A FINNISH EPIC
Ashkenazy conducts Sibelius

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Barry Brown
Emirates’ Vice President Australasia
Saturday’s performance will be broadcast across Australia on ABC Classic FM on Thursday 14 March at 1.05pm.

Pre-concert talk by David Garrett in the Northern Foyer, 45 minutes before each performance. Visit bit.ly/SSOspeakerbios for speaker biographies.

Estimated durations: 20 minutes, 20-minute interval, 80 minutes

The concert will conclude at approximately 10.05pm.
The Curse of Kullervo (1899) – oil painting by Akseli Gallen-Kallela (1865–1931)
INTRODUCTION

A Finnish Epic

Last week, this concert hall was filled with the exhilarating sounds of the Lemminkäinen Suite, a relatively early work by Sibelius. Its hero, Lemminkäinen, is bold and reckless and his adventures see him killed (and brought to life again) before he makes his triumphant return home.

Kullervo – an even earlier work – takes its inspiration from the same source: the Kalevala. But Kullervo is a tragic figure. His story includes a downtrodden childhood, inadvertent incest and ultimate suicide. He rides to war, but there is no triumph at the end.

This was the theme that caught Sibelius’s imagination when he embarked on his first substantial orchestral work at the age of 26. He wanted to write a symphony that would be absolutely Finnish in character, and so he turned to the Kalevala, the great Finnish epic.

The first performance, conducted by the composer, was a tremendous success. Kullervo was acclaimed for its ambitious scope and its goal to embrace and represent Finnish culture. Sibelius’s name was made.

Tonight’s concerto represents the work of a composer in his maturity. Where Ravel’s Piano Concerto in G – composed at the same time – is a romp, his Concerto for the Left Hand is both profound and astonishingly virtuosic. As Anna Goldsworthy says in her program note, its soloist is a ‘tragic hero, triumphing against orchestra and handicap’. Two tragic figures in the one concert? Do not despair – the music that surrounds them will fill this hall with splendour, beauty, energy and wonderful sonorities.
Maurice Ravel  
Piano Concerto for the Left Hand

Lento –  
Andante –  
Allegro –  
Tempo primo

Jean-Efflam Bavouzet piano

Ravel’s Piano Concerto for the Left Hand is of such ferocious technical difficulty that its dedicatee and first performer, Paul Wittgenstein, begged the composer for some simplification. Ravel, however, was a little too fond of his ‘neat and nice labours’, according to the London Musical Times, and refused outright.

The first performance occurred not with the composer at the helm, but with Robert Heger conducting, in Vienna, prompting much speculation about ‘artistic personalities’. It was not until 1933 that the concerto was heard in Paris. All differences apparently resolved, Ravel conducted the Orchestre Symphonique de Paris, while Wittgenstein performed.

We can be glad today of Ravel’s pride in his ‘neat and nice labours’, as the Concerto for the Left Hand occupies a place in the repertoire as the most often played work for piano left hand. But Wittgenstein can hardly be accused of faint-heartedness. Brother of the philosopher Ludwig, he lost his right arm at the Russian front in 1914, but resolved to continue his career as concert pianist. He commissioned works for left hand alone from Prokofiev, Hindemith and Britten. Ravel’s Left Hand Concerto was published in 1931, as Wittgenstein’s ‘exclusive property’.

Compositions for the left hand were not without precedent – pianists, it seems, had been losing their arms or hands or disabling themselves since time immemorial. And for some reason the right hand was always the first to go. Schumann famously ruined his right hand through ‘overdone technical studies’, perhaps involving the use of a mechanical device; in the 19th century a Count Geza Zichy contributed a concerto for left hand after losing his right arm hunting. Leopold Godowsky, who lost the use of his right hand in a stroke, had by good fortune previously composed 22 studies on Chopin etudes for left hand alone.

Ravel studied Saint-Saëns’ Six Studies for the Left Hand in his preparation for this concerto, and may have been exposed to Scriabin’s Prelude and Nocturne for Left Hand

Keynotes

RAVEL  
Born Ciboure, 1875  
Died Paris 1937  

Ravel delighted in collecting mechanical toys and exotic ornaments for his home. (‘This room,’ he would say to his guests, ‘is all fake Japanese!’) His music often shows a corresponding enthusiasm for jewel-like surface detail, delicacy of expression and exotic effect.

As a boy he showed talent as a pianist, although his father (a Swiss engineer) had to bribe him to practise, and it was as a composer that he made his greatest contribution. Among Ravel’s last compositions are his two piano concertos: the concerto in G major and the concerto for the left hand. They were composed side-by-side between about 1929 and 1931.

PIANO CONCERTO FOR THE LEFT HAND

The concerto for the left hand was commissioned by the pianist Paul Wittgenstein, who’d lost his right arm in World War I. The music is in four sections, played without pause, which get faster before a final return to the slow tempo of the beginning. The astonishing colour of the beginning (listen for the contrabassoon) establishes a dark, even macabre character and there’s a hint of the ‘Dies irae’ plainchant from the mass for the dead. From this emerges a concerto that rivals any two-hand concerto in brilliance and richness of effect.
Alone. Ravel’s solutions to the problem of ‘half a pianist’, however, are entirely his own. The difficulty, he claimed, was ‘to avoid the impressions of insufficient weight in the sound-texture,’ something he addressed by reverting to the ‘imposing style of the traditional concerto.’

The Left Hand concerto and the G major concerto for both hands were composed simultaneously, in the years 1929 to 1931, but the two works could scarcely be more different. The Concerto in G is a popular and enduring work, but essentially a divertissement – a good-hearted rollick. Perversely, the composer saves his deepest statements, and his greatest virtuosity, for his ‘lame’ work. It unfolds almost as a concerto grosso, with the pianist responding to the orchestra in dazzling cadenzas. Here the soloist really is tragic hero, triumphing against orchestra and handicap.

The concerto begins with cellos and double bass in their lowest register, creating less a sound than a feeling of darkness. A contrabassoon in its lowest range introduces fragments of the theme. (This passage, incidentally, was originally scored for the historical curiosity of the sarrusophone – a bizarre hybrid of saxophone and bassoon, designed for use in military bands.) Other instruments gradually enter the fray until the texture builds to an enormous climax, and the piano enters, in a cadenza of extraordinary virtuosity. The orchestra responds and builds to an even higher plane, before the piano returns, and surprises us with transparent lyricism. This introduces

**Why Left?**

It is almost always the right hand that is the ‘first to go’ – through overuse at the piano itself or through quite unrelated accidents – but that in itself doesn’t explain the relative profusion and astonishing success of piano works composed for left hand alone.

