PICTURES AT AN EXHIBITION

MEET THE MUSIC
Wednesday 11 November 2015

THURSDAY AFTERNOON SYMPHONY
Thursday 12 November 2015

TEA & SYMPHONY
Friday 13 November 2015

MONDAYS @ 7
Monday 16 November 2015
Thus Spake Zarathustra
_Edo de Waart Returns_

**WAGNER** Lohengrin: Prelude to Act I

**JONGEN** Symphonie concertante for organ & orchestra

**R STRAUSS** Thus Spake Zarathustra

**WAGNER** Lohengrin: Prelude to Act III

_Edo de Waart conductor • Olivier Latry organ_

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The Grand Organ
_Olivier Latry in Recital_

**COUPERIN** Offertory from the Mass for Parishes

**RAISON** Christe – Passacaglia from the Mass on the Second Tone

**JS BACH** Passacaglia and Fugue in C minor, BWV 582

**MOBBERLEY** Critical Mass

**DURUFLE** Suite for organ, Op.5

_with improvisations by Olivier Latry_

_Olivier Latry organ_

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Edo conducts Mozart & Elgar

**EDWARDS** White Ghost Dancing

**MOZART** Piano Concerto No.24 in C minor, K491

**ELGAR** Symphony No.1

_Edo de Waart conductor
Ronald Brautigam piano (PICTURED)_

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Toy Stories
_SS0 Fellows Chamber Concert_

**STRAVINSKY** Concerto in E flat (Dumbarton Oaks)

**ADÈS** Living Toys

**HARRISON** Jabberwock

**HK GRUBER** Frankenstein!!

_Roger Benedict conductor • Tom Heath chansonnier_

_2015 SS0 Fellowship_

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Pokémon: Symphonic Evolutions

Experience Pokémon brought to life by the Sydney Symphony Orchestra with exciting visuals from recent and classic Pokémon video games and all new arrangements!

_Fri 20 Nov 8pm
Sat 21 Nov 2pm
Sat 21 Nov 8pm_

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Sat 12 Dec 2pm
Sat 12 Dec 8pm_

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Thursday’s performance will be recorded by ABC Classic FM for broadcast across Australia on Sunday 15 November at 1pm.

Pre-concert talk by Yvonne Frindle in the Northern Foyer, 45 minutes before each performance (except Friday). Visit sydneysymphony.com/speaker-bios for more information.

Estimated durations:
- 3 minutes (Dukas),
- 24 minutes (Saint-Saëns),
- 20-minute interval,
- 20 minutes (Holley),
- 35 minutes (Mussorgsky)

The concert will conclude at approximately 8.25pm (Wed), 3.25pm (Thu), 12.15pm (Fri), 8.55pm (Mon).

*A Shaft of Light was commissioned by the Sydney Symphony Orchestra with the generous support of John & Sue Edmonds, Dr Richard T White, Mr Tim & Dr Caroline Rogers, Barbara Murphy & Sean Murphy, Nexus IT.*
Two of the Viktor Hartmann sketches that inspired Mussorgsky’s *Pictures at an Exhibition*: his design of the Kiev gate, and the ‘unhatched chicks’ for the ballet *Trilby*. 
Pictures at an Exhibition

Pictures at an Exhibition. The title is Mussorgsky’s but in different ways it fits the concert as a whole, with a program that is rich in imagery.

Alan Holley writes eloquently about the inspiration he finds in visual things: stained glass windows, tree canopies in the Australian bush, the dust motes you see in a shaft of light. In his oboe concerto for Shefali Pryor he’s tried to find an aural equivalent to a powerful visual phenomenon: the ‘after image’ that remains in your visual field when you’ve stared at something just a little too long and too closely. Don’t just listen to A Shaft of Light, allow your visual imagination to take flight as well.

The image in the La Péri fanfare is literally one of resplendent brass. Our brass section may spend their time in the back row of the orchestra, but in Dukas’s tiny masterpiece they have a chance to stand out. For Saint-Saëns’ second piano concerto the image comes to us courtesy of the Polish pianist who quipped: it begins with Bach and ends with Offenbach. As Vadym Kholodenko embarks on his opening notes, imagine Saint-Saëns improvising a fantasia on a Parisian church organ. As he brings the concerto to its brilliant and exhilarating conclusion, imagine Saint-Saëns at the opera, enjoying a comedy!

