 to 1985, creating the orchestra’s highly successful and controversial New and Unusual Music series. Several of his orchestral works were premiered by the San Francisco Symphony under music director, Edo de Waart (later chief conductor of the Sydney Symphony), including Harmonium, Grand Pianola Music, Harmonielehre and El Dorado.

He is well known for his operas, created in collaboration with Peter Sellars, which include Nixon in China, The Death of Klinghoffer, El Niño and Doctor Atomic.

Lollapalooza is a short work for a big orchestra: three flutes (doubling piccolos), two oboes, cor anglais, two clarinets, E flat clarinet, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and four percussionists; piano and strings.

Keynotes

ADAMS
Born Worcester, Massachusetts, 1947

John Adams is one of the most performed of all living composers. Integrating elements of American popular culture, many of his works dissolve the boundaries between high and low art. He’s often classified as a minimalist, and his music frequently features the trademark hypnotic repetition, familiar harmonic language and energy of that style. But his works vary greatly, embracing the cyclic Shaker Loops (1978), popular orchestral showpieces such as Short Ride in a Fast Machine and celebrated operas such as Nixon in China (1987). More recently, his Gospel According to the Other Mary was described by Alex Ross as a work of daring from a popular, celebrated artist willing to set aside familiar devices and step into the unknown.

LOLLAPALOOZA
This quirky work was written in 1995 as a 40th birthday present for British conductor Simon Rattle, a champion of Adams’ music and friend of the composer. The title provides the music’s central motif through its jazzy lol–la–pa–LOO–za rhythm, introduced by trombones and tubas. Over this a profusion of other motives is layered in cycles, creating music at once simple and complex. This could be music for dancing, if only the boppy elements weren’t quite so jumbled together!

This is the first performance of Lollapalooza by the Sydney Symphony.

NJ
As a young composer, Alberto Ginastera had made a splash with the public when Juan José Castro (later to be Chief Conductor of the Melbourne Symphony Orchestra) directed a performance of a suite from the ballet Panamí. Four years later, in 1941, Lincoln Kirstein commissioned Ginastera to compose a one-act ballet for his American Ballet Caravan, due to make a tour of Argentina. This was to be Estancia.

Unfortunately the Caravan was dissolved the following year and the proposed staging (with choreography by George Balanchine) did not take place. But Ginastera developed this four-movement concert suite, which was premiered in 1943. These performances were enormously successful and cemented Ginastera’s reputation as an artistic interpreter of Argentine culture and character. Estancia was eventually staged in 1952 at the Teatro Colón with choreography by Michel Borovsky.

Estancia was overtly nationalistic in its adoption of the ‘gauchesco tradition’. In its staged form, it calls for a baritone soloist who intones passages from Martín Fierro, the great epic poem by José Hernandez. Written in 1872, Martín Fierro extolled the life of the gauchos, those distinctive Argentinean cowboys, magnificent horsemen of the pampas, who led their lives according to a great unwritten code of honour.

The scenario was a celebration of rural Argentina. Set on an estancia or ranch, it follows the course of a single day. Into this setting comes a city slicker who falls for a farm girl and must prove himself by beating the gauchos at their own game.

The ballet’s score is dominated by folk and popular influences, as had been Panamí, and Ginastera uses guitar effects and virile dance rhythms to evoke the world of the gaucho. While the Wheat Dance provides the suite’s clearest expression of a more contemplative mood—a suggestion of the solitude and immensity of the pampas—the other dances give a clear sense of the virtuoso energy of the ballet, especially the propulsive opening dance (The Land Workers) and the finale, Malambo. In the malambo of folk tradition, gauchos compete to show their strength with increasingly athletic steps and the display of

**Alberto Ginastera**

**Four Dances from the ballet Estancia**

*Los trabajadores agrícolas* (The Land Workers)

*Danza del trigo* (Wheat Dance)

*Los Peones de hacienda* (The Cattle Men)

*Danza final – Malambo*

**Keynotes**

GINASTERA

Born Buenos Aires, 1916

Died Geneva, 1983

 Argentinean music’s ‘great white hope’ found success early. His ballet Panamí won him acclaim at the age of 21 and eventually the opportunity to study in the United States with composers such as Aaron Copland. His style matured through what he defined as three periods, taking him from a straightforward nationalistic style with overt folkloric and ‘gaucho’ effects to a highly original modernist style. His Estancia ballet, composed when he was in his mid-20s, falls within the first (‘objective nationalist’) period.

