SONG AND DANCE

THURSDAY AFTERNOON SYMPHONY
Thursday 12 March 2015

TEA & SYMPHONY
Friday 13 March 2015

MONDAYS @ 7
Monday 16 March 2015
Janine Jansen plays Brahms
BRAHMS Violin Concerto
BUTTERLEY Never This Sun, This Watcher
SIBELIUS Symphony No.5
Daniel Blendulf conductor
Janine Jansen violin

SSO Presents: The Planets
by Gustav Holst
A concert for the planet on the evening of Earth Hour.
In association with the Global Orchestra project.
David Robertson conductor
Ladies of the Sydney Philharmonia Choirs

Symphonic Variations
MOZART Symphony No.31 (Paris)
FRANCK Symphonic Variations for piano and orchestra
MOZART Rondo in D for piano and orchestra, K382
FRANCK Symphony in D minor
Yan-Pascal Tortelier conductor
Louis Lortie piano

Louis Lortie in Recital
FAURÉ Préludes, Op.103
SCRIABIN 24 Preludes, Op.11
CHOPIN 24 Préludes, Op.28

Le Grand Tango
with Sydney Dance Company
PIAZZOLLA arr. Arturo Rodriguez
Libertango • Le Grand Tango
SARASATE Navarra
BIZET Carmen: Suite No.1
PIAZZOLLA The Four Seasons of Buenos Aires
GINASTERA Concerto Variations
Daniel Carter conductor
Soloists from the SSO including:
Andrew Haveron violin • Catherine Hewgill cello
Associate artists of Sydney Dance Company

Anzac Day Salute
Centenary Concert
COPLAND Fanfare for the Common Man
MF WILLIAMS Letters from the Front
LEDGER War Music
VAUGHAN WILLIAMS Fantasia on a Theme by Thomas Tallis
Richard Gill conductor • Gondwana Chorale

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Concert diary
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THURSDAY AFTERNOON SYMPHONY
THURSDAY 12 MARCH, 1.30PM

TEA & SYMPHONY
FRIDAY 13 MARCH, 11AM

MONDAYS @ 7
MONDAY 16 MARCH, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

SONG AND DANCE

Ward Stare conductor
Daniela Mack mezzo-soprano

*MAURICE RAVEL (1875–1937)
Valses nobles et sentimentales
(Noble and Sentimental Waltzes)

Songs of the Auvergne: Set 1
Transcribed and orchestrated by
JOSEPH CANTELOUBE (1879–1957)
La pastourea als camps (The shepherd lass in the fields)
Bailèro (Shepherd’s song of the Auvergne hills)
Three Bourrées:
   L’aïo dè rotso (Spring water)
   Qund’ onorèn gorda? (Where will we find our flock?)
   Obal, din lou Limouzi (Down there in Limousin)

INTERVAL

*MANUEL DE FALLA (1876–1946)
Seven Popular Spanish Songs
orchestrated by Luciano Berio (1925–2003)
El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Canción
Polo

*RICHARD STRAUSS (1864–1949)
Der Rosenkavalier: Suite from the opera, Op.59

* The Tea & Symphony program on Friday will consist of the Ravel, Falla and Strauss, performed without interval.
La cantante mondana (The Worldly Singer, c.1884) by Giovanni Boldini
The symphony orchestra represents a highpoint of musical endeavour. But long before there were orchestras, human beings sang and danced. When we’re mourning, when we’re reminiscing, when we’re lulling a child to sleep, when we’re seeking spiritual connection, when we’re celebrating... Singing and dancing have always been at the heart of human affairs.

This concert goes to the heart of things with dance music by Ravel and Richard Strauss and traditional songs brought to us by Falla and Canteloube.

All the music in the program dates from between 1911 and 1923, and if something unites these pieces it’s a sense of nostalgia. That’s most apparent in the waltzes that frame the program. By the early 20th century, the Viennese waltz was already old-fashioned. Ravel’s take on the waltz is full of fleeting gestures and whimsical shifts of mood – it’s a dance through memory rather than a turn on the dance floor.

The waltzes in Strauss’s opera Der Rosenkavalier are equally nostalgic, but also an exercise in cheeky anachronism. There’s a story of two women, slipping into their seats as the curtain goes up on Der Rosenkavalier: ‘Who’s this by?’ asks the first. ‘It’s Mozart, you can tell from the costumes,’ her friend replies. And yes, the costumes and setting place this opera firmly in the 18th century, the age of Enlightenment. But Strauss’s irresistible and opulent music evokes the 19th century and the era of Romanticism.

In their sets of songs, Canteloube and Falla look not to the past but to their folk heritage. These are, literally, popular songs – ‘songs of the people’. For Canteloube it was peasant music from the Auvergne region in France, which, by virtue of its geography had preserved its dialect and songs into modern times. Falla’s Seven Songs are the work of a Spaniard in Paris – a kind of travelogue that covers all the principal regions and musical styles of Spain, from the vitality of the dances with their rattle of castanets to the sultry sounds of flamenco.
Maurice Ravel

Valses nobles et sentimentales

Modéré, très franc
Assez lent, avec une expression intense
Modéré –
Assez animé –
Presque lent, dans un sentiment intime
Assez vif
Moins vif
Epilogue (Lent)

The first performance of the Valses nobles et sentimentales took place in the musical equivalent of a blind tasting. In 1911 the Société Musicale Indépendante chose to premiere a number of new works anonymously, and a guessing competition for the audience concluded the evening. Only Louis Aubert – the dedicatee and solo pianist in this original version of the Valses – was aware of the self-control behind Ravel’s straight face as the work was greeted by hoots and cat-calls.

Many in the audience of music professionals and connoisseurs attributed Ravel’s music to Kodály, composer of the Dances of Galánta, or to Satie, composer of the Gymnopédies. But, as the composer himself pointed out, a narrow majority of those first listeners did ascribe the authorship of the work to Ravel. The music bears his unmistakable imprint. Indeed, if it were necessary to choose a single work that encapsulated Ravel’s musical personality, Valses nobles et sentimentales might well be the one. The music reveals his fondness for dance and the past (the Ravel of Le Tombeau de Couperin, and the Pavane pour une infante défunte), and, in typical fashion, the piano version was orchestrated, then presented as a ballet.