And finally there is Mussorgsky’s Pictures at an Exhibition. Here the visual inspiration has determined the structure of the music as well as its gestures. Mussorgsky didn’t simply take Victor Hartmann’s sketches and designs as inspiration for a set of musical miniatures, he responded to the experience of attending the exhibition as well. The result is a simple narrative that shapes the whole work: as the viewer-listeners move from painting to painting, so they are accompanied by a musical Promenade.

We can’t know what kind of orchestral sound world Mussorgsky might have wrought for his Pictures at an Exhibition [conceived and written for piano solo], but in this concert a fifth composer makes his presence felt: Maurice Ravel. In his orchestration he gives Mussorgsky’s music the colour and brilliance of a French imagination, and it is to him that we owe the popularity of this great music in the concert hall.
Paul Dukas
Fanfare to precede *La Péri*

The grand flourish that begins this concert could be thought of as the ‘French Fanfare for the Common Man’. Since its composition in 1912, it has become one of the most frequently performed works of its type for orchestral brass and within Dukas’s surviving output it ranks second only to *The Sorcerer’s Apprentice* in popularity.

Dukas described *La Péri* as a ‘poème dansé’ (or dance poem – Debussy used the same description for his ballet *Jeux*). It was composed at the request of the dancer Natasha Trouhanova who was – at least for a time – Dukas’s mistress. The composer devised the scenario himself and the music was completed by early 1911.

The ballet is a 20-minute pas de deux that belongs to that great flourishing of theatrical music stimulated by the presence

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Keynotes

**DUKAS**
*Born Paris, 1865*
*Died Paris, 1935*

Paul Dukas was a critic and teacher as well as a composer, and he saved his harshest criticism for his own work, destroying up to 80 per cent of his music. On his death only seven major works of a once large output remained: a symphony; the opera *Ariane and Bluebeard*; an epic piano sonata and a set of variations for piano; the ‘dance poem’ *La Péri* with its famous fanfare; a theatre overture; and the one piece which established his name outside France and for posterity, *The Sorcerer’s Apprentice*. It is ironic that a composer of such high seriousness should be known for his one overtly comic work.

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Leon Bakst’s costume study for Nijinsky as Iskender in *La Péri*. As it turned out, Diaghilev had to abandon the premiere planned for 1911 and Nijinsky never danced the role.
of Diaghilev’s Ballets Russes in Paris. It was not Diaghilev, however, who presented the premiere. He was enthusiastic but a multitude of creative differences and practical challenges – including insufficient rehearsal time – led to a fiasco and five days before the advertised opening Dukas complained to him: ‘Nothing is ready. Nothing is signed.’

As it turned out, the eventual premiere of La Péri became part of something distinctively and almost wholly French. Trouhanova included the ballet her own Concerts de Danse of 1912. On the program, each conducted by its composer, were four ballets: Vincent d’Indy’s Istar, Florent Schmitt’s Tragédie de Salomé, La Péri and, to finish, Adélaïde, which used Ravel’s orchestration of his Valses nobles et sentimentales.

Francis de Miomandre, in his review for La Théâtre, mentioned each ballet was preceded by a fanfare written by the composer in question. Presumably these were added at Trouhanova’s request – more than a dancer, she closely managed nearly every aspect of the production. (Curiously, adds Roger Nichols, only the fanfare for La Péri has survived.)

While it’s not uncommon for an overture or prelude to be the last thing a composer sets down for a ballet or opera (Mozart… Rossini…), it’s unusual for there to be a delay of a year. And it’s not surprising that this regal fanfare, as effective as it is, has little in common with the lavish colours and sensuous, shimmering atmosphere of the ballet itself. The late addition also goes some way to explaining the fanfare’s distinctive title. Not ‘the fanfare from’ the ballet (which you might expect to see written as La Péri: Fanfare) but ‘a fanfare to precede’ the ballet.

YVONNE FRINDLE
SYDNEY SYMPHONY ORCHESTRA © 2015

The Fanfare is scored for orchestral brass: four horns, three trumpets, three trombones and tuba.

The SSO’s most recent performance of the Fanfare in an orchestral subscription concert was in 1992 when Jean Fournet conducted a Master Series program that began with the complete La Péri ballet.
Camille Saint-Saëns
Piano Concerto No. 2 in G minor, Op. 22

Andante sostenuto
Allegro scherzando
Presto

Vadym Kholodenko piano

Camille Saint-Saëns’ contribution to French music over an exceptionally long life was a helpful and versatile one. A child prodigy who, making his debut as a ten year old in Mozart and Beethoven piano concertos, offered his delighted audience any one of the 32 Beethoven piano sonatas as an encore, he lived to a somewhat embittered old age, and walked out after the 1913 premiere of Stravinsky’s *Rite of Spring* muttering that it wasn’t music.