ESTANCIA

Estancia is the Argentine word for ‘ranch’ and Ginastera’s ballet offers a day-in-the-life of an estancia and its boldly athletic gauchos or cowboys. Into this setting comes a city boy who falls for a farm girl and must prove himself by beating the gauchos at their own game. The ballet was commissioned in 1941 but not staged for a decade. In the meantime this concert suite of four dances was premiered in 1943. The first dance introduces the propulsive and energetic character of the ballet. The contemplative mood and soaring melodic lines of the Wheat Dance provide contrast. The Cattle Men suggests the hypnotic rhythms of Stravinsky’s Rite of Spring, and the finale, a malambo, evokes the virility and competitiveness of the gauchos.
the choreography is of more interest than the music, but in Ginastera’s hands the red-blooded competitiveness of the genre entered the music itself.

About the composer...

Born in Buenos Aires in 1916 to parents of Catalan and Italian ancestry, Alberto Ginastera began studying music at the age of seven. In 1936, he enrolled at the National Conservatory in Buenos Aires, studying with José Andrés, a pupil of Vincent d’Indy and Albert Roussel. Ginastera himself became a teacher: in 1941 he joined the faculties of the National Conservatory and the San Martín Military Academy, but the Perón regime forced him to resign from the academy after he signed a petition in support of civil liberties.

It was around this time that Ginastera met Aaron Copland, travelling to the United States on a Guggenheim Foundation grant. He returned to take up a position at the University of La Plata, which he was again forced to resign, only regaining his position in 1956. Two years later, Ginastera was granted a full professorship at La Plata but left later that year to organise the faculty of musical arts and sciences at the National Catholic University of Argentina. In 1971 Ginastera married for the second time (the cellist Aurora Nátola) and they settled permanently in Switzerland.

Ginastera himself identified three stylistic periods in his work. The first (1934–1947) he called ‘objective nationalism’. It was characterised by overtly Argentinean material presented in a direct, traditional manner. Next ‘subjective nationalism’, which saw the sublimation of Argentine musical materials in a more personal language, beginning with his String Quartet No.1 (1948) and culminating in the Pampeana No.3 for orchestra (1954). A concern for strict construction and the influence of composers such as Schoenberg marked the third period – ‘neo expressionism’. But Ginastera identified these compositional periods with many years of composing still ahead of him, and some commentators have suggested a fourth period, in which he could be thought to have synthesised innovation and tradition.

SYMPHONY AUSTRALIA, SYDNEY SYMPHONY © 2012

The Estancia suite calls for flute (doubling piccolo), piccolo, two oboes, two clarinets and two bassoons; four horns and two trumpets; timpani and percussion; piano and strings.

The Sydney Symphony first performed the suite in 1980 with Thomas Mayer and again in 2010, conducted by Kristjan Järvi.
RODRIGO
In 1960, Celedonio Romero and his three sons formed the group Los Romeros – the ‘Royal Family of the Guitar’. Hear Rodrigo’s Concierto Andaluz performed by its dedicatees, along with the Concierto de Aranjuez and Concierto Madrigal on their 2CD set, Golden Jubilee Celebration. Neville Marriner conducts the Academy of St Martin in the Fields.
DECCA 478 0192

FALLA
Hear the final version of Falla’s El amor brujo (also known as Love, the Magician or sometimes Love, the Sorcerer) in a classic 1963 recording by the Chicago Symphony Orchestra with Leontyne Price singing the Canciones, under the baton of Fritz Reiner.
RCA 704607

ADAMS
The American label Nonesuch has long been a champion of John Adams’ music, signing the composer to an exclusive deal in the early 1980s and releasing more than 20 recordings of his works to date. One of these, John Adams Century Rolls (2001), brings together Lollapalooza and Slonimsky’s Earbox (Kent Nagano conducting the Hallé Orchestra) and Century Rolls, the piano concerto composed for Emanuel Ax (with Christoph von Dohnányi conducting the Cleveland Orchestra).
NONESUCH 79607