‘The title,’ said Ravel, ‘sufficiently indicates my intention of writing a chain of waltzes in imitation of Schubert.’ But while the spirit of the Valses is derived from Schubert (who published his own sets of Valses nobles and Valses sentimentales for piano), there is no hint of pastiche in the music. In the original Valses Ravel dispensed with the piano virtuosity that had distinguished his Gaspard de la nuit and replaced it with ‘writing of obviously greater clarity which has strengthened the harmony and sharpened the contrasts.’ The music is shorn of all that is inessential and the result is both condensed and rarefied. With impeccable craftsmanship Ravel distils the sophistication and colour of his harmonic style into seven fleeting waltzes and an epilogue.

The orchestral Valses employs relatively large forces: adding the pungent tones of the cor anglais to a double woodwind

Keynotes

RAVEL
Born Ciboure, 1875
Died Paris, 1937

Although short in stature, Ravel was the best-dressed of all the French composers of his day, and he 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 shows a corresponding enthusiasm for jewel-like surface detail, delicacy of expression and exotic effect – but it is not without heart.

As a boy he showed talent as a pianist, although his father (a Swiss engineer) had to bribe him to practise. He soon discovered the attractions of composition and it was as a composer that he made his greatest contribution. Ravel’s most popular works are to be found in his orchestral works and his piano music – sometimes both, since he orchestrated many of his piano works, and transcribed some of his orchestral pieces, such as Bolero, for piano.

NOBLE AND SENTIMENTAL WALTZES

The Valses nobles et sentimentales began life as piano music, premiered in 1911. The following year Ravel made a version for orchestra. The eight waltzes string together with almost seamless effect (the third, fourth and fifth are played without pause) but are clearly distinguished by the contrasts in character between each one.
section, using all the brass instruments, and including two harps, celesta and a whole variety of percussion instruments. Yet, despite the size of the ensemble that appears on the stage, the sounds that emerge are delicate and transparent – it is orchestration for colour rather than sheer volume. Nowhere is this more apparent than in the seventh waltz – the one Ravel described as ‘most characteristic’ – where finally the full sound of the orchestra is brought from reserve and unleashed in lilting rhythms and stirring harmonies.

Elsewhere the waltzes are less straightforward and more gently ironic. The vigorous opening sets the tone with acid harmonies and dissonances left satisfyingly unresolved. If the first is a ‘valse noble’ then the second is of the sentimental variety – dreamy and nostalgic. But there is no neat alternation of mood, nor is the juxtaposition clear-cut. Even the most energetic, compelling dances are touched with rhythmic ambiguity while the more dreamy and sensuous are sharpened by austere dissonances.

The faster waltzes are characterised by agile shifts between groups of two and three beats. The seventh waltz goes so far as to superimpose the two types of rhythm. When an out-of-practice Ravel conducted the first performance of the ballet to this music he declared that it wasn’t difficult, ‘it’s always in three-time.’ His friends were quick to point out the rhythmic subtleties in the waltzes, which he admitted were a challenge – ‘but when I get to that point, I just go round and round’.

The whirling motion of the Viennese waltz is most evident in the seventh waltz, the longest in the chain. At first languid, it quickly launches into a brilliant dance incorporating the characteristic hesitation that simultaneously delays the downbeat of every alternate bar and urges the movement forward. The epilogue then recalls the preceding waltzes in shadowy fragments, briefly emerging from the subtle textures before floating away, suspended above bell-like harp tones.

YVONNE FRINDEL © 1999/2006

The orchestral version of Ravel’s Valses nobles et sentimentales calls for two flutes, two oboes, cor anglais, two clarinets, two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, side drum, triangle, tambourine, glockenspiel); two harps and celesta; and strings.

The SSO first performed Valses nobles... in 1948 under Eugene Goossens, and most recently in 2006 under Charles Dutoit. The most recent performance of the piano version in an SSO recital was in 1999, with pianist Jean-Yves Thibaudet.

Ravel prefaced the orchestral score of his _Valses nobles et sentimentales_ with the following quotation:

“...le plaisir délicieux et toujours nouveau d’une occupation inutile”
(the delightful and always novel pleasure of a useless occupation)
HENRI DE RÉGNIER (1904)

_The Language of Flowers_

In 1912 Ravel devoted 15 days to the orchestration of Valses nobles et sentimentales and shortly afterwards the music was presented as a ballet, *Adélaïde, ou le langage des fleurs*, to Ravel’s own scenario. Set in Schubert’s time, the plot is based on the exchanges of flowers – each symbolising a different kind of emotion – between a courtesan and her admirers. The ballet was performed just five times before falling from the repertory, and it is on the recital platform and in the concert hall that Ravel’s _Valses_ retain their currency.
Joseph Canteloube was the son of an Auvergnat father and a mother from the Cévennes, and from this heritage developed a lifelong passion for the rural regions of France, their dialects and their music. He studied in Paris with Vincent d’Indy, a nationalist who encouraged his interest in native music. Although he collected and arranged songs from several regions of France, and even from French Canada, he most closely identified with the Auvergne, and it is for his five collections of songs from this area that he is best known, rather than for his original compositions.

**SONGS OF THE AUVERGNE**

Auvergne, buried in the mountains of central France, is the meeting point of several cultures. Canteloube’s first book of songs from the region (dedicated to the singer Madeleine Grey and including *Bailèro*) was published in 1923; the second followed closely; the remaining volumes in 1927, 1930 and 1955.

The words are in the Auvergnat dialect (although Canteloube provided a translation into standard French), and are accompanied by a rich orchestration, which makes particular use of woodwind instruments for a pastoral effect. The texts are peopled principally with shepherds and shepherdesses and deal with the most important aspects of rural life: harvest, love, seduction and sex.
Among the dancing songs is the bourrée, a lively dance usually in triple time, native to the region. In Canteloube’s realisations the songs are linked by solo oboe or clarinet. This recalls the sound of the cabrette, or Auvergnat bagpipe, which traditionally accompanied dancing.

According to legend, the much-loved Baïlèro was notated by Canteloube in 1900 after he had heard it sung in dialogue fashion by a shepherd and shepherdess over a distance of six kilometres!

Where some composers, notably among the English, tended to smooth the rough edges of the songs they realised, Canteloube, like Grainger, seems to have sought to capture the vital and earthy aspects of the raw material. The orchestration is always colourful (and, interestingly, he uses the piano where we might expect a harp) with particularly exuberant wind writing. Canteloube himself justified such elaborate settings:

*Just because the peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it...It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this...If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.*

ADAPTED FROM A NOTE BY GORDON KERRY © 2003
KEYNOTES AFTER BRUCE BROWN © 1998

Each of the song settings in *The Songs of the Auvergne* calls for a slightly different grouping of instruments, but all are delicately scored and tonight’s ensemble of two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet, timpani, percussion, piano and strings is typical for the collection.