Saint-Saëns for most of his life had been receptive to the new, and tried to steer French music away from its fixation on opera into channels where it could benefit from the example of the best of German instrumental music. He was a friend of Liszt, and his Third Symphony, with organ, is in many ways a tribute to that composer. Saint-Saëns may have suspected that he would be best-remembered for a private party amusement, the *Carnival of the Animals*. He did not want it published.

Ironically, a piece which he dashed off in 17 days in 1868 has proved one of his most durably popular: his Second Piano Concerto. The haste was due to the concert hall becoming available at short notice for a concert conducted by the Russian Anton Rubinstein, in which Saint-Saëns was to play a concerto. The music shows little sign of hasty workmanship. Saint-Saëns was the classicist among the French Romantics, and his sure grasp of form sometimes makes up for ideas which seem too easily acquired. Liszt described this piano concerto fairly when he said that Saint-Saëns ‘takes into account the effects of the pianist without sacrificing anything of the ideas of the composer’.

Nevertheless, this concerto has been indelibly marked by the witty observation of the Polish pianist Sigismond Stojowski, that it ‘begins with Bach and ends with Offenbach’. It is true that the pianist’s unaccompanied introduction is an obvious tribute-by-imitation to Bach, especially the Bach of the Chromatic Fantasia and other toccatas for organ or harpsichord. Saint-Saëns conceives this imitation in a Romantic sense: it is a declamation rather than a meditation, and projected, by the sustaining pedal on the steel-framed pianoforte, to the back row of the concert hall.

The themes of the *first movement*, prefaced by this introduction, are expressive and lyrical: the main melody was...
borrowed (with permission) from Saint-Saëns’ younger friend and former pupil Gabriel Fauré (who had devised it for a *Tantum ergo* with choir and organ). The level of activity soon rises, and dramatic exchanges between the soloist and the orchestra climax in a full-throated return of the main theme. There is a cadenza returning to the improvisatory fantasia style of the introduction, and the movement ends, as it were, by swallowing its own tail.

The puckish scherzo (*Allegretto scherzando*) is the only movement that was a success at the under-rehearsed first performance. It has a catchy refrain, and is laid out for the instruments with masterly delicacy. The last movement is a tarantella (in popular imagination, the dance of the spider bite victim!), and this brings a strong whiff of the music of Offenbach (he of the can-can). Are the high spirits of comic operetta out of place in the finale of a concerto? Mozart didn’t think so, nor did Saint-Saëns.

**DAVID GARRETT © 1999**

The orchestra for Saint-Saëns’s Second Piano Concerto is modest in size, with pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and an optional cymbal (it has three notes in the finale!); and strings.

The SSO first performed Saint-Saëns’ Second Piano Concerto in 1941 with soloist Ignaz Friedman and conductor Bernard Heinze, and most recently in 2008 with Thomas Dausgaard and soloist Simon Trpčeski.
Alan Holley

A Shaft of Light – Oboe Concerto

I. Palinopsia –
   The Lyrebird. The song and the dance
   (for oboe and timpani)

II. Ascending

III.

Premiere

Shefali Pryor oboe

About the composer...

Alan Holley had his first professional performance in the Recording Hall (now the Studio) of the Sydney Opera House in 1974. Since then his music has been regularly performed and broadcast in Australia, and over the past 30 years his music has become increasingly well-known in America and Europe.

In 2013 he was one of several composers-in-residence in the first Sydney International Brass Festival and that same year a recital of his works featured in the Australasian Saxophone and Clarinet Conference at the Sydney Conservatorium of Music. In 2014 he was a featured composer at the Velika Gorica Brass Festival (Croatia) and was the subject of a composer profile concert in Belgrade, Serbia.

Earlier this year the Sirius Chamber Ensemble presented a concert of four of Holley’s major chamber works in Sydney, and under the direction of SSO Principal Trumpet David Elton, a concert in the Australian Voices Series was presented by ANAM at the Melbourne Recital Centre.

His major compositions include the opera Dorothea (1988), Chamber Symphony (2003) and The Winged Viola (2004) for solo viola and ensemble. The trumpet concerto Doppler’s Web (2005), written for soloist Paul Goodchild, and A Line of Stars (2007) were both commissioned and premiered by the Sydney Symphony Orchestra. Loaded with Dream (2011) was commissioned by the orchestra for performance by the SSO Fellows.