CHÁVEZ & GINASTERA – LATIN AMERICAN CLASSICS
From the highly regarded Australian imprint Eloquence comes the disc Latin American Classics – a superb accompaniment to this program. Chávez is represented by his Sinfonía índia and Ginastera by the suite from Estancia, both in definitive recordings by Michael Tilson Thomas and the New World Symphony. The disc also includes Danzón Cubano by Copland, Tangoz by Piazzolla and music by Revueltas and others. (An earlier release of this collection appeared under the title Tangoz.)
ELOQUENCE 4676032

GINASTERA TRANSFORMED
Ginastera was low on the compositional radar until progressive-rock group Emerson, Lake & Palmer recorded a movement of his piano concerto on their 1973 album Brain Salad Surgery, renaming it Toccata. Unexpectedly, Ginastera claimed they’d ‘captured the essence of [his] music’ better than anyone else ever had.
SANCTUARY RECORDS 5308195

LOS ANGELES GUITAR QUARTET
The most recent in the LAGQ’s series of albums includes Rodrigo’s Concierto Andaluz, paired with Sergio Assad’s Interchange. A friend of the LAGQ since 1982, Assad’s inspiration for the work came from the quartet’s ability to ‘blend different styles into a unique and novel interpretation’.
TELARC 31754

The LAGQ’s 1995 album Labyrinth was their ‘first true crossover’ album, with the intriguing combination of Copland, Count Basie, John Philip Sousa, and a few works from Ian Krouse and founding LAGQ member Andrew York.
DELOS 3163

MICHAEL STERN
Since taking the reins as Chief Conductor at the Kansas City Symphony, Stern has produced a Grammy award-winning album of Britten’s orchestral works, bringing The Young Person’s Guide to the Orchestra out of the ‘lollipop’ arena, sitting it next to the Sinfonia da Requiem and selections from Peter Grimes.
REFERENCE RECORDINGS 120

Before Sir Arthur Sullivan became one half of Gilbert and Sullivan, he was a composer receiving accolades in his own right. Sullivan’s first sensation was his Leipzig Conservatoire graduation piece: incidental music to Shakespeare’s Tempest. Stern makes an intriguing comparison by pairing Sullivan’s 1862 suite with Jean Sibelius’ lengthier interpretation, completed 65 years later.
REFERENCE RECORDINGS 115

Broadcast Diary
November

Friday 23 November, 8pm
RUSSIAN MASTERS
Vladimir Ashkenazy conductor
Scott Davie piano
Rachmaninoff, Tchaikovsky

Sunday 25 November, 3pm
BRILLIANT BEGINNINGS
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With Sydney Symphony Fellows and alumni
Mendelssohn, Schoenberg, New Work, Britten

Fine Music 102.5
SYDNEY SYMPHONY 2012
Tuesday 11 December, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.

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ABOUT THE ARTISTS

Michael Stern  CONDUCTOR

After obtaining a degree in American history from Harvard University in 1981, Stern followed his strong musical roots (his father is violinist Isaac Stern) and took up conducting, studying with Max Rudolf at the Curtis Institute of Music. Weeks before graduating in 1986, he was appointed assistant conductor of the Cleveland Orchestra, where he remained until 1991. Since then, he has been Chief Conductor with the Saarbrücken Radio Symphony Orchestra (the first American to hold this post), Permanent Guest Conductor of the Orchestre National de Lyon, and Principal Guest Conductor of the Orchestre National de Lille.

He was appointed music director of the Kansas City Symphony in 2005 and is now in his eighth season. Under his direction, this orchestra has performed to critical acclaim and sold-out audiences, and has produced recordings of works by Sibelius, Britten and Arthur Sullivan, and an album with mezzo-soprano, Joyce DiDonato.

In 2000, he was invited to be the founding artistic director and principal conductor of IRIS Orchestra in Germantown, Tennessee. Widely praised for its virtuosity and programming, IRIS has produced a string of recordings and commissioned new works by American composers such as Stephen Hartke, Edgar Meyer, Ellen Taaffe Zwilich and Jonathan Leshnoff.