The SSO was the first ABC orchestra to perform music from *Songs of the Auvergne* in a 1967 Proms concert with soloist Kiang Hwa and conductor John Hopkins. Most recently Anne Sofie von Otter sang a selection in concerts conducted by Nicholas Carter in 2011.
La pastoura als camps
Quon lo pastouro s’en bo os cams
Gardo sei moutounadoï
Guèlo rêsount’ un moussurèt
‘Ah! Dïassa mè bousogasta!
È lo perdri, quon lo tënio
Gardë seï moutounadoï!
Tidéra la la la la la loï!
Guëlo rèscountr’ un moussurèt
Lou moussu l’ogatsavo’, etc.
‘Ah! Daïssa mè bousogasta!
Sës ton pouildo Filho’, etc.
‘Estaco bousotré cabalèt!
0 lo cambo d’un aôbré’, etc.
È lo perdi, quon lo tënio
Guèlo s’en èsonado, etc.

The shepherd lass in the fields
When the shepherdess goes off to the fields
When the shepherdess goes off to the fields
Watches over her little sheep
Watches over her little sheep.
She meets a fine gentleman
The gentleman looks at her, etc.
‘Ah let me look at you!
You are so pretty!,’ etc.
‘Then hitch up your horse!
Hitch it to that tree!,’ etc.
When he thought he’d got the fair lady,
She had vanished!, etc.

Bailéro
Pastré, dè dèlaï l’aiô,
as gairé dè boun tèms?
Dio lou bailéro, léro, lério, léro, léro, léro, bailéro lô!
En’ai pa gaïre, è dio, tu?
Bailéro, léro, léro, léro, léro, lero, bailéro lô!
Pastré, couci foraï,
en obal io lou bel riou!
Dio lou bailéro, léro, lério, léro, léro, lero, bailéro lô!
Es pèromè, té baô çirca!
Bailéro, léro, léro, léro, léro, lero, bailéro lô!

Shepherd’s Song
Shepherd, across the water,
you are scarcely having a good time!
Bailero lero, lero, lero, lero, lero, bailero, lo!
No I’m not and you, have you?
Bailero lero, lero, lero, lero, lero, bailero, lo!
Shepherd the river separates us,
And I cannot get across!
Bailero lero, lero, lero, lero, lero, bailero, lo!
Then I shall come down and fetch you!
Bailero lero, lero, lero, lero, lero, bailero, lo!

Three Bourrées
L’aiô dè rotso
L’aiô dè rotso té foro mourir, filhoto
l’aiô dè rotso té foro mourir!
Nè té cal pas bèïr; ouqèl’ aio, quèl’ aio, mès cal
préndr’un cout d’ouqèl’ aio dè bi!
Nè té cal pas bèïr; ouqèl’ aio, quèl’ aio, mès cal
préndr’un cout d’ouqèl’ aio dè bi!
S’uno filhoto së bouol morida, pitchouno,
s’uno filhoto së bouol morida,
li cal pas douna d’ouqèl’ aio dè rotso, aîmaro
mililor ouqèl’ aio dè bi!
Li cal pas dounda d’ouqèl’ aio dè rotso, aîmaro
mililor ouqèl’ aio dè bi!

Spring Water
Spring water will kill you, little girl,
spring water will kill you!
You shouldn’t drink water, water, but you
should take a glass of wine!
You shouldn’t drink water, water, but you
should take a glass of wine!
When a maiden wants to marry, little girl,
when a maiden wants to marry,
she shouldn’t be given spring water, she’ll
much prefer wine!
She shouldn’t be given spring water, she’ll
much prefer wine!
Where will we find our flock?

Where are we going to guard, little girl?
Where are we going to guard our flocks this morning?
– We are going over there near the river,
in the meadow the grass is so fresh;
There near the flowers we will put the flocks,
And there, all day long, we will make love!
The sheep watch,
little girl,
The sheep watch, the bees and us!
Next to the sheep which live on grass,
and the bees which live on flowers,
we, little girl, who love each other,
We live on the pleasure of love!

Down there in Limousin

Down there in Limousin, little girl,
Down there in Limousin,
There are lots of pretty girls, o bé, o bé,
There are lots of pretty girls here too, o bé.
Young man, however beautiful the girls are in your country
Our men in Limousin
Are much better at talking of love, o bé!
Down there in Limousin, little girl,
the young men are gallant,
But here in Auvergne, in my country,
Men love you and are faithful!

Ound’ onorèn gorda

Ound’ onorèn gorda,
pitchouno drouléto?
Ound’ onorèn gorda,
lou troupèl pèl moti?
– Onorèn obal
din lo ribeirêto,
din lou pradèl
l’èrb è fresquèto;
Païssarèn loi
fédoi pèl loi flours,
Al louón dèl tsour
nous forèn l’omour!
Ogatso louï moutous,
pitchouno drouléto,
Ogatso louï moutous,
lèis obilhé mai nous!
Ogatso loi fédoi
què païssou l’èrbo,
è lèis obilhé
què païssou loi flours;
naôtrès, pitchouno,
què sou d’aïma,
Pèr viouvr’ obon
lou plosé d’omour!

Obal, din lou Limouzi

Obal din lou Limouzi, pitchoun’
obal din lou Limouzi,
Sé l’io dè dzèntoï drolloï, o bé, o bé,
Sé l’io dè dzèntoï drolloï, oïçi, o bé!
Golon, ton bèlo què siaescou
lèi drolloï dè toum pois,
Lous nostrès fringaiërës èn Limouzi,
Saboun milior counta flourèt’, o bé!
Obal din lou Limouzi, pitchouno,
sé sou d golon,
Oïçi en Aoubèrgno, din moun pois,
Lous omès bous aïmoun è sou fidèls!
Manuel de Falla
Seven Popular Spanish Songs
orchestrated by Luciano Berio

El paño moruno (The Moorish cloth)
Seguidilla murciana
Asturiana
Jota
Nana (Lullaby)
Canción
Polo

Daniela Mack mezzo-soprano

As a young man Manuel da Falla was known in his native Spain principally as a moderately successful composer of the popular musical spectacles or zarzuelas. In 1904 it seemed his big break had come: his opera La vida breve won a national contest and he had his sights set on Paris. But the promised prize performance fell through and Falla took off on a tour of Europe as a jobbing musician, playing piano for a mime troupe. Finally, in 1907, he arrived in the French capital.

