Playlist with Kees Boersma

TUE 30 OCT, 6.30PM
Playlist with Kees Boersma

Andrew Haveron *violin-director*
Kees Boersma *double bass*
Alex Henery *double bass*
David Campbell *double bass*

A personal selection of music presented by Kees Boersma

**ASTOR PIAZZOLLA (1921–1992)**
arr Kees Boersma
*Kicho*

**LUDWIG VAN BEETHOVEN (1770–1827)**
Symphony No.1 in C, Op.21
I.  *Adagio molto – Allegro con brio*

**ELENA KATS-CHERNIN (born 1957)**
The *Witching Hour*
arr for 3 double basses and small orchestra
II.  *The Wooden Doll Awakes*

**RICHARD STRAUSS (1864–1949)**
*Metamorphosen*, TrV 290
realised for septet by Rudolf Leopold

**BÉLA BARTÓK (1881–1945)**
*Divertimento for Strings, BB118*
III.  *Allegro assai*

Estimated durations: 7 minutes, 9 minutes, 11 minutes, 26 minutes, 7 minutes

The concert will be performed without interval and will conclude at approximately 7.45pm.
Please join us in the foyer following the concert for a chance to mingle with the musicians.

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COVER PHOTO: Steven Godbee

Principal Partner
James Morrison
*The Great American Songbook*
Jazz great James Morrison returns to the Sydney Symphony Orchestra to play Porter’s *Ev’ry Time We Say Goodbye*, Gershwin’s *Summertime*, and A *Foggy Day*, Ellington’s *It Don’t Mean a Thing if it Ain’t Got That Swing* and more.

Guy Noble conductor
James Morrison trumpet, trombone, piano
William Morrison guitar • Ben Robertson bass
Gordon Rytmeister drums

Sun 2 Nov, 8pm
Sat 3 Nov, 8pm
Sydney Opera House

The Happiness Box
*A Sydney Symphony Family Concert*
MARKS The Happiness Box
Based on the book by David Griffin and illustrated by Leslie Greener

Sun 4 Nov, 2pm
Sydney Opera House

Beethoven Seven
*Rhythm and Energy*

Wednesday:
DEAN Engelsflügel (Wings of Angels)
MACMILLAN Percussion Concerto No.2 AUSTRALIAN PREMIERE
BEETHOVEN Symphony No.7

Thursday:
PADEREWSKI Overture
MACMILLAN Percussion Concerto No.2 AUSTRALIAN PREMIERE
BEETHOVEN Symphony No.7

Friday:
PADEREWSKI Overture
BEETHOVEN Symphony No.7

David Robertson conductor
Claire Edwardes percussion

Wed 7 Nov, 6.30pm
Thu 8 Nov, 1.30pm
Fri 9 Nov, 11am
Sydney Opera House

At the Eleventh Hour
*Commemorating 100 years since the end of World War I*

STEPHAN arr. Lessing Music for 7 String Instruments
BAINTON Three Pieces for orchestra
BUTTERWORTH The Banks of Green Willow
RAVEL Le Tombeau de Couperin
MYASKOVSKY Two Pieces for string orchestra
ELGAR Sospiri
Roger Benedict conductor
Sydney Symphony Orchestra Fellows
Members of the Sydney Conservatorium Orchestra

Mon 12 Nov, 7pm
Sydney Opera House

Prokofiev Five
*David Robertson Conducts*

PADEREWSKI Overture
MACMILLAN Percussion Concerto No.2 AUSTRALIAN PREMIERE
PROKOFIEV Symphony No.5

David Robertson conductor
Claire Edwardes percussion

Fri 16 Nov, 8pm
Sat 17 Nov, 8pm
Sydney Opera House

Viennoise Romantics
*Korngold & Mahler*

DVOŘÁK Carnival Overture
KORNGOLD Violin Concerto
MAHLER Symphony No.5

David Robertson conductor
Renaud Capuçon violin

Fri 2 Nov, 8pm
Sat 3 Nov, 8pm
Sydney Opera House
ABOUT THE MUSIC

PIAZZOLLA Kicho

In 1954 Astor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the bandoneón in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Alberto Ginastera. Piazzolla yearned to be a serious composer but Boulanger showed her usual perspicacity: ‘Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind’

Piazzolla took Boulanger’s advice, but at the same time his interest in ‘classical’ music allowed him to enrich his tango composition and move freely between popular and ‘serious’ musical worlds and write for a variety of virtuosos. One such was the great tango bass player Kicho Díaz (1918–1992). Piazzolla’s piece begins with a long cadenza for bass, before launching into spirited tango sections interspersed with more pensive material.