Alan Holley also teaches trumpet and composition, and his trumpet works are included in the Australian Music Examinations Board syllabus. Two collections have been published: Summer Bird and other pieces for trumpet and Birds of Opal and other pieces for flute. Recordings of his chamber and vocal music include Ophelia, Masquerade, Solos and Hammerings, and four of his trumpet works appear on the Paul Goodchild CD Mixed Dozen.

The composer writes...

Often the initial idea for my music comes from two sources, my continuing interest in the calls of Australian birds and a non-musical idea.
My trumpet concerto *Doppler’s Web* (2005) explored in music the effect observed by the Austrian scientist, Christian Andreas Doppler, of a perceived shift in pitch as sound moves past the listener. Two other recent works – *Loaded with Dream* (2011) for chamber ensemble, and the clarinet solo *The Birds will Sing Them Off* (2012) – have had as a starting point my imaginations of the time white people first sailed into Sydney Harbour and the disturbance to the equilibrium that occurred from that event.

In *A Shaft of Light* I have tried to paint an aural impression of being in cathedrals: man-made monuments to time and transcendence and the ethereal and more open ‘cathedral’ of the timbered Australian bush.

On the occasions I have seen male lyrebirds displaying I have been mesmerised not only by the vast array of sounds but by the energy the bird expends in its dance with much forest debris being kicked and even being thrown up and illuminated in the light coming through the tree canopy. To me these ‘suspended’ particles are an Australian bush equivalent to dust being seen in the light travelling through stained glass windows in European cathedrals.

A concerto for an instrument that is not inherently loud has led me to write music that is at times on the edge of chamber music juxtaposed against an orchestral wall of sound such that an oboe could never be heard.

For many years I have tried to create seamless structures or forms but in this work I have deliberately attempted to present contrasting sections in quick succession. More than 30 years ago I wrote that my music is about contrasts – of speed, of attitude, of volume, of clarities.

During the last year, since my 60th birthday, several concerts have included my music from the preceding 30 years. It has been a surprise to me that, although there are superficial changes over time, the musical problems I try to solve and the sound worlds I try to make have remained unchanged.

ALAN HOLLEY © 2015

The orchestra for Alan Holley’s oboe concerto *A Shaft of Light* comprises pairs of flutes, clarinets and bassoons (but no oboes); four horns, two trumpets (one doubling flugelhorn), three trombones and tuba; timpani and percussion; and strings.

The concerto was commissioned by the SSO, for performance by Shefali Pryor and the orchestra, with the generous support of John & Sue Edmonds, Dr Richard T White, Caroline & Tim Rogers, Barbara Murphy & Sean Murphy, Nexus IT.

Imagine light shining through stained glass windows, catching the dust...and the light filtering through the tree canopy...
Modest Mussorgsky
orch. Maurice Ravel

Pictures at an Exhibition

The original piano version of *Pictures at an Exhibition* (or ‘Pictures from an Exhibition’ as it’s more properly translated) was not performed in Mussorgsky’s lifetime. And even after its publication in 1886 it ‘crept’ into the repertoire – its unconventional form and character making it a mere pianistic curiosity until it found mid-20th-century champions in Vladimir Horowitz and Sviatoslav Richter. It was Ravel’s phenomenal orchestration, commissioned by Koussevitzky in 1920, that brought this remarkable work to the public eye.

Mussorgsky revealed no plan to orchestrate *Pictures*… and yet many have felt that the music called out for orchestral colours and large-scale performance. These have included Sir Henry Wood, Leopold Stokowski and Vladimir Ashkenazy, as well as Koussevitzsky, whose instructions to Ravel were that the orchestration be in the manner of Rimsky-Korsakov, one composer who didn’t attempt the task. Yet for all the attention this music has been given, the essential idiomatic character of Mussorgsky’s style remains. Its integrity and vigour, when married to Ravel’s brilliance, has given us an orchestral work full of strength and colour.

An Exhibition

The exhibition in question was a memorial in honour of Mussorgsky’s friend, the architect and artist Viktor Hartmann. Hartmann had died the year before, in 1873, at the age of 39. As an architect he was notoriously bad at constructing ‘ordinary, everyday things’ but, given palaces or ‘fantastic’ structures, his artist’s imagination was capable of astonishing creativity. The St Petersburg exhibition included hundreds of Hartmann’s delicate drawings, watercolours and designs. Of these Mussorgsky, in his own tribute, selected ten. Four of these artworks are now lost, but they survive, as does Hartmann’s memory and reputation, in music.