Falla intended to stay for just seven days, but in Paris he found a second home where he was received with warmth and enthusiasm. He ended up staying seven years, driven back to Spain only by the outbreak of World War I. And it was in Paris in 1914 that he composed his Seven Popular Spanish Songs (Siete canciones populares españolas).

The songs were the perfect offering in a city where Debussy had composed Ibéria and Ravel his Rapsodie espagnole. Things Spanish were all the rage. There's truth in the claim that Falla had to go to Paris to complete his discovery of truly Spanish music. (And it was here too that he composed his Nights in the Gardens of Spain.)

The collection is an anthology of Spanish regional traditions: Asturias and Aragon (the home of the jota) in the north, Andalusia (where the polo is danced), the Moorish south... They traverse the Iberian landscape, and span an equally wide and varied emotional range – fierce passions, joy, anguish and tenderness.

The texts are full of the imagery and metaphor typical of Spanish folk lyrics, such as the green pine in Asturiana, traditionally a symbol of sexual desire, and the window in Jota, evoking secret love trysts. They are largely authentic. Falla takes more liberties with his melodies and harmonies, but even so they make a powerful evocation of the Spanish sound world.

Luciano Berio, in his orchestration of 1978, transforms and concentrates that sound world, with instrumental colours that suggest Falla’s ballet Love, the Magician.
Both El paño moruno and Seguidilla murciana are from the Murcia region in the southeast. If the song of the Moorish cloth sounds familiar, it’s because Falla later used the opening bass line for the Miller (also from Murcia) in The Three-Cornered Hat. The joyous seguidilla is a quick dance-song in triple time, traditionally performed with voice and guitar alternating between the lines of the song.

The Asturiana brings a sombre mood with a song of yearning, before Falla returns to the cheerful sounds of the jota, a couple dance characterised by the sounds of castanets. Again, there’s a note of familiarity in the music – this time the famous jota from The Three-Cornered Hat.

It’s said that the melody of the Nana, a traditional lullaby, was sung to Falla when he was a baby. It’s smooth, hushed sounds and fluid vocal ornaments, give it the hypnotic character of songs from the Moorish regions in the south.

The ironic tones of the Canción come from a song known throughout Spain. The seventh and final song evokes the music of Andalusia. Here Falla explores the cante jondo – the ‘song of depth’ and the tragedy of life, half sung and half recited, which derived from flamenco traditions.

SYMPHONY AUSTRALIA © 2004/2015

Luciano Berio’s orchestration of Falla’s Seven Popular Spanish Songs calls for two flutes, oboe, cor anglais, three clarinets and three bassoons; two horns, two trumpets, two trombones and tuba; timpani and percussion; harp and strings.

The songs were premiered in their original version in Madrid in 1915, performed by soprano Luisa Vela with the composer at the piano. Berio’s orchestration was made for Cathy Berberian, who gave the first performance in 1978, and dedicated to Madame Ida Godebska.

A Spaniard in Paris

Despite modest successes in Spain and the award of a national composition prize, the young Falla was itching to get to Paris. He finally made it in 1907, later saying:

...without Paris I would have remained buried in Madrid, done for and forgotten, laboriously leading an obscure existence, living miserably and keeping my first prize in a frame, like in a family album, with the score of my opera in a cupboard. To be published in Spain is worse than not being published at all. It's like throwing the music into a well.

In Paris, Falla played the opera (La vida breve) for Paul Dukas, who declared that it should be staged at the Opéra-Comique. (It was, in 1913.) And he tried to break the silence of an awkward first meeting with Debussy by announcing that he had always liked French music. Debussy replied, ‘I don’t!’
El paño moruno
Al paño fino, en la tienda, una mancha le cayó; Por menos precio se vende, Porque perdió su valor. ¡Ay!

Seguidilla murciana
Cualquiera que el tejado tenga de vidrio, No debe tirar piedras al del vecino. Arrieros semos; ¡Puede que en el camino Nos encontremos! Por tu mucha inconstancia Yo te comparo con peseta que corre De mano en mano; Que al fin se borra, Y creyéndola falsa ¡Nadie la toma!

Asturiana
Por ver si me consolaba, arrimeme a un pino verde. Por verme llorar, lloraba. Y el pino como era verde, por verme llorar, lloraba!

Jota
Dicen que no nos queremos porque no nos ven hablar. A tu corazón y al mío, se lo pueden preguntar. Ya me despido de ti, de tu casa y tu ventana. Y aunque no quiera tu madre, Adiós, niña, hasta mañana.

The Moorish Cloth
On the fine cloth, in the shop, a stain has fallen; It sells at a lower price Because it lost its value. Ay!

The one who lives in a house of glass should not throw stones at the neighbours: Like muleteers; It could be that on the road we meet. For your great inconstancy I compare you to a coin that passes from hand to hand; which finally softens, and, believing it counterfeit, no one will accept it!

To see if it might console me I leaned against a green pine tree. To see me weep, it wept. And the pine tree, being green, wept to see me weeping.

They say we’re not in love since they never see us talk; let them ask your heart and mine! I must leave you now, your house and your window, and though your mother disapprove, goodbye, sweet love, till tomorrow.
Lullaby
Sleep, little one, sleep, 
sleep, my darling, 
sleep, little morning star. 
Lullay, lullay, 
sleep, little morning star.

Because your eyes are traitors, 
I will bury them; 
You don’t know what it costs me 
“From the air” Little girl, to look at them. 
“Mother, on the brink! Mother!”

They say you do not love me 
Yet you’ve loved me... 
All that was gained 
“From the air” Is as lost. 
“Mother on the brink! Mother!”

Polo
¡Ay!
I keep an ache in my heart 
of which I can tell no one. 
A curse on love, and a curse 
on the one who taught it to me! 
¡Ay!

TRANSLATIONS (3, 4, 5, 7): NATALIE SHEA
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Nana
Duérmete, niño, duerme, 
duerme, mi alma, 
duérmete, lucerito de la mañana. 
Nanita, nana, 
duérmete, lucerito de la mañana.

Canción
Por traídores, tus ojos, 
voy a enterrarlos; 
No sabes lo que cuesta, 
«Del aire» Niña, el mirarlos. 
«Madre a la orilla Madre.»

Dicen que no me quieres, 
Ya me has querido... 
Váyase lo ganado, 
«Del aire» Por lo perdido, 
«Madre a la orilla Madre.»

Polo
¡Ay!
Guardo una pena en mi pecho 
que a nadie se la diré. 
¡Malhaya el amor, malhaya 
y quien me le dió a entender! 
¡Ay!

