

SEASON 2008
DISCOVERY PROGRAM
PRESENTED BY TENIX

DISCOVER BERLIOZ

6 May | 6.30pm
City Recital Hall Angel Place

Richard Gill conductor
Catherine Carby mezzo-soprano
Sydney Sinfonia

BERLIOZ

Selections from Part I of **Roméo et Juliette – a dramatic symphony**

*Introduction: Combats – Tumulte – Intervention du Prince
(Allegro fugato)*

Prologue: Strophes

VINES

Scenes from Suburbia: Part II

WORLD PREMIERE



This concert will be recorded for later broadcast in the summer on ABC Radio National.

The ABC Classics DVD of the Discovery Program is now available. Buy online at sydney-symphony.com/shop

Hear Charles Dutoit conduct the Sydney Symphony with Sydney Philharmonia Choirs and a cast of vocal soloists in a complete performance of Berlioz's *Roméo et Juliette* at the Sydney Opera House on 6 and 7 June.

PRESENTING PARTNER



ABOUT THE CONDUCTOR

RICHARD GILL conductor

SANDRA & PAUL SALTERI CHAIR OF ARTISTIC DIRECTOR, EDUCATION

Richard Gill is the Artistic Director of the Sydney Symphony's Education Program. He is Music Director of the Victorian Opera Company, where his performances have included *Les Noces*, *Oedipus Rex*, *Così fan tutte*, Puccini's Mass, and this year *The Coronation of Poppea* and Sing Your Own Opera. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra and the Advisor for the Musica Viva in Schools Program.

He regularly conducts for Opera Australia and OzOpera, and in recent seasons has conducted Meet the Music concerts with the Sydney Symphony and Discovery concerts with the Sydney Sinfonia; the Melbourne, Canberra, Queensland and Tasmanian symphony orchestras; choral masterclasses and The World's Biggest Singing Lesson at the UWA Perth International Arts Festival; Sing Your Own Opera at the Melbourne International Festival of the Arts; and Richard Mills' *Love of the Nightingale*.

His diverse operatic repertoire ranges from baroque masterpieces such as Handel's *Julius Caesar* through the standard repertoire to operetta, music theatre and new works such as Moya Henderson's *Lindy*, *The Eighth Wonder* by Alan John and Dennis Watkins, and Jonathan Mills' *The Ghost Wife*, which he has conducted in Melbourne, Adelaide, Sydney and London. For OzOpera he has conducted *Carmen*, *The Magic Flute*, *La bohème*, and *The Barber of Seville*.

Richard Gill has received numerous accolades, including an Order of Australia Medal, the Bernard Heinze Award, an Honorary Doctorate from the Edith Cowan University of Western Australia, the Australian Music Centre's award for Most Distinguished Contribution to the Presentation of Australian Composition by an Individual, and the Australia Council's prestigious Don Banks Award.



JEFF BUSSY

CATHERINE CARBY mezzo-soprano

Catherine Carby studied at the Canberra School of Music and the Royal College of Music, London. She has performed with the major Australian opera companies including Victoria State Opera, Opera Australia, OzOpera and Opera Queensland, in roles including Cornelia (*Giulio Cesare*), Rosina (*Barber of Seville*), Smeraldina (*The Love for Three Oranges*) and Baba the Turk (*The Rake's Progress*), as well as Carmen and Mercedes (*Carmen*). More recently with Opera Australia she has sung Ruth (*The Pirates of Penzance*), Maddalena (*Rigoletto*), Mexican Woman (*A Streetcar Named Desire*) and Ruggiero (*Alcina*), and her roles this season include Carmen and Donna Elvira (*Don Giovanni*).

In the UK she appeared with English National Opera and Scottish Opera and her concert engagements included a Verdi program for the Hallé Orchestra, Berlioz's *L'Enfance du Christ* and Bach's St Matthew Passion, concert performances of *The Marriage of Figaro* (London Mozart Players), *Mahler's Das Lied von der Erde*, and Bach's B Minor Mass.

In Australia and New Zealand she has performed Elgar's *Sea Pictures* (The Queensland Orchestra and the Melbourne Symphony Orchestra), Haydn's *Arianna auf Naxos* (NZSO), and Opera Under the Stars in Broome, as well as concert and gala performances for Opera Australia. She has sung *Messiah* for Sydney Philharmonia Choirs and Mozart's Requiem with the Tasmanian Symphony Orchestra and the Sydney Symphony. For the Sydney Symphony she has also sung Haydn's *Nelson Mass* and appeared in the Superdome Spectacular.