Michael Stern has conducted orchestras throughout Europe, Asia and America, including the London Symphony Orchestra, London Philharmonic Orchestra, Royal Stockholm Philharmonic Orchestra, Orchestre de Paris, Helsinki Philharmonic, Budapest Radio Symphony Orchestra, Israel Philharmonic Orchestra, Moscow Philharmonic, Vienna Radio Symphony Orchestra, NHK Symphony Orchestra of Tokyo, New York Philharmonic, Chicago Symphony Orchestra, Pittsburgh Symphony, St Louis Symphony, Atlanta Symphony Orchestra, Philadelphia Orchestra and the Toronto Symphony Orchestra.

This is Michael Stern’s first appearance with the Sydney Symphony. On this tour he has also performed with the Los Angeles Guitar Quartet and the West Australian Symphony Orchestra in Perth.
Los Angeles Guitar Quartet

For three decades, the members of the Grammy Award-winning Los Angeles Guitar Quartet (LAGQ) have set the standard for expression and virtuosity among guitar ensembles, and the quartet is recognised as one of America’s leading instrumental ensembles. Their acclaimed transcriptions of masterworks from the orchestral repertoire offer a fresh look at music of the past, while their interpretations of music from the contemporary and world music realms break new ground.

The LAGQ has given recitals in many of the world’s top venues, including Chicago’s Orchestra Hall, London’s Wigmore Hall and Southbank Centre, Tokyo’s Opera City, and New York’s Lincoln Center and Carnegie Hall. The quartet has toured extensively throughout Europe and in Asia, where they were featured at the Hong Kong, Singapore and Manila international arts festivals, and in 2008 the quartet made its Beijing debut. In 2001 the quartet was invited to perform Rodrigo’s Concierto Andaluz at the composer’s centenary concert in Spain.

The album Guitar Heroes won the quartet its first Grammy Award in 2005. Other albums – including LAGQ: Latin, SPIN and LAGQ: Brazil – incorporate jazz, Latin, bluegrass, Irish folk and flamenco styles, together with new works commissioned for the ensemble. The quartet’s latest album, Interchange (2010) features Brazilian composer Sergio Assad’s Interchange for guitar quartet and orchestra, written for the group and recorded with the Delaware Symphony Orchestra.

In 2010 the LAGQ collaborated with British actor John Cleese to develop The Ingenious Gentleman Don Quixote: Words and Music from the Time of Cervantes for the Santa Barbara Guitar Festival. This combined musical and theatrical work has since toured North America with actor Phil Proctor. In March this year, the LAGQ premiered Shingo Fujii’s SHIKI: Seasons of Japan, dedicated to those affected by the 2011 earthquake and tsunami. This tour marks the quartet’s Australian debut, including performances last week with the West Australian Symphony Orchestra.

www.lagq.com
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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 the 2012 tour of China.

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 Gianluigi Gelmetti. David Robertson will take up the post of Chief Conductor in 2014. 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 orchestra 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 the orchestra’s recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

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

This is the fourth year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
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Some people have a feel for metal. Some people have a feel for skin.

NERVES OF STEEL
Principal Percussion Rebecca Lagos talks hurdles, radars and democracy.

If ever there were a section in an orchestra that needed a strong ‘sixth sense’ to play precisely together, it would have to be the percussion section. Timing unison entries, says principal percussionist Rebecca Lagos, calls for ‘a mystery radar thing. I can’t describe it any other way. We’ll all take a big breath in, and play, and it all comes together. As Colin [Piper, fellow percussionist] says, “you can’t teach that sort of thing.” You really can’t learn it anywhere except on the job.’

Rebecca acknowledges that there can be many hurdles for an aspiring young percussionist. ‘You have to accumulate masses of gear, find somewhere to store it, possibly find somewhere else to practice. All this could be a real stumbling block to success.’ Her own path to becoming a professional musician was relatively straightforward. ‘I’ve been quite blessed in terms of falling into jobs early.’ Twenty-five years ago, when she first joined the Sydney Symphony, Rebecca also joined the percussion ensemble Synergy. ‘It was the perfect foil for all the orchestral stuff.’ Two of her Synergy colleagues, Colin Piper and Ian Cleworth, were also fellow Sydney Symphony musicians. ‘When you’re only playing with three other percus-

sionists, rhythmic ensemble is relatively easy. We tended to feel things the same way.’ Playing in an orchestra calls on some different skills. ‘Together as Synergy we’d become so used to how we played, it made for a great section. But then in the orchestra, you’re negotiating with 90 other people, and working out how to place things rhythmically is a different skill.’