TRANSLATIONS (3, 4, 5, 7): NATALIE SHEA
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Symphonic Variations

Star French-Canadian pianist Louis Lortie returns to Sydney to perform two short, spirited opportunities for virtuoso display by Mozart and Franck. As well, enjoy Mozart’s Paris Symphony and Franck’s grand Symphony in D minor.

**MOZART** Symphony No.31 (Paris)
**FRANCK** Symphonic Variations for piano and orchestra
**MOZART** Rondo in D for piano and orchestra, K382
**FRANCK** Symphony in D minor

Yan-Pascal Tortelier *conductor*
Louis Lortie *piano* *(pictured)*

- **THU 9 APR** | 1.30PM
- **FRI 10 APR** | 8PM  **BEST SEATS**
- **SAT 11 APR** | 2PM

*Booking fees of $5.00–$8.95 may apply.
Richard Strauss

*Rosenkavalier* Suite from the opera, Op.59

Premiered on 26 January 1911, *Rosenkavalier* was the fifth of Richard Strauss’s operas, the second written in collaboration with librettist Hugo von Hofmannsthal. The title (The Knight of the Rose) derives from a scene in the second act, a captivating piece of stage business invented by Hofmannsthal and purporting to be an 18th-century Viennese custom whereby a knighted emissary presents a silver rose to a woman on behalf of her suitor. Such a custom never existed, but that is one of the delights of any Hofmannsthal libretto: the convincing mixture of fact and fantasy.

When it first appeared, *Rosenkavalier* was seen by many critics as a retreat from the daring modernism of Strauss’s two immediately previous stage works – *Salome* and *Elektra*. Strauss had wanted to write a ‘Mozartian opera’ after the excesses of *Elektra*, but *Rosenkavalier* has a sumptuousness which exceeds classicism. Its plot possesses some similarities with *The Marriage of Figaro* (and much of the action derives from a play written by a contemporary of Beaumarchais), but this ‘comedy for music’ is elevated by character portraiture that has rarely been surpassed in opera. It remains Strauss’ most popular, indeed best-loved, work.

Keynotes

**R STRAUSS**

*Born Munich, 1864*

* Died Garmisch-Partenkirchen, 1949

Though Richard Strauss wrote two of them as a teenager, the symphony was not the orchestral genre that most captured his imagination as an adult. Nor was the concerto, notwithstanding his two fine examples for horn. Instead his most characteristic orchestral music is to be found in his symphonic tone poems, and in sections of his operas, many of which he sanctioned for performance as free-standing works.

**ROSENKavalIER SUITE**

In 1945 Strauss agreed to the extraction of this suite from his 1911 opera *Rosenkavalier*. Set in 18th-century Vienna, *Rosenkavalier* tells how the 17-year-old Octavian outwits the bullish Baron Ochs in his quest for the hand of Sophie.

Anachronistically, Strauss inserts Viennese waltzes a century too early for the story. The suite, which runs without pause, opens with music depicting the bedroom antics of Octavian with his original mistress, the Marschallin – all swirling strings and whooping horns. Representing his new love for the young Sophie, it segues into music from the ‘Presentation of the Rose’ scene, with its sugar-ice harmonies. A short transition brings us to Ochs’ all-too-creamy waltz, and then to the sublime trio from the end of the opera. It is rounded off with Ochs’ humiliation in Act III.
*Der Rosenkavalier*, set in Vienna in 1740, tells how the 17-year-old Octavian outwits the bullish Baron Ochs auf Lerchenau in his quest for the hand of the young convent girl, Sophie, daughter of the nouveau-riche Herr von Faninal. It is a story of the magic of love at first sight; of nostalgia, self-sacrifice and the passing of time. Octavian, the ‘Knight’, first lays eyes on Sophie during the presentation of the Rose. Strauss’s orchestra wonderfully expresses the slow-motion intoxication of the moment. But Octavian must first be given up by his older lover, the Marschallin, who has known all along that one day he would fall for someone his own age, and whose proud surrender is the background for the glorious (no other word for it!) Trio which climaxes the opera.

Strauss’s score is Mozartian in the level of musical beauty, which is maintained no matter what the situation, even in scenes of raw burlesque such as Ochs’ lecherous adventures with a group of ‘orphans’ claiming to be his children. The ‘Viennese waltzes’ used throughout, although anachronistic (such waltzes belong to the century after the action takes place!), are of such a quality that Richard Strauss could almost challenge his unrelated namesake for the title of ‘Waltz King’.

Such was the popularity of *Der Rosenkavalier* in the years after its premiere that a silent film version of it was made in the 1920s, Strauss agreeing to a reworking of his score as accompaniment. (The composer himself conducted the first London showing of the film at the Tivoli Cinema in the Strand on 12 April 1926.) Since the music itself was considered to have a stand-alone excellence, Strauss also made his own
arrangements of two waltz sequences in 1934 and 1944. Finally, in 1945, Strauss sanctioned the making of this suite version by an unknown hand.

The suite presents in one continuous sweep some of the best-known passages of the opera. It opens, as does the opera, with a representation of the bedroom antics of Octavian and the Marschallin, the swirling strings depicting the couple rolling around in the sheets, and the virile whooping of the horns. The suite segues into the ‘Presentation of the Rose’ music, and eventually to one of the few really modern touches, the sugar-ice harmonies played by flutes, harp, celesta and solo violins (heard again toward the end of the opera, they give intimations of mortality). A short transition brings us to Ochs’ all-too-creamy waltz, and then to the Trio music from the end of the opera.

What we miss in this orchestral version is perhaps not so much the immense bitter-sweet wisdom of the plot (of which the nostalgic use of trumpet solo at this point is a faint reminder), but Strauss’s masterly vocal writing. With Octavian sung by a woman, this Trio provides one of the most ravishing intertwinnings of female voices in the opera house. But even without the singers, Strauss’s seamless, ever-enriching melody is still entrancing.

The suite is then rounded off with music from Ochs’ humiliation in Act III and a recall of the vaunting leaps of the opening horn motive. It’s called ‘the knight of the rose’ after all.

ADAPTED FROM A NOTE BY GORDON KALTON WILLIAMS
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The Rosenkavalier Suite is scored for three flutes (one doubling piccolo), three oboes (one doubling English horn), three clarinets (one doubling E flat clarinet), bass clarinet and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and five percussion; two harps and celesta; and strings.

The SSO first programmed a sung extract from Der Rosenkavalier, with soloist Lotte Lehmann, in 1937, and the Rosenkavalier Suite under Eugene Goossens in 1947, only two years after it was made. Our most recent performance of the suite was in 2010, conducted by Vladimir Ashkenazy.