BEETHOVEN Symphony No.1 in C, Op.21

Adagio molto – Allegro con brio

By the end of the century composers like Joseph Haydn had established the conventional form of the classical symphony: two fast-ish outer movements that create drama out of the contrast of themes in different keys, and, for the inner movements a slow, songlike one, and a lively dance in triple time. In his late middle age, Haydn’s symphonies enjoyed huge popularity among the growing middle-class audiences in Paris and London. On the way to London once he visited the city of Bonn, and, impressed with the music of a certain Beethoven, invited the young composer to study with him. In 1792 Beethoven travelled to Vienna and soon became established as a performer and composer. But he waited some years before tackling forms that Haydn had made his own, especially the symphony.

The First Symphony appeared in 1800 and, like much of Haydn’s music, is basically comic: at the very opening, Beethoven uses, three times and in the ‘wrong’ keys, a two-chord gesture usually reserved for the end of a piece. We hear some hints of tragedy as the movement progresses, the mostly it contrasts the theme heard in low in the violins when the allegro starts up with a chain of falling woodwind figures.

Elena KATS-CHERNIN The Witching Hour: The Wooden Doll Awakes

Originally a concerto for eight double basses and orchestra, The Witching Hour has been arranged by the composer for three soloists and small orchestra.

The composer writes...

The Witching Hour is based on the famous Russian tale, Vasilisa the Beautiful – a story from my childhood that is full of enchantment, drama and strength. I have always loved the idea of this little girl who can overcome the biggest obstacles, defying the odds.

Vasilisa is renowned for her fair beauty. Her mother gives her a little wooden doll, which turns out to have magic powers. The doll helps Vasilisa overcome many trials and hardships, including a terrifying encounter with the flesh-eating witch Baba Yaga. [Music lovers will already know Baba Yaga from Mussorgsky’s Pictures at an Exhibition.]

Each of the four movements corresponds with an episode in Vasilisa’s story.

In the second, ‘The Wooden Doll Awakes’, Vasilisa discovers the doll’s powers for the first time when it comes to life. The doll’s music is a grand and fleet waltz – scurrying and busy, revealing all the aspects of its personality.
Richard STRAUSS *Metamorphosen*

At first, the Nazis regarded Strauss as a valuable ornament to German culture, but in 1935 Strauss wrote to Jewish playwright Stefan Zweig in Switzerland suggesting a secret collaboration; Goebbels was monitoring his correspondence, and it was possibly only the composer’s high international reputation that saved him.

Strauss took refuge in the great works of German music and literature that were unpolluted by the ‘criminal soldiery’. In August 1944, asked by Paul Sacher for a work for strings, the composer began reworking a little waltz theme from a discarded 1939 film-score about Munich that had become, in the intervening time, a memorial piece. After Allied bombings in March 1945 Strauss wrote to a friend ‘I am inconsolable. The Goethehaus, the most sacred place on earth, destroyed! My lovely Dresden, Weimar, Munich, all gone!’ Ten days later the Vienna Opera House was destroyed and the following morning Strauss began the chamber version of this work, now better known in the version for 23 strings.

The first four chords exploit all possible twelve notes, suggesting how complete the metamorphosis will be, with vertiginous key-changes. The second theme, introduced, on viola, is the remnant of the ‘Munich’ piece, with its three repeated notes, its downward scale and a short-long rhythmic motif. In the central section of the work, this rhythm reveals its affinity with the theme of the slow movement of Beethoven’s *Eroica* Symphony. In the final bars of the piece Beethoven’s theme is quoted in the bass under Strauss’ melody: the score includes the words IN MEMORIAM at this point. Strauss maintained that final convergence of his own theme with Beethoven’s ‘Funeral March’ from Beethoven’s symphony was an accident – ‘it escaped from my pen’.

BARTÓK *Divertimento* for Strings, BB118

*Allegro assai*

In the summer of 1939 Paul Sacher, the conductor and entrepreneur who had commissioned the *Music for Strings, Percussion and Celesta*, gave Bartók the use of his chalet in the Swiss Alps. Sacher had commissioned ‘something for strings’ for his Basle Chamber Orchestra and in these idyllic surrounds Bartók composed his *Divertimento* in a mere fifteen days.

The work is at once a continuation of Bartók’s synthesis of folk-music from eastern Europe with his own advanced idiom, and a loving recreation of an aristocratic 18th century genre. As its name suggests, such a piece in the classical period would have been intended as ‘diverting’, rather than concerned with weighty formal elaboration, though both Mozart and Bartók well knew how to create works that were both.

Bartók’s *Divertimento* is in three movements, and, in the manner of the Baroque *concerto grosso* makes frequent use of textural contrasts between a small ‘concertino’ group and the full complement of strings.

The fast, final movement, recalls the *verbunkos* or ‘recruiting dance’ formerly used to lure young men into the army, which Bartók cultivated in numerous works.