As it turns out, the right hand, although the dominant hand for many, is not at all well-suited to performing alone. In most music the melody is found at the ‘top’ of the texture (or at the right hand side of the keyboard) and the accompaniment figures – chords, arpeggios and the like – at the ‘bottom’ (or left hand side). The right hand doesn’t find this easy at all: the pinky finger being weak and unsuited to sustaining a melody. But the shape of the left hand is perfect for the task: the strong thumb able to bring out a treble melody line, while the four fingers are well-placed to grapple with the bass line and accompaniment.
the central section, of distinct jazz influence. Parallel triads skid downwards through the piano; a tarantella recalls the opening melody. Finally, Ravel returns to his opening material, and a yet more dazzling piano cadenza. The piece ends almost too abruptly, with what the composer described as a ‘brutal peroration’.

Musically probably the supreme work for left hand alone, the concerto is also one of the most difficult. Ravel makes few concessions to single-handedness, and the piano part is expressed in virtuosic, stereo sound. The pianist Alfred Cortot suggested that a two-handed arrangement would do nothing to diminish the music, but would rather allow it a more permanent place in the repertory. The Ravel family refused. The concerto exists as unique piece of musical illusion, and perhaps they wished to preserve this.

The first performances received an excited audience and critical response, not least because of the work’s outpouring of sentiment. The concerto’s overt emotionalism runs counter to Stravinsky’s witty tagging of Ravel as ‘a Swiss watch-maker’. Prunières noted wistfully that he should have liked Ravel to have ‘been able to let us observe more frequently what he was guarding in his heart, instead of accrediting the legend that his brain alone invented these admirable sonorous fantasmagorias. From the opening [bars of the concerto], we are plunged into a world to which Ravel has but rarely introduced us.’

It was to be short-lived introduction. Ravel soon exhibited symptoms of the debilitating brain disease that was to end his life. He composed three songs for a projected film about Don Quixote which, along with the two piano concertos, became his unexpected swansong.

ANNA GOLDSWORTHY © 1999

The orchestra for Ravel’s Piano Concerto for the Left Hand calls for three flutes (one doubling piccolo), two oboes and cor anglais, two clarinets, bass clarinet and E-flat clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, side drum, triangle, tam tam, woodblock); harp and strings.

The Sydney Symphony first performed this concerto in 1950 with conductor Charles Groves and soloist György Sándor, and most recently in 2006 under Charles Dutoit with soloist Jean-Yves Thibaudet.
Jean Sibelius

Kullervo Symphony, Op.7

Introduction (Allegro moderato)
Kullervo’s Youth (Grave)
Kullervo and His Sister (Allegro vivace)
Kullervo Goes to Battle (Alla Marcia)
Kullervo’s Death (Andante)

Helena Juntunen soprano | Ville Rusanen baritone
Men of the Sydney Philharmonia Choirs

Jean Sibelius’s *Kullervo* is a young composer’s dark and sprawling tour de force. The premiere of this monumental symphonic work in April 1892 was on a scale hitherto unknown in Finland, and the practical difficulties were numerous. Musicians in the orchestra, most of them Germans, were contemptuous of Sibelius’s score; mistake-ridden parts arrived at the last minute; even the local amateur choir was divided by language. But the concert-going public had huge expectations of an event they considered of national importance, and whether or not they understood the music, they declared the evening a triumph, and the composer a hero.

The citizens of the Russian Grand-duchy of Finland were in the grip of a powerful patriotism. Finnish art and the Finnish language were promoted as symbols of a culturally distinctive nation, and many families abandoned their Swedish surnames in favour of Finnish ones. But Swedish, traditionally the language of the educated, had its supporters too. The language division was only gradually put aside after the appearance of a common enemy – towards the end of the decade, the relative autonomy Finns had enjoyed under Russian rule would come under serious threat.

For a Swedish-speaking composer to create a large-scale work based on the Finnish-language epic, the *Kalevala*, was significant. But Sibelius had recently found his spiritual home amongst Finnish-minded young artists. He also had an additional reason to declare his hand: he was about to marry into a vehemently Finnish-minded family. While studying in Vienna in 1891, the newly engaged composer had relearned his schoolboy Finnish and re-read the *Kalevala*. The epic became an inspiration that would last from his early tone poems to his last works.

In the story of *Kullervo*, a tragic and flawed hero, Sibelius found a subject worthy of Wagner. Orphaned by a family feud, the grown-up Kullervo has a chance...
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encounter with his long-lost sister, leading to accidental incest. The sister takes her life, a war ensues, and the work concludes with the male protagonist’s own suicide on the advice of a magical, talking sword.

Finding the right form for the work was a struggle. Sibelius abandoned numerous thematic ideas, kept changing his mind about the number of movements, and considered introducing a speaker to turn the work into a melodrama. Eventually, he divided the storyteller’s role between the orchestra and the male choir: in the first two movements (Introduction and Kullervo’s Youth) the orchestra acts as the sole narrator, and the choir and the two soloists make their entrance only in the third movement (Kullervo and His Sister).

Kullervo is rich in detail and themes, the grandest of which is introduced at the very beginning, played by clarinets and the French horn against the foreboding presence of the strings – this same theme ends the work more than an hour later. The handling of sonata form in the Introduction has been compared to Bruckner, whose works Sibelius heard and admired in Vienna. The second movement, Kullervo’s Youth, begins with a lullaby that gradually increases in intensity, losing its gentle character.

Sibelius’s later trademark use of modal harmonies is very much present in the orchestral splendour of Kullervo. His choral writing is simple and serves the monotonous and rhythmically repetitive characteristics of the language and the Kalevala’s poetry – the unusual time signature (with five beats to the bar) in the third movement is typically Finnish. Short solos for Kullervo (baritone) and his sister (mezzo-soprano) are in a declamatory, operatic style, while the story itself remains the domain of the orchestra and the choir.

In the fourth movement, Kullervo Goes to Battle, the themes take on a Russian flavour. The composer always denied using folk tunes, but recently many of the work’s main themes have been traced back to published collections of Finnish and Russian folk songs.