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**MORE MUSIC**

**NOBLE & SENTIMENTAL WALTZES**
Hear Ravel himself in a performance of the original *Valses nobles et sentimentales*, captured via piano roll in 1913. This method of recording and reproducing all the nuanced actions of the performer is – for the time – superior to the acoustic recordings available. Ravel could be in your living room today... On the same album, *Ravel: Composer as Pianist and Conductor*, you can find the Pavane and the Sonatine, together with two of the *Miroirs*. Ravel tries his conducting chops on the famous *Boléro*.

**Pierian Recording Society 0013**

**CANTELOUBE SONGS**
For an Australian recording of Canteloube’s settings, try Sara Macliver’s performance of the complete cycle with the Queensland Symphony Orchestra conducted by Brett Kelly.

**ABC Classics 4765703**

In the 1960s Netania Davrath recorded what has come to be regarded as the definitive interpretation of the songs, praised for its authenticity of style. The 2-CD set also includes the New Songs of the Auvergne – settings that weren’t included in the official sequence.

**Vanguard 1189**

Canteloube thought the ideal interpreter of his songs was Lucie Dolène, perhaps best known as the voice of Snow White in the 1962 French edition of Disney’s classic film. You can hear the composer accompany her in Chants de France in a recording from around 1949, available on YouTube: bit.ly/CanteloubeDolene3

**POPULAR SPANISH SONGS**
If you’re interested in hearing the original voice-and-piano version of Falla’s Popular Spanish Songs, look for Victoria de los Angeles accompanied by Gonzalo Soriano. You can find it in an EMI Great Recordings of the Century release of vocal and theatre pieces by Falla, with performances of *La vida breve*, *Love, the Magician*, *The Three-Cornered Hat* and more.

**EMI 67590**

**DER ROSENKAVALIER**
If you enjoyed the orchestral suite, you must hear the opera. Look for the recording in which former SSO chief Edo de Waart conducts a production from 1976 with a cast including Evelyn Lear (Marschallin) and Frederica von Stade (Octavian), the Rotterdam Philharmonic and the Netherlands Opera Chorus.

**Decca 478 4161**

For an irreverent but not inappropriate take on Strauss that has a little more in common with his ‘waltz king’ namesake, you might like to try Quartetto Gelato’s ‘al fresco’ cover version of the *Rosenkavalier Suite*, rescored for string trio and piano accordion!

**Linus 270056**

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**Broadcast Diary**

**March–April**

*[92.9 ABC Classic FM](http://abc.net.au/classic)*

**Friday 20 March, 8pm**

**Brahms & Sibelius**

Daniel Blendulf conductor

Janine Jansen violin

**Saturday 21 March, 1pm**

**Song & Dance**

Ward Stare conductor

Daniela Mack mezzo-soprano

Ravel, Canteloube, Falla

**Sunday 27 March, 8pm**

**Sympathetic Variations**

Yan Pascal Tortelier conductor

Louis Lortie piano

Mozart, Franck

**Saturday 25 April, 8pm**

**Anzac Day Salute**

Richard Gill conductor

Ayse Göknum Şanal soprano

Gondwana Chorale

Copland, Ledger, MF Williams, Vaughan Williams

**SSO Radio**

Selected SSO performances, as recorded by the ABC, are available on demand: sydneysymphony.com/SSO_radio

**Fine Music**

**Sydney Symphony Orchestra Hour**

Tuesday 9 April, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)
SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we’ve since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit sydneysymphony.com/shop

**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 200705

**Brett Dean**
Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Lost Art of Letter Writing*. SSO 200702, SSO 201302

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

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

**Prokofiev’s Romeo and Juliet**
Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205

**Tchaikovsky Violin Concerto**
In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206

**Tchaikovsky Second Piano Concerto**
Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky’s Piano Concerto No.2. Ashkenazy conducts. SSO 201301

**Stravinsky’s Firebird**
David Robertson conducts Stravinsky’s brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

**MAHLER ODYSSEY**
The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons. As a bonus: recordings from our archives of *Rückert-Lieder, Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.

**Mahler 1 & Songs of a Wayfarer** SSO 201001
**Mahler 2** SSO 201203
**Mahler 3** SSO 201101
**Mahler 4** SSO 201102
**Mahler 5** SSO 201103
**Mahler 6** SSO 201104
**Mahler 7** SSO 201104
**Mahler 8 (Symphony of a Thousand)** SSO 201002
**Mahler 9** SSO 201201
**Mahler 10 (Barshai completion)** SSO 201202

**Song of the Earth** SSO 201204

From the archives: *Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde* SSO 201204

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Our recording of Holst’s *Planets* with David Robertson. Due for release early in 2015.

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American-born conductor Ward Stare was recently appointed Music Director of the Rochester Philharmonic Orchestra, opening the orchestra’s 2014–15 season with a special concert featuring Midori. His current season includes a number of highly anticipated debuts with orchestras around the world, including performances with the Baltimore Symphony Orchestra, Pittsburgh Symphony Orchestra, Calgary Philharmonic Orchestra and the New World Symphony, as well as these concerts with the Sydney Symphony Orchestra.

He has appeared regularly with the Lyric Opera of Chicago since 2012 when he made his house debut conducting Hänsel und Gretel, most recently conducting performances of Porgy and Bess. He has also conducted Die Fledermaus for the company and he made his Millenium Park debut conducting the Lyric Opera of Chicago Orchestra and Chorus. He made a critically acclaimed debut with the Opera Theater of Saint Louis in 2013, conducting Il tabarro and Pagliacci, returning for performances of Dialogues of the Carmelites. Last year he made his Washington National Opera debut conducting Donizetti’s comic opera L’elisir d’amore.

The 2013–14 season saw his return to the Atlanta and Detroit symphony orchestras, as well as debuts with the Syracuse Symphoria, Jacksonville Symphony and Naples Philharmonic. He has also conducted the Houston, Québec and Dallas symphony orchestras.

Ward Stare served as the Resident Conductor of the Saint Louis Symphony from 2008 to 2012, and in 2009 made his Carnegie Hall debut with the orchestra, stepping in at the last minute when SLS music director David Robertson had to take over the solo part in HK Gruber’s Frankenstein!!
Daniela Mack was born in Buenos Aires and studied at Louisiana State University. She is a graduate of the Merola Opera Program at San Francisco Opera and in 2010 completed her final year in the company’s Adler Fellowship Program. More recently she was a finalist in the 2013 BBC Cardiff Singer of the World Competition.