ADAPTED FROM NOTES BY GORDON KERRY AND ELENA KATS-CHERNIN
Kees Boersma

double bass

Born in the Netherlands, Kees Boersma migrated with his family to Australia at a young age and commenced music studies in South Australia. He graduated from the Victorian College of the Arts before returning to Amsterdam to continue his studies on double bass at the Sweelinck Conservatorium of Music. He subsequently performed for several seasons with the Royal Concertgebouw Orchestra, performing at the Salzburg Festival, BBC Proms and on tours to Montreux, Vienna, Lucerne, Paris and Berlin, with such luminary conductors as Bernard Haitink, Carlo Maria Giulini and Antal Doráti.

On his return to Australia, he joined the Sydney Symphony Orchestra as Principal Bass in 1990. He has performed as soloist with the SSO on numerous occasions, including in the premieres of concertos such as Young Tree Green (A Song of the Republic) by Colin Bright and Lake Ice by Mary Finsterer, as well as performances of Bottesini’s Passione amorosa with Alex Henery.

Kees Boersma has been a frequent guest principal with orchestras such as the Hong Kong Philharmonic, New Zealand Symphony and West Australian Symphony Orchestras; he is an enthusiastic chamber musician, performing regularly at festivals such as the Australian Festival of Chamber Music and the Musica Viva International Chamber Music Festival, as well as performing and recording for 10 years with ELISION contemporary music ensemble, of which he was a founding member. He enjoys sharing his love of the bass in his role as a lecturer in double bass at the Sydney Conservatorium, as well as regular tutoring with the Australian Youth Orchestra and the Sydney Youth Orchestra.

He has also tremendously enjoyed exploring music for more than one bass, creating performances for two basses together with his partner in music and life, Kirsty McCahon, as a member of the SSO Bass Quartet and most recently as a soloist in Elena Kats-Chernin’s extraordinary work for eight double basses and orchestra, The Witching Hour.

Kees Boersma plays a double bass made by John Lott Snr (London, c.1810).
Andrew Haveron joined the Sydney Symphony Orchestra as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanislaw Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK’s finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999-2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than 15 albums with the quartet, many of which won awards such as Diapason d’or and Choc du Monde de la Musique. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra.

He also led the World Orchestra for Peace at the request of Valery Gergiev, and he has been the leader of the John Wilson Orchestra since its inception.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.
Alex Henery

double bass


In 1989, he returned to the UK, working with the Royal Philharmonic Orchestra and the Academy of St Martin in the Fields. He was offered the position of Co-Principal Bass in the Bournemouth Symphony Orchestra in 1990 and, in 1992, took up the Co-Principal position with the Philharmonia Orchestra in London. During his time in London, Alex Henery was also a regular guest principal with the London Symphony Orchestra, Royal Philharmonic Orchestra and numerous chamber orchestras.

In 1998, he was appointed Principal Double Bass with the Sydney Symphony Orchestra. He performs regularly at various music festivals and has been featured as a soloist with the SSO several times, performing Bottesini’s Concerto for two double basses (with his colleague Kees Boersma), Bottesini’s Concerto No.2 and Tan Dun’s Wolf Totem concerto. He has also been a featured soloist with the Shanghai and Tasmanian Symphony Orchestras. In addition to his work with the Sydney Symphony Orchestra, Alex Henery is a lecturer in double bass at the Sydney Conservatorium.

David Campbell

double bass

David Campbell was a member of the Australian Youth Orchestra, Australian National Academy of Music, was a soloist in the 1999 Encore performance at the Sydney Opera House, and received his Associate and Licentiate performance diplomas with distinction. He completed his undergraduate degree at Rice University in Houston, Texas. In the US he studied with Paul Ellison at the Shepherd School of Music, where he held the William Schiffick Scholarship and graduated with the Louis Sudler Prize in the Arts. He also spent two summers as a fellow at the Tanglewood Music Centre, studying and performing with members of the Boston Symphony Orchestra.

David Campbell returned to Australia in 2003 and worked with the Tasmanian Symphony Orchestra, Australian Opera and Ballet Orchestra, and the Sydney Philharmonia Choirs. He was the Sydney Symphony Orchestra’s double bass fellow in 2005, joining the Orchestra in 2006. He is a founding member of the Sydney Omega Ensemble, and teaches at Sydney Grammar.

In 2008 David Campbell performed with the Adelaide Symphony Orchestra in the string final of the ABC Young Performers Awards. He was a tutor at the Australian Youth Orchestra’s Young Symphonists program and tutors at the Riverina Summer School for Strings.
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Claire Edwardes percussion

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Anonymous (1)

Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I’m sure that this experience has enriched all of us.’

Catherine Hewgill, Principal Cello

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