Sibelius withdrew Kullervo a couple of years after its premiere, and it was not heard again until after his death. While many of its features are unmistakably Sibelian, it is salutary to contrast the monumental dimensions of Kullervo with the pared-down form of the Seventh Symphony and the austere simplicity of the late Kalevala masterpiece Tapiola.

ANNI HEINO © 2013
KUORO
Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Hivus keltainen korea,
Kengän kauto kaunokainen
Läksi viemähän vetoja,
Maajyvä maksihaman.

Vietyä vetoperänsä,
Maajyväset maksettua
Rekehensä reutoikse
Kohennaikse korjahanssa;
Alkoi kulkea kotihin,
Matkata omille maille.

Ajoa järttelevi
matkoansa mittelevi
Noilla Väinön kankahilla,
Ammoin raatuilla ahoilla.

Neiti vastahan tulevi,
Hivus kulta hiihtelevi,
Noilla Väinön kankahilla,
Ammoin raatuilla ahoilla.

Kullervo, Kalervon poika,
Jo tuossa piättelevi,
Alkoi neittä haastatella,
Haastatella, houkutella:

KULLERVO
Nouse, neito korjahani,
Taaksi maata taljoilleni!

SISAR
Surma sulle korjahasi,
Tauti taaksi taljoillesi!

KUORO
Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Iski virkkua vitsalla,
Heläyhti helmivyöllä.
Virkku juoksi, matka joutui,
Tie vieri, reki rasasi.

Neiti vastahan tulevi,
Kautokenkä kaaloavi

CHORUS
Kullervo, son of Kalervo,
in fine blue stockings,
with fair yellow hair, and
and good leather shoes went to pay his dues, to
settle his land-tax.

Having discharged this, and paid his land-tax he
sped on his sledge stepped on his sledge; hying him homeward, passing through the land.

On he drove, journeying onwards crossing the moor of Väinö, the land he once had cleared.

He chanced there on a girl, with loose yellow tresses, crossing the moor of Väinö, the land he once had cleared.

Kullervo, son of Kalervo, stopped his sledge, and then talked, talked and teased:

KULLERVO
Come, girl, into my sledge, sit here on the furs within!

SISTER
May Death now mount the sledge, and Sickness rest on your furs!

CHORUS
Kullervo, son of Kalervo, in fine blue stockings, whipped his horse, lashes him with his whip of beads. The horse leapt forward, the sledge swayed, speeding on.

He chanced there on a girl, walking with leather shoes
Selvällä meren selällä,
Ulapalla aukealla.

Kullervo, Kalervon poika,
Hevoista piättelevi,
Suutansa sovittelevi,
Sanojansa säätelevi:

KULLERVO
Tule korjahan, korea,
Maan valo, matkoihini!

SISAR
Tuoni sulle korjahasi,
Manalainen matkoihisi!

KUORO
Kullervo, Kalervon poika,
Sinisukka äijö lapsi,
Iski virkkua vitsalla
Helähtytti helmivyöllä.
Virku juoksi, matka joutui,
Reki vieri, tie lyheni.
Neiti vastahan tulevi,
Tinarinta riioavi
Noilla Pohjan kankahilla,
Lapin laajoilla rajoilla.
Kullervo, Kalervon poika,
Hevoista hillitsevi,
Suutansa sovittelevi,
Sanojansa säätelevi:

KULLERVO
Käy, neito rekoseheni,
Armas, alle vilttieni,
Syömähän omeniani,
Puremahan päähkeniä!

SISAR
Sylen, kehno, kelkkahasi,
Retkale, rekosehesi!
Vilu on olla viltin alla,
Kolkko korjassa eleä.

KUORO
Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Koppoi neion korjahansa,
over the lake
across the water.

Kullervo, son of Kalervo,
stopped his steed,
opened his mouth,
and spoke so:

KULLERVO
Come into my sledge, fair one,
Earth's beauty, travel with me!

SISTER
May Tuoni find you in your sledge,
Manalainen go with you!

CHORUS
Kullervo, son of Kalervo,
in fine blue stockings,
whipped his horse,
lashed him with his whip of beads.
The horse leapt forward,
swayed the sledge, shorter the road.

He chanced there on a girl,
wearing a tin brooch, singing,
on the moor of Pohja,
by Lapland's borders.

Kullervo, son of Kalervo,
held in his horse,
opened his mouth,
and spoke so:

KULLERVO
Come, girl, into my sledge,
under my rugs, my dear,
to eat my apples,
and enjoy the nuts there!

SISTER
I spit, rascal, at your sledge,
villain that you are!
Under your rugs is coldness,
and darkness in your sledge.

CHORUS
Kullervo, son of Kalervo,
in fine blue stockings,
pulled the girl into his sledge,
Reualti rekosehensa,
Asetteli taljoillensa,
Alle viltin vierietteli.

SISAR
Päästä pois minua tästä,
Laske lasta vallallensa
Kunnotointa kuulemasta
Pahalaista palvomasta,
Tahi potkin pohjan puhki,
Levittelen liistehesi,
Korjasi pilastehiksi,
Rämäksi re’en retukan!

KUORO
Kullervo, Kalervon poika,
Sinisukka äijön lapsi,
Aukaisi rahaisen arkun,
Kimahutti kirjakannen,
Näytteli hope’itansa,
Verkaliuskoja levitteli,
Kultasuitsu sukkasia,
Vöitänsä hopeapäitä.

Verat veivät neien mielen,
Raha muutti morsiamen,
Hopea hukuttelevi,
Kulta kuihauttelevi.

SISAR
Mist'olet sinä sukuisin,
Kusta, rohkea, rotuisin?
Lienet suurtaki sukua,
Isoa isän aloa.

KULLERVO
En ole sukua suurta,
Enkä suurta enkä pientä,
Olen kerran keskimmäistä:
Kalervon katala poioka,
Tuhma poika tuiretuinen,
Lapsi kehjo keiretyinen;
Vaan sano oma sukusi,
Oma rohkea rotusi,
Jos olet sukua suurta,
Isoa isän aloa!

dragged her into the sledge,
laid her on the furs,
under the rugs.

SISTER
Set me free now,
let me stay unhindered
to hear no evil
nothing bad or foul,
or I will leap out,
smash your sledge
break it in pieces,
destroy it utterly!