Last year she returned to San Francisco Opera as Rosmira in Handel’s *Partenope* and Opera Theatre of Saint Louis as Rosina in *The Barber of Seville*, a role for which she has garnered critical acclaim. She also appeared with the Los Angeles Philharmonic in Beethoven’s Ninth Symphony, and with Washington Chorus in Beethoven’s *Missa solemnis*. This year she will make her New York concert debut with the Collegiate Chorale as Joacim in Handel’s *Susanna*, as well as her Saito Kinen Festival debut in Berlioz’s *Béatrice et Bénédict* under Seiji Ozawa. Future seasons will include appearances at the Metropolitan Opera, Royal Opera House Covent Garden, San Francisco Opera, Arizona Opera, and Fort Worth Opera, as well as with the Boston Symphony Orchestra and Orchestre de la Suisse Romande.

Highlights of previous seasons have included Rosina for San Francisco Opera, Sister Helen Prejean in *Dead Man Walking* for Madison Opera, her Lyric Opera of Chicago debut in *Rusalka*, her role and company debut as Carmen for Santa Fe Opera, and her Los Angeles Opera debut as Nancy in *Albert Herring*. She has also appeared for English National Opera, Théâtre du Capitole Toulouse, Washington National Opera, Verbier Festival, Lyric Opera of Baltimore, Pittsburgh Opera, Opéra National de Bordeaux, Deutsche Oper Berlin, Florentine Opera and Opera Colorado.

Her concert work has included performances with the LA Philharmonic (*La vida breve* by Falla), Mozart’s *Requiem* with the Cincinnati May Festival and Madison Symphony Orchestra, and an all-star gala at the Opera Theater of San Antonio, as well as *Messiah* with the Calgary Philharmonic and Edmonton Symphony Orchestra, Falla’s *El amor brujo* with the Boca Raton Philharmonic and Ravel’s *Shéhérazade* with the Hong Kong Philharmonic Orchestra.

This is her SSO debut.
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON
Chief Conductor and Artistic Director

PATRON Professor The Hon. Dame Marie Bashir ad cvo

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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 SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

The orchestra’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. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’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, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. 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 ABC Classics.

This is the second year of David Robertson’s tenure as Chief Conductor and Artistic Director.
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Mrs Barbara Murphy (right) first fell in love with Shefali Pryor’s oboe playing during her performances with violinist Nigel Kennedy and the SSO in 2010. After getting to know each other, they bonded over a mutual love of travel and knitting.
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You have to find a way in music to grab people...

Jerusalem (after Blake) is the most recent work completed in Georges’ magnum opus Caeli enarrant... Based on the poetry and visual art of William Blake, ‘this piece is somewhat psychedelic, even apocalyptic. Blake is a visionary, his poetry and art are very intense and direct. I too would like to grab people, take them by the throat. From a fortissimo darkness, through the most gentle serene moments. You have to find a way in music to grab people, not to leave them uninvolved.’

Georges Lentz’s Jerusalem (after Blake) was commissioned with the assistance of an anonymous donor. It receives its first Australian performances in February.

Robertson conducts La Mer
Wed 18 Feb, 6.30pm

Schumann 3 & 4
Sat 21 Feb, 2pm

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Once upon a time, performing composers were the norm. Sadly, these days they’re the exception. And our very own exception is first violinist Georges Lentz, also an internationally celebrated composer who originally hails from Luxembourg.

How do performing and composing inform each other? ‘I’ve always liked to do both,’ says Georges. ‘It gives a nice balance. When one thing is not going so well, there’s always the other to fall back on. Also, performing gives you insight into the practicalities of writing for musicians: you know what musicians like to see, you know what annoys them.’

‘It can sometimes be difficult – as a composer who is also an orchestral musician – to play Tchaikovsky all day long and then go home and write your own music. Sure, as musicians we have a responsibility to play the music of Tchaikovsky, or Walton, or even Elton John, in such a way that it is relevant and alive.’ But as a composer, he sighs, ‘it’s not always what you need to hear.’

Of his own music, Georges is extremely self critical. ‘Before a rehearsal process starts on a new piece, I am always full of doubts and fear. When I write a piece, I quite literally believe it’s the last piece I ever write.’ It’s a torturous path. ‘Every time I think “this is my last piece. I may as well pour everything I’ve got into this one.” It makes it quite an intense thing when I get to rehearsals. I’ve invested all of myself in that and what if, after all that, it’s no good?’

First violinist Georges Lentz straddles the complementary professions of composer and performer

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I noticed in a recent concert that the clarinets seemed to keep swapping instruments, which, to the naked and distant eye, more or less looked exactly the same. What’s the reason for this?

What a great question! Let me first say, it’s not because we’re extremely indecisive! Mostly we’re switching between two clarinets – the ‘B flat’ and ‘A’ clarinets. Physically, they’re about 2 cms different in length, with the A clarinet the longer of the two, and therefore sounding a semitone lower.

There are subtle, but important differences in tone colour between the two instruments. The B flat is slightly brighter, whereas the A clarinet has a more mellow, rounded tone. Sometimes we have to change between clarinets really quickly, especially in the music of Mahler and Strauss.

The mouthpieces are interchangeable, and we use cork grease to ensure the mouthpiece can come out easily and then be inserted into the other barrel. There’s a danger in a really quick clarinet change that you might accidentally rip the reed out too.

Clarinets are considered transposing instruments. From a clarinettist’s point of view, using two different clarinets has the advantage of keeping key signatures to just four sharps or flats. Fully explaining transposition would take more space than I have here, but basically, if composers are nice then we don’t have to play in horrible key signatures.

Christopher Tingay, clarinet

‘Yes, that’s our concertmaster Andrew Haveron – nine storeys high on the Sydney Opera House!’

If you were near the Sydney Opera House on 4 February you would have seen spectacular projections, bringing our Greatest Hits from Vienna concert from inside the Concert Hall to viewers, not just on the foreshore, but watching from around the world. The dynamic footage of our musicians in performance was complemented by gorgeous imagery inspired by Vienna’s rich culture. The awe-inspiring result represented a true cross-city cultural collaboration, and we thank the Vienna Tourist Board for presenting the event. Enjoy the webstream via YouTube: bit.ly/VisionsViennaOnDemand

Composer Charlie Chan of the Global Orchestra Foundation has ideas. Lots of ideas. For instance, coinciding with this year’s Earth Hour, a performance by the SSO of Holst’s Planets is going to be beamed around the globe.