Mussorgsky’s musical structure is driven by the narrative of a program that combines baroque pictorialism with romantic expression of feeling. *Pictures*… places the listener at the exhibition itself, ‘promenading’ from picture to picture in ‘modo russico’ and an alternating five- and six-beat metre. (In these interludes Mussorgsky said his own ‘physiognomy’ was evident.) Then, pausing before each artwork, the composer uses music to take us into its world.

Keynotes

Mussorgsky
Born Karevo, Russia, 1839
Died St Petersburg, 1881

With a background in the army and the civil service rather than a conservatorium education, Mussorgsky developed an idiosyncratic and ‘unschooled’ musical style. He belonged to the group of five Russian nationalist composers known as ‘The Mighty Handful’. He is at his finest in songs and opera, such as his masterpiece *Boris Godunov*.

Mussorgsky is one of the most ‘rearranged’ composers in the orchestral repertoire. Shostakovich, Rimsky-Korsakov, Ravel, the conductor Stokowski and others reworked pieces such as *Night on Bald Mountain* (heard in the movie *Fantasia*), and the opera *Khovantchina* was completed by Rimsky-Korsakov. But the music that has attracted the most attention has been *Pictures at an Exhibition*, with more than a dozen different versions for orchestra.

Pictures at an Exhibition

*Pictures at an Exhibition* was conceived as a piano piece in 1874. Mussorgsky took his inspiration from an exhibition in memory of the Russian artist and designer Viktor Hartmann, which included images ranging from portraits and pictorial scenes to costume designs and architectural sketches. The music literally recreates the experience of wandering through the art gallery, with ‘promenades’ linking the vividly characterised and very Russian pictures. The music is played without pause.
A Catalogue

*Pictures at an Exhibition* was dedicated to Vladimir Stasov, who also provided descriptions and explanations for the 1886 edition. These are included in italics.

**Promenade**

**Gnomus (Gnome)**

*A drawing representing a small gnome walking awkwardly on deformed legs – a design for a nutcracker.*

In his orchestration for *Pictures* Ravel exploits nearly every imaginable orchestral effect. The Gnome is a caricature – at once grotesque and tragic, menacing and pitiful – and among its colours is the eerie sound of glissandos to harmonics in the strings.

**Promenade**

**Il vecchio castello (The Old Castle)**

*A mediæval castle before which stands a singing troubadour.*

The minstrel sings in an Italian siciliano rhythm, but his melody has a mournful Russian character and his voice is given to the saxophone – a stroke of genius from the French Ravel.

**Promenade**

**Tuileries. Dispute d’enfants après jeux (Tuileries – Children quarrelling at play)**

*A walk in the gardens of the Tuileries with a group of children and their nurse.*

Michael Russ speculates that the children in Hartmann’s Tuileries watercolour were most likely a detail, from which Mussorgsky’s inspiration grew. The composer liked children (as did Ravel) and he captures perfectly their childish shrieking and the shapes of their speech. Ravel represents them with woodwinds.

**Bydlo (Oxen)**

*A Polish wagon on enormous wheels drawn by oxen.*

Bydlo simply means cattle or oxen in Polish, but Stasov’s description gives Mussorgsky’s ‘secret’ away. Ravel introduces the melancholy, lumbering music with a solo for the tuba, and the thick, bass-heavy chords are preserved to suggest the massive, rumbling wheels of the approaching cart and the ponderous tread of oxen hooves.

**Promenade**

**Ballet of the Unhatched Chicks**

*A little picture by Hartmann for the setting of a picturesque scene in the ballet Trilby.*

Mussorgsky’s imaginary ballet, a fleeting scherzino, takes the music from the bass register of *Bydlo* to the treble; here again Ravel uses the woodwinds for fluttering trills and the tapping of the chicks at their shells.

See page 6 for Hartmann’s sketch.
‘Samuel’ Goldenberg and ‘Schmuyle’

Two Polish Jews, rich and poor.