CHORUS
Kullervo, son of Kalervo,
in fine blue stockings,
opened his leather chest,
 lifted loudly the painted lid,
showed her the silver he had,
spread out the fine fabrics,
stockings gold-embroidered,
silver-covered buckles.
The fine cloth dizzied her,
made her now a bride,
silver ruined her,
gold misled her.

SISTER
Tell me of your kin,
what race you come from.
From a strong race, it seems,
son of a great father.

KULLERVO
My race is no great one,
not great, not little,
I am of middle rank:
I am the poor son of Kalervo,
a stupid, foolish boy,
a wretched good-for-nothing lad;
Tell me of your race and kin,
the brave family you come from,
from some great race, it seems,
child of a great father!
SISAR

En ole sukua suurta,
Enkä suurta enkä pientä,
Olen kerran keskimmäistä:
Kalervon katala tyttö,
Tyhjä tyttö tuiretuinen,
Lapsi kehjo keiretyinen.

Ennen lasna ollessani
Emon ehtoisen eloilla,
Läksin marjahan Metsälle,
Alle vaaran Vaapukkahan.
Poimin maalta mansikoita,
Alta vaaran Vaapukjoita
Poimin päivän, yö lepäsin.
Poimin päivän, poinin toisen:
Päivälläpä klyamanella
En tienyt kotihin tietyä:
Tiehyt Metsähän veteli,
Ura saateli salolle.

Siinä istuin, jotta itkin,
Itkin päivän, jotta toisen;
Päivänäpä kolmantena
Nousin suurelle Mäelle,
Korkealle kukkapalle.
Tuossa huusin, hoilaelin.
Salot vastahan saneli,
Kankahat kajahtelivat:
‘Elä huua, hullu tyttö,
Elä mieletöin, melua!
Ei se kuulu kumminkana,
Ei kuulu kotoihin huuto!’
Päivän päästä kolmen, neljän,
Vuoren, kuuen viimeistäki
Kohenihin kuolemahan,
Heithihin katoamahan,
Enkä kuollut kuittenkana,
En mä kalkinen kaonnut!

Oisin kuollut, kuja raukka,
Oisin katkennut, katala,
Äsken tuossa toisna vuonna,
Kohta kolmannan kesänä
Oisin heinänä helynnyt,
Kukoistellut kukkapäänä,
Maassa marjana hyvänä,

SISTER

My race is no great one,
not great, not little,
I am of middle rank:
I am the poor daughter of Kalervo,
a stupid, foolish girl,
a wretched good-for-nothing lass.

When I was a little baby
living with my dear mother,
I went for berries to the wood,
looked for them by the mountain.
Strawberries I picked in the fields,
berries by the mountain,
picked by day, by night rested.
I picked for one day, then the next:
and again a third day
but found no way home again:
following the wooded path,
the ways to the forest.

There I stood, weeping,
weeping the one day, then another;
then on the third day
I climbed the great hill,
to the topmost peak.
There I called and shouted
and the woods answered,
and the moors echoed back:
‘Do not call, stupid girl,
do not shout, foolish one!
There is none to hear you,
none there to hear you calling!’

On the third and fourth days,
on the fifth and then the sixth,
I tried to kill myself,
leaping to my death,
but I did not die,
nor could I take my life!

I wish, poor wretch, I had died,
had perished, in my misery,
that the year after
or in a third summer
I might become a blade of grass
the fairest flower,
a fine berry on the ground,
18  sydney symphony

Punaisena puolukkana,
Nämät kummat kuulematta,
Haikat havaisematta

KULLERVO
Voi, poloinen, päiviäni,
Voipa, kurja, kummiani,
Kun pi'in sisarueni,
Turmelin emoni tuoman!
Voi isoni, voi emoni,
Voi on valtavan hampani!
Minnieä minut loitte
Kunne kannoitte katalan?
Parempi olisi ollut
Syntymättä, kasvamatta,
Ilmahan sikeämättä,
Maale tälle tätymättä.
Eikä surma suonin tehnyt,
Tauti oike'in osannut,
Kun ei tappanu minua,
Kaottanut kaksiöisnä.

V. KULLERVON KUOLEMA

CHORUS
Kullervo, son of Kalervo,
with his black dog by his side,
made his way through the forest,
where the trees were thickest,
wandering only a short way,
treading on a little way;
he reached the forest place
and knew the spot there,
where he had seduced the girl,
done outrage to his mother's child.
The grass there was weeping,
the fair place sad,
the tender grass lamenting
the moorland flowers in grief
for the ruin of the girl,
for the outrage to his mother's child.
Nor was the grass growing,
nor the flowers flourishing,
the place not covered,
Tuolla paikalla pahalla,
Kuss’oli piian pillannunna,
Emon tuoman turmellunna.

Kullervo, Kalervon poika,
Tempasi terävän miekan,
Katselevi, kääntelevi,
Kyselevi, tiedelevi,
Kysyi mielitä miekaltansa,
Tokko tuon tekisi mieli
Syoä syystä lihoa,
Viiallista verta juoa.

Miekka mietti miehen mielen,
Arvasi uron pakinan,
Vastasi sanalla tuolla:
‘Miks’en söisi mieelleäni,
Söisi syystä lihoa,
Viiallista verta joisi?
Syön lihoa syytösmänki,
Juon verta viattomanki.’

Kullervo, Kalervon poika,
Sinisukka äjön lapsi,
Pään peltohon sysäsi,
Perän painoi kankahasen,
Kären käänti rintahansa,
Itse iskihe kärelle.
Siihen surmansa sukesi,
Kuolemansa kohtaeli.

Se oli surma nuoren miehen,
Kuolo Kullervo urohon,
Loppu ainakin urostaa,
kuoelma kovaosaista.

where the evil deed happened,
where he had seduced the girl,
done outrage to his mother’s child.

Kullervo, son of Kalervo,
took the sharp sword he bore,
looked at it, turned it,
questioned it and asked it,
sought a reply,
if it would kill him,
destroy his guilty body,
swallow up his wicked blood.

The sword took his meaning,
understood his question,
and thus answered him:
‘Why, if I desire it,
should I not kill you
swallow up your wicked blood?
I have consumed innocent flesh,
and swallowed up guiltless blood.’