ABOUT THE MUSIC

HECTOR BERLIOZ

(born La Côte-Saint-André, 1803; died Paris, 1869)

Berlioz in Love

Berlioz set off for Paris from his home village when he was 18, ostensibly to study medicine (according to his father's wishes) but in reality following a musical path that would result in him becoming the 'arch-Romantic' composer of his age. He neglected his medical lectures in favour of sitting in on classes at the Paris Conservatoire, but unusually for this period he never truly mastered an instrument. Guitar was his primary instrument and he also played piano and flute – but very badly. Even so, he became a master in the innovative use of the orchestra (he literally wrote the book) as well as a conductor.

In 1827 he had his first encounter with Shakespeare (in English) and the Irish actress Harriet Smithson. He saw her play Ophelia in *Hamlet*; *Romeo and Juliet* brought this impassioned response:

'...immense love, swift as thought, burning as lava, radiantly pure as an angel's glance, imperious, irresistible, the raging hatreds, the wild ecstatic kisses, the desperate strife of love and death contending for mastery – it was too much.'

It was love at first sight, and both poet and actress gave him musical inspiration, although only Miss Smithson gave him grief. Berlioz's Shakespearean-themed works included the dramatic symphony *Roméo et Juliette* while his unrequited passion for Harriet Smithson provided the impetus for the hallucinations of the *Symphonie fantastique*. (He married her in the end, but the language barrier and the trials of daily life soon brought an end to his infatuation.)



A Dramatic Symphony

Roméo et Juliette is a 'dramatic symphony'. And what is that? The complete work is structured in four parts, so it looks like a symphony, and though it includes choir and solo voices in addition to the orchestra, Beethoven had already set a precedent for that with his Ninth Symphony. But Berlioz intended something very specific with his 'dramatic' label. As Richard Gill points out, Berlioz was desperate to change the way his audiences listened, and he felt that drama was the way. In Berlioz's own words:

'There is no question of this work's genre ever being confused with any other. Notwithstanding the frequent use of the voice, this is neither an opera nor a cantata; it is a symphony with choir. The writing for voices almost from the outset is intended to prepare the listener for the dramatic scenes whose feelings and passions are to be given expression by the orchestra.'

This is what sets the symphony apart from opera. Berlioz doesn't use the voices to play characters in the narrative; in many instances it is the orchestra that has the biggest role in expressing the drama and emotion of the play.



NICHOLAS VINES (born Sydney, 1976)

About the composer

Nicholas Vines' music has been performed by such interpreters as Alarm Will Sound, the Boston Modern Orchestra Project, the Scholas Cantorum Gedanensis Chamber Choir, Ensemble Offspring, the BT Scottish Ensemble and Australian Voices. He has received commissions from numerous ensembles and institutions both in Australia and abroad, including Faber Music, Callithumpian Consort, 2MBS-FM, Primary Duo, Prana Duo, Sydney Philharmonia Choirs, the Tait Memorial Trust and Ars Musica Australis. Recognition of his work includes an Honourable Mention for *Dolmen for New Albion* in the 2006 Salvatore Martirano Memorial International Composition Competition, and, most recently, a 2007 Helpmann Award (Opera categories) for ChamberMade's production of *The Hive*. He is also a semi-finalist in the 2008 Vista Competition, which involves a performance in June by Opera Vista (Houston) of Act I from *The Sepulchre of Love*. Currently, he is working on a joint project for Halcyon and Firebird Ensemble. In 2007 he received a doctorate in composition from Harvard University, where he is now a lecturer in music theory.



About the music

Australia is one of the most urbanised countries in the world. Consequently, we are all intimately familiar with the concept, if not the reality, of suburbia. Whether we live in one, grew up in one or daily consume a televisual representation of one, the suburb is an indisputable part of our cultural lexicon. Sadly, familiarity seems to have bred contempt. Suburbia is often portrayed as mind-numbing and soulless, populated by serial conformists frustrated by their own conformity and powerless because of it. *Three Scenes from Suburbia* seeks to challenge this perspective by taking vignettes from suburban life and embracing the wonder and excitement an outside observer might have when looking without prejudice at our way of life. This is done through a process of mythologisation, whereby each seemingly mundane scene is given both literary and metaphysical significance within the context of the Western cultural canon that underpins our understanding of the world.