‘The Global Orchestra team wanted to find a way to encourage musicians to participate and extend the participation of Earth Hour,’ explains Charlie. A plan was hatched to find a soundtrack to Earth Hour. Nathan Waks, former principal cellist with the SSO, suggested The Planets and the idea took flight.

The hope is that schools, universities, individuals and ensembles of all abilities will participate by playing along with the live stream of the concert. ‘We’ll be composing additional music that’s suited to primary school students,’ adds Charlie. ‘They’ll make some junk instruments out of recycled materials, so that kids can make their own instruments and play along.’

With The Planets forming the true heart of this project, there are a number of satellite ways in which the Global team hope you’ll take part. For more information: www.globalorchestra.com

David Robertson conducts The Planets on Friday 27 March (11am) and for Earth Hour on Saturday 28 March (8.30pm).
Farewell Bravo! –
till we meet again

Since 2012, we’ve been publishing Bravo! as an in-program magazine. But this has been just one manifestation of our audience newsletters over the years. If you’ve been a subscriber for long enough you’ll probably remember the quarterly Bravo! that was mailed to homes and the various newsletters – Notations, Symphony – that preceded it going back to the 1990s and even earlier.

One of the reasons we moved Bravo! to the program books was a desire to reach everyone in our audience, not just those who were on our subscriber mailing list. And for the past three years Bravo! has functioned as our way of sharing news and insights with anyone who attended a concert.

Recently we’ve found that the news we’d like to share and the musical personalities we want to introduce to you are too much for the few pages available at the back of the program. We’re also realising that printed booklets aren’t the best way to share music, talk or video in an increasingly multimedia world.

So even though this is the final issue of Bravo! as you’ve known it in recent years, stay tuned as we expand the offerings on our website, and continue to bring you a wealth of news and stories from behind the scenes.

Finally, we’d like to extend a huge thank you to Bravo! editor Genevieve Huppert, who has shepherded more than 30 issues of Bravo! into being. We especially admire the grace and imagination she has brought to the musician feature-profiles.

Past issues of Bravo! can be downloaded from sydneysymphony.com/bravo

The Score

ANZAC SPIRITS

‘War is horrible,’ says Australian composer James Ledger. ‘The extent of its casualties goes well beyond the horrific number of people who die on the battlefields.’

On 24 April, the Sydney and New Zealand symphony orchestras are commemorating the centenary of the Gallipoli landings with simultaneous concerts featuring two world premieres by Australian and New Zealand composers. The SSO commissioned James to write War Music, which features words by Australian musician and storyteller Paul Kelly; the NZSO has commissioned Kiwi composer Michael F Williams to write Letters from the Front.

‘Paul’s new text is written from the point of view of the souls and spirits of the diggers who died there,’ explains James. ‘One of the lines in it was: “We died in smoke and noise. We died alone.” That’s the line that really hit me – “We died alone.” That just got me.’

To perform War Music, the SSO will be joined by singers from Gondwana Chorale, whose members are aged 17–25. Lyn Williams, Artistic Director and Founder of Gondwana Choirs, says there is a real impact in using young voices for a work like this. ‘If you think of soldiers at Gallipoli, they would have been in their late teens, early 20s; that’s exactly the age of our singers,’ says Lyn. ‘To me, there’s a power in that.

For the centenary commemorations of the 1915 Gallipoli landing, choristers from Turkey, France and New Zealand will augment the Australian Gondwana Chorale. ‘The idea was to represent many of the nations that were there in Gallipoli,’ Lyn explains. ‘It makes a lot of sense for these choristers to come together – especially with what’s going on in the world,’ says Lyn. ‘While there is conflict in the world, our young choristers can come together to present a positive affirmation of peace.’

Writing the piece also gave James pause for thought about war and conflict. ‘I deliberately chose the title War Music, rather than specifically addressing the Gallipoli landing. I think anybody who has lost their lives through a political decision in the name of their country – not just in 1915 – deserves to be commemorated.’

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Gondwana Chorale will be joined by other young choristers from Turkey, France and New Zealand when they perform James Ledger’s War Music in April.

Artistic Focus

ANZAC SPIRITS

Gondwana Chorale will be joined by other young choristers from Turkey, France and New Zealand when they perform James Ledger’s War Music in April.
TunED-Up

Already this year, 50 primary school teachers, many with little or no existing music training, have travelled to Sydney from all over NSW to participate in the SSO’s five-day TunED-Up program. Now in its second year, TunED-Up helps teachers develop their music teaching skills under the guidance of SSO Director of Learning and Engagement Kim Waldock. Last year we calculated we reached about 8,000 children by ‘teaching the teachers’, and that number is set to grow again this year. Our thanks to Fred and Dorothy Street together with the other supporters who make this magical program possible.

OUR BIGGEST FAN

Nothing beats a personal recommendation, and last November Ben Folds was our biggest fan. In concerts with the SSO featuring his new piano concerto, he told audiences to come back to the concert hall and listen to the music that makes their orchestra shine. ‘My stuff’s not bad,’ he said, but orchestras are the ‘highest form of civilisation’.

TRADE SECRETS

Someone asked us recently if we use real cannons for the performance of Tchaikovsky’s 1812 Overture, which traditionally concludes Symphony in the Domain. As this is the final print issue of Bravo, we’re in the mood to spill a few trade secrets. Each cannon has pyrotechnics attached to the muzzle and is fired via a wireless remote. There are usually two special guests invited to ‘light’ the cannons with sparklers. For best effect, our stage manager cues the VIPs to touch the sparkler to the cannons at the appropriate moment. The pyro technician who is doing the actual ‘firing’ is also cued. Needless to say, after so many years of the 1812 Overture, the stage manager’s score is starting to look a little dog-eared...

DISCOVERY

If you haven’t yet been to one of our DownerTenix Discovery series concerts, then quite simply you’ve been missing out. Richard Gill, Artistic Director of the series, is communicator par excellence, and unpacks music in such a way that everyone can understand. This is his final year of leading these illuminating and inspiring presentations, so come along and begin by discovering Beethoven’s Second Symphony with Richard and the Sydney Symphony Sinfonia on 24 February.

Discover Mahler Tue 5 May

Discover Ravel Tue 25 Aug

Discover Richard Strauss Tue 10 Nov

City Recital Hall Angel Place

WELCOME

We welcome Jennifer Drysdale, our new Philanthropy Manager.

EDITOR Genevieve Huppert

sydney symphony orchestra

David Robertson

Chief Conductor and Artistic Director

www.sydneysymphony.com

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