In 1868 Hartmann had given Mussorgsky two life sketches, those of the rich and the poor Jew from Sandomir. Probably Mussorgsky named them himself, with the Germanicised ‘Samuel’ for the wealthy Goldenberg and its Yiddish equivalent ‘Schmuyle’. The two sketches are united in a musical narrative – the poor man begging from a rich one – and again Mussorgsky’s fascination with the representation of speech emerges. Goldenberg appears first – assertive, powerful and measured – with (in Ravel’s version) full strings. Then, in a stroke of genius to match the earlier use of the saxophone, Ravel casts a muted, stuttering trumpet as Schmuyle. The coda makes no attempt to reconcile the two and the poor man is sent away with nothing.

Limoges. Le marché (Limoges Market) –
French women furiously disputing in the market place.

Stasov says the women are arguing, but Mussorgsky’s sketched scenario suggests they are gossiping – about a lost cow, one neighbour’s dentures and another’s obtrusive red nose. This miniature is racing and excited, and brilliantly scored – as everyone knows, the big news cannot wait!

Catacombs. A Roman Sepulchre –
Con mortuis in lingua mortua (With the Dead in a Dead Language)

Hartmann’s picture represented the artist himself looking at the catacombs in Paris by the light of a lantern

These two movements were both inspired by a single image. The catacombs are first represented in literal terms (with stark
brass scoring in Ravel’s version). Then, says Mussorgsky alongside his dodgy Latin, ‘The creative spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly.’ The mood of sombre introspection is sustained with a vaporous evocation of the Promenade theme in a minor key, which Ravel scores with oboes and cor anglais against high string tremolos.

**The Hut on Hen’s Legs (Baba Yaga)** –
*Hartmann’s drawing represented a clock in the form of Baba Yaga’s Hut on Hen’s Legs. Mussorgsky has added the ride of Baba Yaga in her mortar.*

Russian children grow up with the tale of Baba Yaga, the witch who lives in a hut mounted on hen’s legs and devours children. Unlike Western witches, Baba Yaga travels in a mortar propelled by a pestle – her broomstick is strictly for sweeping over her tracks.

As Stasov says, Mussorgsky portrays Baba Yaga’s ride as much as her dwelling place with this terrifying and inexorable music (and, marked at one bar of music per second, clocklike as well!).

**The Great Gate of Kiev**
*Hartmann’s drawing represented his project for a gate in the city of Kiev in the massive old Russian style, with a cupola in the form of a Slavonic helmet.*

Hartmann’s gate – a competition entry from 1869 – was never built but he considered it his masterpiece. Mussorgsky’s music conveys the grandeur of the Hartmann’s concept and its suggestion of ‘old heroic Russia’. It includes a quotation of a Russian Orthodox chant (‘As you are baptised in Christ’, introduced by a choir of clarinets and bassoons in imitation of the Russian reed organs) and a characteristically Russian peal of bells. Through this the Promenade theme rings out. Here, if nowhere else, Pictures... calls on an orchestral sound to give it the mighty and sonorous climax it demands.

YVONNE FRINDLE © 2008
Ravel’s orchestration calls for three flutes (two doubling piccolo), three oboes (one doubling cor anglais), two clarinets, one bass clarinet, alto saxophone, two bassoons, and double bassoon; four horns, three trumpets, three trombones, and tuba; timpani and percussion; two harps and celesta; and strings.

The SSO first performed Pictures at an Exhibition (in Ravel’s orchestration) on 21 June 1941, conducted by Percy Code, and most recently in 2011, conducted by Pinchas Steinberg. In 2009 Vladimir Ashkenazy conducted his own orchestration. Also in recent years, the SSO Brass Ensemble has performed an arrangement by Elgar Howarth and Julian Yu’s chamber arrangement has entered the repertoire of the SSO Fellows. Our most recent presentation of the piano original was in 2001, in a recital by Joanna MacGregor.
DUKAS
You know The Sorcerer’s Apprentice, you’ve heard the La Péri fanfare... Now discover the complete La Péri ballet. You can find it in a recording by the Netherlands Radio Philharmonic Orchestra and Jean Fournet, who also happened to conduct La Péri with the SSO in 1992. The all-Dukas album is rounded out with his Symphony in C and The Sorcerer’s Apprentice.
REGIS 1344

Or if you’d like to hear La Péri in the context of ballet in early 20th-century Paris, look for Volume 1 of Les Ballets Russes, with Sylvain Cambreling conducting one of the German radio orchestras in Stravinsky’s Rite of Spring, Debussy’s Jeux, and La Péri.
HÄNSSLER CLASSIC 93196