Part II concerns itself with the characteristic 'greenness' of our avenues and gardens by way of these lines from Abraham Cowley's 'The Spring':

*Where ere you walk'd trees were as reverend made,
As when of old Gods dwelt in every shade...*

For more information, score excerpts and sound clips visit: www.nicholasvines.com

THE SYDNEY SINFONIA

KEITH SAUNDERS



The Sydney Sinfonia is a specialist ensemble combining the experience of Sydney Symphony musicians and Australia's most accomplished tertiary music students. The Sydney Sinfonia performs throughout New South Wales and provides music students with the chance to be mentored by Sydney Symphony musicians. The Sydney Sinfonia is part of the Sydney Symphony's Education Program and is supported by Leighton Holdings and the NSW Ministry for the Arts.

FIRST VIOLINS

Kirsten Williams*
Nicola Lewis*
Daniel Kowalik
Reafen Liu
Christina Morris
Liisa Pallandi
Melanie Seeto
Vanessa Tammetta

SECOND VIOLINS

Marina Marsden*
Maria Durek*
Fiona Doig
Ewan Foster
Edwina Hookey
Monique Irik
Sonja Schebeck
Jason Thomas

VIOLAS

Robyn Brookfield*
Lisa Bucknell
Christopher
Cartlidge
Victoria Jacono
Amy Stevens
Yilin Zhu†

CELLOS

Patrick Murphy*
Robert Jackson
Heather Lindsay
Mee Na Lojewski
Mathisha Panagoda
Christopher Pidcock

DOUBLE BASSES

Richard Lynn*
Josef Bisits
James Menzies
Benjamin Ward
FLUTES
Emma Sholl*
Rebecca Johnson

OBOES

Diana Doherty*
Jonathan Ryan

CLARINETS

Lawrence Dobell*
Alexandra Carson

BASSOONS

Matthew Wilkie*
Anthony Grimm
Matthew Payne
Greg Taylor

HORNS

Robert Johnson*
Katy Hermann
Alexander Love
Julia Brooke

TRUMPETS

Paul Goodchild*
Brenton Burley
Rob Mattessi
Chris Williams

TROMBONES

Ronald Prussing*
Damian Patti
Sam Torrens

TUBA

Duncan Spry

TIMPANI

Andrew Kut Chan

PERCUSSION

Rebecca Lagos*
Anna Zeltzer

HARP

Louise Johnson*

GOVERNMENT SUPPORT



The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Ministry for the Arts.

* Sydney Symphony Mentor † Sydney Symphony Fellow

THE PARTNER

Leighton Holdings is delighted to join with the Sydney Symphony as Presenting Partner of the Sydney Sinfonia.

The Sydney Sinfonia's unique structure and format drives a dynamic culture of professional development and innovative performance, benefiting not only the young musicians involved but also contributing to a greater understanding of classical music within the community regardless of age.

Leighton Holdings' corporate community investment program is focused on developing long-term partnerships with organisations that build Australia's future skills base and support excellence through arts and culture. We are proud to support the current and future generations of talented orchestral musicians as they entertain, educate and inspire us.

David Mortimer AO
Chairman, Leighton Holdings

PLAYING YOUR PART

Richard Gill, the Sydney Symphony's acclaimed educator and musician, has worked with Australia's leading musicians and music teachers to create our innovative and world-renowned Education Program. We bridge the gap between classroom and concert hall by producing high quality resources and offering development programs to assist teachers, giving inspiring concerts to school children and awarding fellowships to postgraduate musicians.

To support our activities and help enrich our community with the wonder of music, please contribute by making a donation.

Call Alan Watt (02) 8215 4619,
email alan.watt@sydneyssymphony.com
or write to Sydney Symphony,
GPO Box 4972, Sydney NSW 2001

EDUCATION PROGRAM

The Sydney Symphony Education Program

Our range of programs encourages people to respond to music in a number of ways. They include: **School Concerts** for all ages, with supporting educational materials and teacher seminars; **Playerlink** and **Regional Tours**, bringing the orchestra to children in regional areas; **Sydney Sinfonia**, tonight's ensemble, providing a career pathway and mentoring for emerging professional musicians; **Sydney Symphony Sinfonietta**, an elite ensemble drawn from the Sinfonia to perform contemporary repertoire and nurture young composers; **Sydney Symphony Fellowship Program**, providing opportunities for young professional musicians to work closely with the Orchestra; **James Fairfax Young Artist Program**, enhancing the experience of Fellowship holders through work on chamber music repertoire; and **Discovery**, a concert series for adults that examines how orchestral music works.