Kullervo, son of Kalervo,
with fine blue stockings,
fixed the hilt on the ground,
forced it down firmly,
turned the point towards his breast,
threw himself upon it.
So he found the death he sought,
threw himself down to destruction.

So the young man died,
Kullervo, the hero,
the hero’s life was at an end,
and so he perished.

Text from Kalevala 35 & 36
CONCERTOS FOR THE LEFT HAND
Jean-Efflam Bavouzet has recorded both the Ravel piano concertos with Van Pascal Tortelier and the BBC Symphony Orchestra. The disc also includes Debussy’s Fantaisie for piano and orchestra and solo works by Massenet.
CHANDOS 5084

Paul Wittgenstein, for whom Ravel’s left hand concerto was composed, was also responsible for the creation of several other important works, including Britten’s Divisions (1940). Stephen Osborne has recorded this brilliant work with Ilan Volkov and the BBC Scottish Symphony Orchestra.
HYPERION 67625

Richard Strauss composed Parergon for Wittgenstein – paraphrasing themes from the orchestral tone poem Sinfonia domestica. You can hear both works in a collection on the Eloquence label. Zubin Mehta conducts the Los Angeles Philharmonic in Sinfonia domestica and An Alpine Symphony and Gary Graffman is the soloist in Parergon with André Previn and the Vienna Philharmonic.
ELOQUENCE 480 0408

Wittgenstein rejected Prokofiev’s spiky Fourth Piano Concerto, but Vladimir Ashkenazy finds it very congenial and gives an impressive performance of it in a collection of Prokofiev’s five piano concertos with André Previn and the London Symphony Orchestra.
DECCA 452 5882

Erich Korngold wrote a voluptuous and virtuosic concerto for Wittgenstein that fully reveals Korngold’s gift for melody and rich orchestral colour. Howard Shelley has recorded it with Matthias Bamert conducting the BBC Philharmonic.
CHANDOS 9508

KULLERVO
Paavo Berglund conducted the Sydney Symphony in what we believe was the Australian premiere of Kullervo. His recordings of the work include one with the Bournemouth Symphony Orchestra, soprano Raili Kostia, baritone Usko Viitanen and the Helsinki University Chorus. It’s available in a 2-CD set, together with Sibelius’s Tapiola, Finlandia, Oceanides and other works.
EMI CLASSICS 17674

Also recommended is Osmo Vänskä’s recording from 2000 with the Lahti Symphony Orchestra and the Helsinki University Chorus. The soloists are mezzo-soprano Lilli Paasikivi and Raimo Laukka.
BIS 1215

JEAN-EFFLAM BAVOUZET
Bavouzet’s recording of the complete piano works of Debussy is now available in a 5-CD collector’s edition.
CHANDOS 10743

He is also in the process of recording the complete Haydn sonatas, and is currently at volume 4 of a project he says he has ‘undertaken with the greatest passion for trying to convey as vividly as possible to 21st-century ears the boundless treasures of this sublime music’.
CHANDOS 10736

Also released last year was the first volume of his complete Beethoven sonatas: a 3-CD set containing the first ten sonatas.
CHANDOS 10720

Bavouzet’s Ravel concertos recording has already been mentioned; his 2003 recording of Ravel’s complete solo piano music is available in a 2-CD set on the German label, Musikproduktion Dabringhaus & Grimm.
MDG 6041190

Broadcast Diary
February

Tuesday 19 February, 1.05pm
TO THE MEMORY OF AN ANGEL (2012)
Lothar Koenigs conductor
Julian Rachlin violin
Berg, Bruckner

Saturday 23 February, 10am
RACHMANINOFF (2012)
Vladimir Ashkenazy conductor
Scott Davie piano
Rachmaninoff Piano Concerto No.4 (original version)

Fine Music 102.5
SYDNEY SYMPHONY 2013
Tuesday 12 March, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.
Webcasts

Selected Sydney Symphony concerts are webcast live on BigPond and Telstra T-box and made available for later viewing On Demand.

Our next webcast:

**JAZZ TRUMPET MEETS THE ORCHESTRA**
Thursday 7 March at 6.30pm
Visit: bigpondmusic.com/sydneyssymphony

Sydney Symphony Live

The Sydney Symphony Live label was founded in 2006 and we've since released more than a dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists, including the Mahler Odyssey cycle, begun in 2010. To purchase, visit sydneysymphony.com/shop

**Glazunov & Shostakovich**
Alexander Lazarev conducts a thrilling performance of Shostakovich 9 and Glazunov's *Seasons*. SSO 2

**Strauss & Schubert**
Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803

**Sir Charles Mackerras**
A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200708

**Brett Dean**
Brett Dean performs his own viola concerto, conducted by Simone Young, in this all-Dean release. SSO 200702

**Ravel**
Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Bolero*. SSO 200801

**Rare Rachmaninoff**
Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

**MAHLER ODYSSEY ON CD**
During the 2010 and 2011 concert seasons, the Sydney Symphony and Vladimir Ashkenazy set out to perform all the Mahler symphonies, together with some of the song cycles. The series is now complete and available in a boxed set.

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From the archives:

**Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde**
SSO 201204

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ABOUT THE ARTISTS

Vladimir Ashkenazy
PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw and as winner of the 1956 Queen Elisabeth Competition in Brussels. Since then he has built an extraordinary career, not only as one of the most outstanding pianists of the 20th century, but as a revered and inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years, and this is his fifth season as Principal Conductor and Artistic Advisor of the Sydney Symphony. He has also been Chief Conductor of the Czech Philharmonic (1998–2003) and Music Director of the NHK Symphony Orchestra, Tokyo (2004–2007), and he is Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as Prokofiev and Shostakovich Under Stalin and Rachmaninoff Revisited.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor) and Deutsches Symphonie-Orchester Berlin (Chief Conductor and Music Director, 1988–96), as well as making guest appearances with major orchestras around the world.

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara’s Piano Concerto No.3 (which he commissioned), Rachmaninoff transcriptions, Bach’s Wohltemperierte Klavier and Beethoven’s Diabelli Variations. His most recent solo releases feature the music of Rachmaninoff.

A regular visitor to Sydney since his Australian debut in 1969, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with highlights including the acclaimed Sibelius festival of 2004 and his Rachmaninoff festival of 2007. In 2010–11 he conducted the Mahler Odyssey concerts and live recordings, and his artistic role with the orchestra includes annual international touring.