As principal, Rebecca says her job requires her to play with ‘nerves of steel and confidence’, putting herself on the line like the other principal players – think of the snare drum part in Ravel’s Bolero, for instance. Sometimes, however, the role of principal in her section isn’t clear-cut – the percussion section often functions with greater democracy than other sections of the orchestra. ‘Percussion is a little bit weird,’ says Rebecca. ‘Works like Bernstein’s West Side Story, or Messiaen’s Chronochro-

mite, have two or three equally weighted parts that are similarly soloistic or contain comparable technical challenges.’

‘I try really hard to put people on parts that play to their strengths.’ That’s the best way, Rebecca says, to build a really good section. ‘Some people have a feel for metal. Some people have a feel for skin.’
Our recent tour to China offered ample opportunity for reflection on the year. And what a year it’s been. In the orchestra’s 80th year, some of our anniversary programs have highlighted historical visits by Igor Stravinsky and Aaron Copland. We’ve also recognised important musical events in the orchestra’s history, including our re-creation of the official opening concert of the Sydney Opera House. It’s been a significant year also with the appointment of our next Chief Conductor and Artistic Director, David Robertson, who takes over from Vladimir Ashkenazy in 2014.

As 2012 draws to a close, we have one celebration left up our sleeve. Ashkenazy will conduct a three-week mini festival of Russian masters. The centrepiece is a concert performance of Tchaikovsky’s opera The Queen of Spades. And we present the Australian premiere of Rachmaninoff’s Piano Concerto No.4 in its original version. I hope you’ll agree it’s been an amazing year of music-making. Thank you for your support in coming to our concerts. After all, as Confucius says, ‘If an orchestra plays, and no one’s there to hear it, did it ever really happen?’

RORY JEFFES

Our Development Manager Amelia Morgan-Hunn has her own Ask a Musician question: Is Tobias Breider’s viola bigger than everyone else’s?

The short answer is yes, Tobias’s viola is bigger than most. But why? Of all the orchestral instruments, the viola poses the greatest design challenges. In order to match the acoustic properties of its cousin the violin, the lower-pitched viola would have to be about 51cm long, making it almost impossible to play. A compromise must be reached. Over the centuries, viola makers have experimented with sizes and shapes of the instrument, adjusting proportional relationships between the length of the neck and position of the bridge, and the dimensions of the body, all the while seeking to maintain that signature sound of the viola. Naturally, violists come in all shapes and sizes too. Tobias, standing at 6-foot-and-quiet-a-bit, has a longer reach than many of his colleagues, and can thus play on an instrument closer to the theoretical ideal. ‘I guess I’m just one of the lucky ones!’ he says.

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Ask a Musician

Rory Jeffes
At the end of the our Sibelius festival in 2004, conductor Vladimir Ashkenazy turned to the audience and declared that he had ‘never heard Sibelius played better!’ Now, celebrating five years at the orchestra’s helm, Ashkenazy still feels a ‘great affinity with Sibelius’s Nordic nature’. He will begin 2013 with two of the composer’s earliest orchestral works: Kullervo and the Lemminkäinen Suite. These tone poems mark the beginning of the Sibelius’s uniquely Finnish style of composition, drawing on his country’s rich folklore to create music of great individuality and beauty.

Both works are shaped by a narrative, each focusing on the story of a hero from the Finnish epic poem, the Kalevala. The tale of Kullervo, a wandering magician, is told through the human voice, calling for a bass-baritone (Kullervo), a soprano (his sister) and chorus in two of its five movements. The sound world of Lemminkäinen is purely instrumental, and the popular third movement, The Swan of Tuonela, features an expansive, song-like solo for the cor anglais.

Ashkenazy, who nominates Sibelius as one of his favourites, says this is some of the composer’s best music. NJ

Your Say

What an inspired piece of programming! [Symphony for the Common Man, September] L’après-midi d’un faune, so sensitively played, was a perfect prelude to the Takemitsu, which seemed to take us into a new sort of orchestral idiom in the same way Debussy did in 1894. As for the Copland symphony, it won in the decibel stakes, but the phrase came to mind: ‘full of sound and fury, signifying...’