SALUTE



Tenix™

Presenting Partner
Sydney Symphony Education Program



Presenting Partner
Sydney Sinfonia

Sandra & Paul Salteri

Principal Patrons of Richard Gill OAM,
Artistic Director

Geoff & Vicki Ainsworth

Patrons, Sydney Symphony Sinfonietta

James Fairfax AO

Principal Patron,
Sydney Symphony Fellowship Program

Elizabeth Albert and

Robert O. Albert AO

Supporting Patrons,
Sydney Symphony Fellowship Program

The Clitheroe Foundation

Patron, Sydney Symphony
Violin Fellowship 2008

Penny Edwards

Patron, Sydney Symphony
Violin Fellowship 2008

The Paramor Family

Patron, Sydney Symphony
Viola Fellowship 2008

Mrs Warwick Stening

Patron, Sydney Sinfonia Viola &
Cello Chair & Sydney Symphony
Cello Fellowship 2008

Sandra and Neil Burns

Patrons, Sydney Symphony
Wind Fellowship 2008

Dr Bruno and Mrs Rhonda Giuffre

Mrs Tempe Merewether and

the late Mr E.J. Merewether

Bruce and Joy Reid Foundation

Supporting Patrons, Fellowship 2008

Dr John Roarty,

in memory of June Roarty

Patron, Sydney Sinfonia Violin Chair

Rosemary Pryor

Patron, Sydney Sinfonia Flute Chair

Ian Potter Foundation

Supporting Partner, Playerlink

Allegro Program – Major Patrons

Brian Abel &

the late Ben Gannon AO

Jan Bowen

Ann Hoban

Miss Margaret N. MacLaren

Mr James & Elsie Moore

Rodney Rosenblum &

Sylvia Rosenblum



bimbadgen estate wines
Tonight's wines are generously
supplied by Bimbadgen Estate Wines.




PRESENTING PARTNER MESSAGE

Tenix warmly welcomes you to the 2008 Discovery Program of concerts. We are confident you will find them musically exciting, and that they will open up for you a new understanding of the featured composers and works.

Tenix's sponsorship of the Sydney Symphony's Education Program is now in its fourth year. As a company with a commitment to technology and innovation, we support education and training across a range of fields, and we are proud to support not only the Discovery Program but also the Sydney Symphony's extensive Schools program, which brings the world of classical music to primary schools across the State.

Sydney Symphony's Discovery Program is a wonderfully innovative and exciting experience. We hope you enjoy it as much as we enjoy our Education partnership with the orchestra.

Paul Salteri
Chairman, Tenix Pty Ltd



city recital hall angel place

General Manager Bronwyn Edinger
Deputy General Manager Lisa Robertson

Angel Place, Sydney, Australia
GPO Box 3339, Sydney, NSW 2001

Administration: 02 9231 9000
Box Office: 02 8256 2222
Facsimile: 02 9233 6652
www.cityrecitalhall.com

CITY RECITAL HALL ANGEL PLACE

A City of Sydney Venue
Lord Mayor **Clover Moore**

Managed by
**PEGASUS VENUE MANAGEMENT
(AP) PTY LTD**
Christopher Rix – Founder



This is a **PLAYBILL/SHOWBILL** publication.

PUBLISHER Playbill Proprietary Limited / Showbill Proprietary Limited

ACN 003 311 064 ABN 27 003 311 064

1017 Pacific Highway, Pymble 2073.

Telephone: (02) 9449 6433 Fax: (02) 9449 6053

E-mail: admin@playbill.com.au Website: www.playbill.com.au

Executive Chairman **Brian Nebenzahl OAM, RFD**

Managing Director **Michael Nebenzahl**

Editorial Director **Jocelyn Nebenzahl** / Director – Production **Chris Breeze**

All enquiries for advertising space in this publication should be directed to the above company and address.