Russian-born Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David Ashkenazy was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorusmaster in the Russian Orthodox church.
Jean-Efflam Bavouzet PIANO

French pianist Jean-Efflam Bavouzet studied with Pierre Sancan at the Paris Conservatoire. He won first prize in the International Beethoven Competition in Cologne as well as the Young Concert Artists Auditions in New York in 1986, and in 1995 was invited by George Solti to make his debut with the Orchestre de Paris. He now regularly works with conductors such as Pierre Boulez, Krzysztof Urbański, Daniele Gatti and Iván Fischer, as well as Vladimir Ashkenazy.

He was named Artist of the Year at the 2012 International Classical Music Awards, and recent highlights have included the Mostly Mozart Festival (New York) with Louis Langrée, a BBC Prom with Vladimir Jurowski and the London Philharmonic Orchestra, returns to the Boston Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Budapest Festival Orchestra and Philharmonia Orchestra, as well as performances with the Orchestre National de Lyon, Tivoli Symphony Orchestra with Kirill Karabits, and in Japan with the NHK Symphony and Kyoto Symphony orchestras.

As a recitalist he regularly performs at London Southbank Centre, Wigmore Hall and the Cheltenham Festival, as well as La Roque d’Anthéron and Cité de la Musique, BOZAR (Centre for Fine Arts, Belgium) and the Forbidden City Concert Hall in Beijing, where he received the annual Classical Elites Beijing Instrumental Recital of the Year award for his Beethoven sonata cycle. The 2012–13 season includes recitals at the Concertgebouw Amsterdam, National Centre for the Performing Arts in Beijing and Moscow Conservatoire, among others.

His interpretations of Debussy and Ravel in recording have earned him two BBC Music Magazine awards and a Diapason d’Or, and the first volume of his recording of Haydn’s complete sonatas received a Choc de l’Année (2010). His current recording projects include the complete Beethoven sonatas.

In addition to his performing activities, he has made transcriptions for one and two pianos of Debussy’s Jeux, the latter of which has been recorded by Vladimir and Vovka Ashkenazy.

Jean-Efflam Bavouzet made his Sydney Symphony debut in 2011, with a recital and performances of Liszt’s Piano Concerto No.2.
Helena Juntunen SOPRANO

Helena Juntunen is internationally recognised for her expressive character portrayals in the lyric repertoire. Recent notable roles include Marietta (Die tote Stadt) and Jenny Hill (Rise and Fall of the City of Mahagonny), both for Opéra National de Lorraine, Marie (Wozzeck) with Opéra de Nice, and Zdenka (Arabella) for Vlaamse Opera. She is particularly associated with the role of Pamina, which she has performed at Festival d’Aix en Provence under Daniel Harding, at La Monnaie under René Jacobs, and at the Grand Théâtre de Genève, Wiener Festwochen, Theater an der Wien and Sächsische Staatsoper Dresden. More recently she added the roles of Contessa Almaviva (The Marriage of Figaro) and Donna Elvira (Don Giovanni), both for Opéra National de Lyon. She has also performed many roles with Finnish National Opera, including Sophie (Der Rosenkavalier), Micaëla (Carmen), Liu (Turandot) and Mimi (La Bohème).

This season she makes her recital debut at Wigmore Hall, and role debuts in Der Ferne Klang (Opéra National du Rhin), Der Zwerg (Opéra National de Lorraine) and I Pagliacci (Finnish National Opera).

Recent concert highlights include Beethoven’s Missa Solemnis with the London Symphony Orchestra and Colin Davis (at the BBC Proms and Lincoln Center), Mendelssohn’s A Midsummer Night’s Dream at the Lucerne Festival under Vladimir Jurowski, and Brahms’s A German Requiem with the Berlin Philharmonic under Donald Runnicles. She also gave the Korean premiere of Lutosławski’s Chantefleurs et chantefables with the Seoul Philharmonic Orchestra under Ilan Volkov.

A specialist of Finnish music and in particular of the works of Jean Sibelius, Helena Juntunen has performed Luonnotar with the London Philharmonic Orchestra under Osmo Vänskä and created a number of contemporary roles, including in Veli-Matti Puumala’s opera Anna Liisa at the Helsinki Festival. She has also appeared in The Ostrobothnians by Leevi Madetoja, Mikko Heiniö’s opera Eerik XIV at the Turku Music Festival, and the premiere of Jüri Reinvere’s Puhdistus – based on the novel by Sofi Oksanen – for Finnish National Opera.

This is Helena Juntunen’s Australian debut.
Young Finnish baritone Ville Rusanen began his musical studies playing double bass at the Kuopio Conservatory, where he also studied singing under Pertti Rusanen. In 1999 he moved to the Sibelius Academy to study singing, first with Jorma Hynninen and later with Päivi Nisula. Recipient of a scholarship from the city of Kuopio, he participated in masterclasses with Roger Vignoles and Olaf Bär, and studied Lied with Ilmo Ranta. In 2004 he was winner of the Lappeenranta Solo Voice Competition.

In his first season outside Helsinki, he earned excellent reviews for his performances as Guglielmo in David McVicar’s production of Così fan tutte for Scottish Opera, subsequently returning to sing Figaro in Thomas Allen’s production of The Barber of Seville.

In 2010 he made his debut with Netherlands Opera in A Dog’s Heart by Alexander Raskatov, and last year he sang the title role in Eugene Onegin for Opera Vaasa and his first Biterolf in Tannhäuser at Finland’s Tampere Hall. This year he will make his debut with the RTE National Symphony Orchestra in Dublin under Hannu Lintu (singing Kullervo). He will also make his debut as Bormental in A Dog’s Heart at Teatro alla Scala, Milan.

He is a regular guest at Finnish National Opera, where his repertoire includes the title role in Rautavaara’s Aleksis Kivi, Sid in Albert Herring and the title role in Robin Hood. Other roles include Figaro (The Barber of Seville), Papageno (The Magic Flute), The Forester (The Cunning Little Vixen), Schaunard (La Bohème), Marco (Gianni Schicchi), Figaro (The Marriage of Figaro), El Dancairo (Carmen), Ottokar (Der Freischütz) and Guglielmo (Così fan tutte).