Frank Langley

It was one of the most pleasurable evenings I am sure to experience [Ravel’s Bolero, October]. Amy Dickson was fabulous and the orchestra were, as always, brilliant. The percussion section put in a lot of work and they deserved the appreciation that was displayed. The SSO Night Lounge seemed like a big hit. The chamber music was awesome. The mingling felt a bit awkward but I’d do it again if the orchestra was planning another!

Timothy Borge

Legends by the Sea (Lemminkäinen)
Wed 6 Feb | 8pm
Fri 8 Feb | 8pm
Sat 9 Feb | 8pm

A Finnish Epic (Kullervo)
Fri 15 Feb | 8pm
Sat 16 Feb | 2pm

The Score

Ashkenazy’s Sibelius

The hills and valleys of Western Sydney were alive with the sound of music recently when Mount Pritchard & District Community Club hosted over 400 students with autism and their carers in a day of musical expression. ‘It really is the best hour of the year for us,’ said Grace Fava, president and founder of the Liverpool-based Autism Advisory and Support Service. ‘The look on the kids’ faces, in their eyes, said it all for me. Given the complex needs these kids have, to see how music brings them all together is wonderful.’

Cabramatta Labor MP Nick Lalich was also in attendance, and was so moved that he spoke about it at the next sitting of state parliament: ‘There was a wonderful atmosphere in the auditorium that day. The space was filled with the fun and enthusiasm felt by…the children and their carers and teachers. Each child in the auditorium was given a percussion instrument to play. Some had triangles and others had castanets. The conductor then got each side of the room to play to a different beating rhythm while the Sydney Symphony…provided the melody. It was something to behold. The continual and audible cheering of the children showed how music can cut through their condition.’

The performance was led by violinist Stan Kornel, with violinists Sophie Cole and Léone Ziegler, cellist Rowena Crouch and double bassist Richard Lynn accompanying the students, from kindergarten to Year 12, as they played on percussion instruments. Other students were invited to the stage to take turns at conducting, or to sing along.

The Sydney Symphony’s Music4Health program of community engagement aims to provide a transformative experience for those with health, disability and aged care needs, and their carers. Members of the orchestra have performed for children aided by the Autism Advisory and Support Service several times in recent years.

If you’d like to find out more about our Music4Health programs, email philanthropy@sydneysymphony.com or call (02) 8215 4625.

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The Hills Symphony’s Music4Health program of community engagement aims to provide a transformative experience for those with health, disability and aged care needs, and their carers. Members of the orchestra have performed for children aided by the Autism Advisory and Support Service several times in recent years.

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HONOURS
Philanthropist Peter Weiss was recently honoured by the University of Sydney with an Honorary Doctorate of Letters (HonDLitt). The conferring ceremony was an intimate affair in the Vice Chancellor’s office conducted by Her Excellency Professor Marie Bashir AC CVO. We’ve been fortunate to have a long relationship with Peter, and are delighted that he has been recognised in this way.

BRAVO BEN
Congratulations to double bassist Benjamin Ward who has been selected as a 2012 Churchill Fellow. His project is a comparison of the diverse approaches to the double bass in the major orchestras of Europe and Britain. Ben says: “It’s a chance for me to inform my own playing, and bring that learning home to then help students through the Sydney Symphony education programs and in private teaching.” Bravo Ben!

RICHARD GILL – ANNIVERSARIES
2012 is Richard Gill’s 20th year as Artistic Director of our Education program. To celebrate, we commissioned a new work by Barry Conyngham – Symphony – which Richard is conducting in the Meet the Music series in November. It’s also 50 years since Richard began teaching and to mark this auspicious event he recently published a memoir, Give Me Excess of It.

DID YOU KNOW?
Our Education program has built up an impressive reach. Here are just a few of its vital statistics:

• Each year we perform approximately 50 schools concerts, for an audience of 30,000 school-aged students.

• The education team present accredited professional learning workshops annually to approximately 400 teachers and 100 student teachers.

• We help teachers teach by producing six books of lesson resources which are then purchased by teachers all over Australia, and even as far away as Egypt!

• This year, we presented teacher workshops in five states.

And advice from the coalface: You gotta be quick! This year’s series of schools concerts at the ABC sold out in 2011, before the season had even begun.

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