SAINT-SAËNS
If you especially enjoyed Saint-Saëns’ Piano Concerto No.2 as performed by Vadym Kholodenko and Miguel Harth-Bedoya then you can relive the experience – albeit with a different orchestra – in a release from August this year. The Saint-Saëns is paired with the Grieg Piano Concerto, making for a truly winning combination. The Norwegian Radio Orchestra accompanies.
HARMONIA MUNDI 907629

VADYM KHOLODENKO IN RECITAL
Kholodenko’s most recent recital album features Medtner’s Night Wind piano sonata (Op.25 No.2) together with transcriptions by Rachmaninoff of music by Bach, Schubert, Mendelssohn, Tchaikovsky and Fritz Kreisler.
DELOS 3467

HOLLEY
The easiest way to find recordings of Alan Holley’s music is to head to his publisher’s website: www.kookaburramusic.com. And the YouTube channel farflungstar contains footage of concert and studio performances. The recent all-Holley CD Hammerings features Shefali Pryor in a performance of Hammerings II for solo oboe, as well as other performers familiar to SSO audiences; James Nightingale (saxophone), Stan Kornel (violin) and Christopher Pidcock (cello).
HR 2015-2

Four pieces by Alan Holley turn up on Paul Goodchild’s solo trumpet album Mixed Dozen, recorded with pianist David Miller in 2010. Forgotten Cloud, Summer Bird, Blue Triangle and Ornithologia suggest Holley’s love for birdsong; the album also includes music by Honegger, Martinů, Glazunov and Bernstein, among others.
1MI RECORDS CD1038

PICTURES AT AN EXHIBITION
Next year Garrick Ohlsson will be performing the original piano version of Pictures at an Exhibition in the SSO’s piano recital series. But if you can’t wait until February look for Vladimir Ashkenazy’s recording of the piano version, paired with Ashkenazy’s own orchestration, performed by the Philharmonia Orchestra. (Also available as a download)
DECCA 475 7717

Ravel’s orchestration is by far the most frequently recorded version, so there are plenty of options. If you really want to be spoilt for choice, find the Ultimate Russian Classics 5-CD budget set. Not only can you hear Riccardo Muti and the Philadelphia Orchestra in Pictures, but there’s hours of listening from some of the great orchestras and conductors, with favourites by Tchaikovsky, Rimsky-Korsakov, Borodin, Prokofiev and Stravinsky. (Also available as a download)
DECCA 478 1728

Broadcast Diary
November

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Sunday 15 November, 1pm
PICTURES AT AN EXHIBITION
Miguel Harth-Bedoya conductor
Vadym Kholodenko piano
Shefali Pryor oboe
Dukas, Saint-Saëns, Holley, Mussorgsky/Ravel

SSO Radio
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SYDNEY SYMPHONY ORCHESTRA HOUR
Tuesday 8 December, 6pm
Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.
finemusicfm.com
Miguel Harth-Bedoya

Miguel Harth-Bedoya is Chief Conductor of the Norwegian Radio Orchestra in Oslo and has begun his 16th season as Music Director of the Fort Worth Symphony Orchestra. Born and raised in Peru, he studied conducting at the Curtis Institute and the Juilliard School. His teachers included Seiji Ozawa, Gustav Meier and Otto-Werner Mueller. After graduating in 1993, he founded the Lima Philharmonic and a partner opera company, and other early posts included music director roles with the Auckland Philharmonia Orchestra, Eugene Symphony (Oregon) and the New York Youth Symphony.

He regularly conducts leading American orchestras, including the Chicago and Boston symphony orchestras, the Cleveland, Minnesota and Philadelphia orchestras, the National Symphony Orchestra and the New York Philharmonic. Following his exceptional tenure as Associate Conductor of the Los Angeles Philharmonic (1998–2004), he frequently returns as a guest conductor. He conducts throughout Europe and, in addition to the SSO, he has also conducted the Adelaide and the New Zealand symphony orchestras, as well as touring Japan with the Juilliard Orchestra.

Equally at home in the theatre, earlier this year he conducted the premiere of Jennifer Higdon’s opera Cold Mountain (Santa Fe Opera).

He has also appeared with the Canadian Opera Company, Minnesota Opera, Santa Fe Opera, Cincinnati Opera and English National Opera, as well as the New Zealand Festival.

His recent recording projects have included an album devoted to the music of Jimmy López and with Vadym Kholodenko and the Fort Worth Symphony Orchestra he has embarked on a recording of the complete Prokofiev piano concertos. His discography also includes the first bilingual recording of Prokofiev’s Peter and the Wolf (Spanish and English), and Traditions and Transformations with Yo-Yo Ma and the Chicago Symphony Orchestra.