In concert, Ville Rusanen has performed Fauré’s Requiem, Brahms’s A German Requiem, Bach Passions, and Carmina Burana. He made his London debut at the 2007 BBC Proms in a performance of Sibelius’s Tempest with the Lahti Symphony Orchestra conducted by Osmo Vänskä, and in 2011 he sang Sibelius’s Kullervo at the Grant Park Music Festival in Chicago under Hannu Lintu.

This is Ville Rusanen’s Australian debut.
Sydney Philharmonia Choirs

Formed in 1920, Sydney Philharmonia Choirs is Australia’s largest choral organisation. The three principal choirs – the Chamber Singers, Symphony Chorus and the young adult choir VOX – perform a diverse repertoire each year, ranging from early a cappella works to challenging contemporary music. Sydney Philharmonia Choirs presents an annual concert series of choral masterpieces, and has premiered several commissioned works, most recently Andrew Ford’s *Waiting for the Barbarians* and Rautavaara’s *Missa a Cappella*. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler’s Eighth Symphony under Simon Rattle), returning again in 2010. Other highlights have included Britten’s *War Requiem* at the 2007 Perth Festival and *Semele Walk* at the 2013 Sydney Festival. Appearances with the Sydney Symphony have included Mahler’s Eighth for the Olympic Arts Festival (2000), Stravinsky’s *Oedipus Rex* and *Symphony of Psalms*, ‘Midsummer Shakespeare’ and *2001: A Space Odyssey* (Sydney Festival), the choral symphonies in Ashkenazy’s *Mahler Odyssey* (2010–11), Mozart’s *Requiem*, the *Lord of the Rings* trilogy, and concert performances of Tchaikovsky’s *Queen of Spades*, conducted by Ashkenazy.

Elizabeth Scott ACTING MUSIC DIRECTOR

Elizabeth Scott graduated from the Sydney Conservatorium of Music in 1995 as a flute major and completed postgraduate studies in choral conducting, vocal performance and aural training in Hungary and Germany. Before her appointment as Musical Director of Vox, she was the Sydney Philharmonia Assistant Chorusmaster (2006–2008). She is also Associate Conductor of Sydney Chamber Choir and a guest choral director Coro Innominata, Macquarie University Singers, the Conservatorium High School and Orpheus Choral Music, among others. She is Music Projects Officer at The Arts Unit, a specialist branch of the Department of Education and Training, and is the Director of Vocal and Choral Studies at the Conservatorium High School. Since 2007, she has participated in the Symphony Australia Conductor Development Program, and in 2008 was awarded the Sydney Choral Symposium Foundation Choral Conducting Scholarship. Elizabeth Scott sings with Cantillation and has performed and recorded with Pinchgut Opera and The Song Company.
To find out about Sydney Philharmonia concerts or joining one of the choirs, visit www.sydneyphilharmonia.com.au
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Associate Concertmaster

Fiona Ziegler  
Assistant Concertmaster

Jennifer Booth  
Marianne Broadfoot  
Brielle Clapson  
Sophie Cole  
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Colin Piper  
Mark Robinson  
Brian Nixon*

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www.sydneysymphony.com/SSO_musicians
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 Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in the 2012 tour to 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. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on the ABC Classics label.

This is the fifth year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
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The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. The Sydney Symphony is assisted by the NSW Government through Arts NSW.
Stuart was the one who gave us self-belief. Then Edo came – he was a builder...

The Sydney Symphony has been at the centre of Lawrence’s musical life since he joined as an associate principal in 1982. (He was appointed principal in 1985.) Over three decades, he’s played under Mackerras, Mácal, Stuart Challender, Edo de Waart, Gelmetti and now Ashkenazy.

‘Stuart was the one who gave us self-belief. Then Edo came – he was a builder, the demanding maestro. In the 30 years, it’s been fantastic just to be in the orchestra as it gets better and better with every performance.’ Later he adds: ‘The orchestra’s in excellent form. I think I practise more now than I used to – to maintain the standard.’

The concerts that stand out in his memory include Challender’s Mahler 2 and Sinfonia domestica with de Waart in Carnegie Hall. ‘It was astonishing to hear how good the orchestra sounded in a great space,’ he says. ‘Touring every year, as we do now, and playing in other halls has made a huge difference to the culture of the orchestra.’

Among the more recent highlights are ‘most of the concerts’ with Ashkenazy. ‘I don’t know what it is, but he’s got something! He’s such a great musician, and you just respond to his love of the music.’

The Principal Clarinet chair is supported by Anne and Terrey Arcus. For more information on Directors’ Chairs call (02) 8215 4663.

Lawrence Dobell didn’t choose the clarinet. His father, a bird dealer and Benny Goodman fan, traded a pair of parrots for a clarinet when Lawrence was 12. ‘I was given the instrument and I just never put it down.’

Playing the clarinet always came easily, which is why it was so devastating when, last year, he broke the little finger of his left hand, enforcing a three-month rest from playing.

The first day back in the practice room was terrible. ‘I put the clarinet together, played for about a minute and my finger kept missing the key. I just lay on the couch in a catatonic state, thinking “I can’t play!”’

The left pinkie controls five keys on the clarinet, making its job especially demanding. Recovering his technique presented psychological as well as physical challenges. ‘I’d never picked up the clarinet and not been able to play it, technically,’ Lawrence explains. ‘My fingers had always worked.’ So if a note didn’t speak ‘it felt like a major catastrophe’. ‘Then finally, by the end of last year, I’d started to clear my mind of the finger and just play again.’
From the Managing Director

A summer break is a welcome opportunity to recharge. Yet I always find myself missing the music-making and looking forward to the return of the Sydney Symphony musicians to the stage. I hope you feel the same, and I welcome you to the 2013 season and its celebration of Vladimir Ashkenazy’s continuing relationship with the orchestra and the people of Sydney. This celebration is being expressed in the best way of all: through music, with some of Ashkenazy’s favourite composers and leading guest artists who’ve responded to his invitation to join us here in Sydney.

We have some extraordinary music for you this year; and I also look forward to the visit in July of our Chief Conductor designate David Robertson, who’ll be performing two masterpieces: Verdi’s Requiem and Wagner’s Flying Dutchman. Concerts such as the Requiem will reach not only concert hall audiences but music lovers across the world via live webcasts. These are made possible by our partnership with Telstra BigPond, and with our mobile app you don’t even have to be at home to watch! You are the reason we perform, and as a music lover I look forward to sharing this year’s concerts with you.