A champion of new music, he has conducted many world premieres and he is also the creator and conductor of Caminos del Inka, a multimedia project with the goal of rediscovering forgotten musical gems and commissioning new works from composers associated with the South American countries through which the Inca Trail winds.

Miguel Harth-Bedoya’s most recent appearances with the SSO were in 2012 when he conducted the Sydney premiere of Ross Edwards’ multimedia saxophone concerto Full Moon Dances, and in 2013 in a program featuring Katia and Marielle Labèque.

miguelharth-bedoya.com
Vadym Kholodenko
piano

Vadym Kholodenko was born in 1986 in Kiev, Ukraine and began his studies at Kiev’s Mykola Lysenko Special Music School under Natalia Grydneva and Borys Fedorov. At the age of 13 gave his first concerts in the USA, China, Hungary and Croatia, and in 2004 he was awarded the Russian Youth National Prize ‘Triumph’. The following year he moved to Moscow to study at the Moscow State Conservatoire under Vera Gornostaeva.

Since then he has been building a reputation as one of the most musically dynamic and technically gifted performers of the new generation of pianists. He won the Gold Medal at the 2013 Van Cliburn International Piano Competition and has begun to forge an international career throughout Europe, Asia and North America. Previous awards have included First Prize at the 2011 Schubert Piano Competition in Dortmund, First Prize at the 2010 Sendai Piano Competition in Japan and the Grand Prix at the Maria Callas Competition in Athens.

In the 2014–15 season he became the first ever Artist in Partnership with the Fort Worth Symphony Orchestra. This three-year collaboration includes performances of the complete Prokofiev piano concertos, which will also be recorded, in addition to chamber music projects and international touring.

A committed chamber musician he has collaborated with violinists Vadim Repin and Alena Baeva, and cellist Alexander Buzlov. His strength in this area was recognised by the Cliburn Competition judges, who additionally awarded him the competition’s prize for Best Chamber Music Performance.

Highlights of the 2015–16 season include his UK concerto debut with the BBC Scottish Symphony Orchestra, a performance with the Royal Philharmonic Orchestra and Pinchas Zukerman as part of that orchestra’s American tour, the Busoni Concerto with the Orquesta Nacional de España, and concerts with the Atlanta Symphony, Eugene Symphony, Rochester Philharmonic, Norwegian Radio Orchestra and Kristiansand Symphony. Recital engagements include appearances in Porto, Budapest and at the Mariinsky Concert Hall in St Petersburg, where in 2013 he held a residency.

His most recent recording – with the Norwegian Radio Orchestra and Miguel Harth-Bedoya – paired the Grieg Piano Concerto and Saint-Saëns’ Piano Concerto No.2 and was named Gramophone Editor’s Choice earlier this year. He has also recording Stravinsky’s Three Movements from Petrushka and Liszt’s Transcendental Etudes.

vadymkholodenko.com
Shefali Pryor grew up in Sydney where she graduated with first class honours from the Sydney Conservatorium of Music. During her studies she participated in numerous programs with the Australian Youth Orchestra and was a member of the SSO Sinfonia. Upon graduating she joined the SSO as Second Oboe.

In 2004 and 2005 she was granted leave in order to study with Stefan Schilli at the Mozarteum University in Salzburg. Not long after her return to Australia she was appointed Associate Principal Oboe. In 2006 she won the Other Instrumental category of the Symphony Australia Young Performer Awards. She has performed as soloist with the Sydney, Melbourne and Tasmanian symphony orchestras, including performances with violinist Nigel Kennedy in 2006.

Shefali Pryor has performed as guest principal with the Australian Chamber Orchestra and the Auckland Philharmonia, and as a casual musician with the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She is a founding member of the Sydney Omega Ensemble and has performed with the Australia Ensemble, Sydney Soloists, and Southern Cross Soloists as well as with the staff of the Sydney Conservatorium, where she teaches oboe.

Her most recent featured appearance with the SSO was last year, when she performed Haydn’s Sinfonia concertante in B flat with Andrew Haveron, Matthew Wilkie and Catherine Hewgill, and previously in 2013 she performed in Frank Martin’s Concerto for 7 winds with conductor Charles Dutoit. Shefali Pryor is also the Artistic Director of the SSO’s Vanguard program for young philanthropists.
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.
The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen. To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians

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