RORY JEFFES

Philanthropy Highlight

New Sinfonia Scholarship

Last year we mourned the passing of Joan MacKenzie, a member of the Sydney Symphony Council and one of our most committed supporters and advocates. Joan had enjoyed a long career in fashion – from modelling in New York to leading the David Jones couture department – and she ensured that her support for the orchestra would live on in a characteristically vibrant way through a substantial bequest in her will.

This gift has been generously matched by her nephew Gavin Solomon and his wife Catherine, and the funds have been invested to establish an annual scholarship for a violinist in our Sinfonia mentoring orchestra. The new scholarship will support travel for a regional or interstate participant and private lessons with SSO musicians.

The recipient of the inaugural scholarship will be announced, in the presence of Joan’s relatives and friends, at the Sinfonia’s first concert of the year: Discover Beethoven’s Pastoral on 5 March at City Recital Hall Angel Place.

If you’re considering making a notified bequest to the Sydney Symphony, write to philanthropy@sydneysymphony.com or call (02) 8215 4625.

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True counterpoint belongs to the age of Bach, but this way of composing – note against note – endures as a fundamental aspect of musical technique, like classical draughtsmanship for the artist. So it’s no surprise that Richard Gill chose it as the focus for the 2012 Sinfonietta Project. This national program culminated last November with the assembling of seven talented young teenage composers and the Sydney Symphony Fellows for three days of inspiring workshops. The experience left one participant, Jessop Maticevski-Shumack, ‘flying like a kite’!

The 2012 Sinfonietta Project was supported by major partner Leighton Holdings and Copyright Agency Cultural Fund. Entries for 2013 close on 11 October and the project is open to all Australian high school students. This year’s open workshop will take place on 28 November.

sydneysymphony.com/sinfonietta

Ask a Musician

Ever wondered who decides which musicians in the orchestra appear in any given performance, or where they sit? Wonder no more...

For three days of inspiring workshops. The experience left one participant, Jessop Maticevski-Shumack, ‘flying like a kite’!

The rostering of the tutti string players is vastly more complicated. The many variables – which are determined by the musicians’ enterprise bargaining agreement – include ensuring each musician doesn’t exceed the maximum number of calls (rehearsals and performances) permitted for the year, or for any given week. In addition, SSO tutti string players rotate their positions on the stage, changing stand partners as well as how to where they sit. To manage all the intricate details, each section votes one of its number to be the rosterer for two years. With thanks to orchestra manager Chris Lewis.

The Score

Wheel of Fortune

The first thing that normally comes to mind when someone mentions Carmina Burana is the opening and closing number: ‘O Fortuna!’ It’s both thrilling and ominous: the kind of music that has lent itself to use in movies such as The Omen (1976), Excalibur (1981) and Hunt for Red October (1990). The Latin text also lends itself to comedy: there’s a YouTube spoof that turns it into an illustrated mondegreen, beginning with ‘O four tuna’ and moving on from there.

If you know the music well, there’s another number that might spring to mind: the Roasting Swan, in which the hapless tenor soloist must take his voice into the upper limits of its range as he laments the loss of his snowy whiteness and his imminent death and consumption. (Sometimes this part is assigned to a countertenor, but with the loss of its ‘pained’ effect.)

The texts that Carl Orff set for Carmina Burana were collected by mediæval monks, but these aren’t religious texts. If you follow them during a performance you’ll encounter earthy poetry that’s erotic, humorous and lyrical by turn, and always memorable.
NEW FACES BEHIND THE SCENES

With the beginning of a new year and the new season, we welcome three new staff members to the Sydney Symphony administration. Eleasha Mah is the new Artistic Administration Manager, replacing Elaine Armstrong, who departed for Melbourne in January. Elaine will be sorely missed, but we’re delighted to gain Eleasha, who brings with her experience from the Melbourne Symphony Orchestra and the Globe Theatre in London.

Matthew Hodge joins us from Musica Viva Australia – the third person to have made this chamber–symphonic transition in recent years. He takes on the role of Marketing Manager, Database and Customer Relationship Management (CRM).

And Caitlin Benetatos joins us in a new part-time role as the Fellowship Social Media Officer, looking after the blog that follows our Fellows through their musical and educational journey each year (blog.ssofellowship.com).

Late last year we also welcomed two new members to our orchestra management team, both of whom play a crucial role in what goes on behind the scenes at concerts: production manager Laura Daniel and stage manager Elise Beggs.

VALE GUY HENDERSON
(1934–2013)

It was with sadness that we learned of the death of former principal oboe Guy Henderson on 4 January after a difficult battle with cancer. Guy was principal in the New Zealand Symphony Orchestra during the 1950s and 60s, and played in the Australian Chamber Orchestra’s first concert in 1975. He was principal oboe of the Sydney Symphony from 1967 until 1998.

Guy will be missed not only as an admired and respected musician and teacher but as a generous colleague and friend and a true gentleman. Hear Guy Henderson as the oboe soloist in Peter Sculthorpe’s Small Town, performing with the Sydney Symphony: bit.ly/SmallTownSSO

WELCOME TO THE 2013 FELLOWS

We’re delighted to announce that eight outstanding young performers from across the country have been selected for the 2013 Fellowship program. A very warm welcome to Rebecca Gill (violin, 26), Kelly Tang (violin, 26), Nicole Greentree (viola, 24), James Yoo (cello, 24), Laura van Rijn (flute, 26), Som Howie (clarinet, 22), Jack Schiller (bassoon, 21), Brendan Parravicini (horn, 23).

Supported by Premier Partner Credit Suisse and directed by our Principal Viola Roger Benedict, the Fellowship program provides Australia’s top young aspiring musicians with an invaluable opportunity to undertake a full-time apprenticeship with the orchestra.

NEW CO-CONCERTMASTER

Our search for a second concertmaster has come to a close, and in January we announced the appointment of Andrew Haveron, from the Philharmonia Orchestra in London. Andrew joins us in May.

Have a question about the music, instruments or the inner workings of the orchestra? ‘Ask a Musician’ at yoursay@sydneysymphony.com or by writing to Bravo! Reply Paid 4338, Sydney NSW 2001.

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