

**SEASON 2008**  
**MEET THE MUSIC**

## **DIDGERIDOO MEETS ORCHESTRA**

**Wednesday 2 April | 6.30pm**  
**Thursday 3 April | 6.30pm**  
**Sydney Opera House Concert Hall**

**Richard Gill** conductor  
**William Barton** didgeridoo

*This evening's concert will begin with a Welcome to Country.*

**CARL MARIA VON WEBER (1786–1826)**  
**Der Freischütz: Overture**

**ROBERT SCHUMANN (1810–1856)**  
**Symphony No.4 in D minor, Op.120**

*Ziemlich langsam* [Rather slow] – *Lebhaft* [Lively] –  
*Romanze (Ziemlich langsam)* [Rather slow] –  
*Scherzo (Lebhaft)* [Lively] –  
*Langsam* [Slow] – *Lebhaft* [Lively]

**WILLIAM BARTON (born 1981) and  
MATTHEW HINDSON (born 1968)**  
**Kalkadungu**

*Warrior Spirit I* –  
*Songman Entrance* –  
*Bleached Bones* –  
*Warrior Spirit II* –  
*Spirit of Kalkadungu*

WORLD PREMIERE  
*Commissioned by Maggie Gray and Roger Allen for the Sydney Symphony*

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of *The Music Show* on ABC Radio National.



This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Margaret Moore with William Barton and Matthew Hindson at 5.45pm in the Northern Foyer.

Estimated timings:  
10 minutes, 28 minutes,  
20-minute interval, 20 minutes

The concert will conclude at approximately 8.15pm

# THE ARTISTS

## **Richard Gill** conductor

SANDRA AND PAUL SALTERI CHAIR OF ARTISTIC DIRECTOR, EDUCATION

Richard Gill is the Artistic Director of the Sydney Symphony's Education Program and Music Director of the Victorian Opera Company. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra, and Advisor for the Musica Viva in Schools Program.

He regularly conducts for Opera Australia and OzOpera, as well as conducting Meet the Music concerts with the Sydney Symphony, and Discovery concerts with the Sydney Sinfonia. He has conducted the Queensland Orchestra; 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; *The Marriage of Figaro* (Opera Queensland); *Messiah* (Sydney Philharmonia), and Gordon Kerry's completion of Mozart's Requiem (Sydney Chamber Choir).

His operatic repertoire is diverse, ranging from baroque masterpieces such as Handel's *Julius Caesar* through the standard repertoire to operetta and 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*. 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 in 2006.



JEFF BUSBY

## **William Barton** didgeridoo

William Barton is one of Australia's leading didgeridoo players and a powerful advocate for his cultural traditions. He was born in Mount Isa and grew up in a family where many forms of indigenous music were practised. He was taught the didgeridoo by his uncle – an elder from the Waanyi, Lardil and Kalkadunga tribes of western Queensland – and at 11 became the leading didgeridoo player at traditional ceremonies.

He played his first classical concert when he was 17, appearing with the Queensland Symphony Orchestra. Since then he has appeared with several Australian orchestras, including the Queensland Orchestra, Australian Chamber Orchestra, Adelaide Symphony Orchestra and the Sydney Symphony, as well as with the New Zealand Symphony Orchestra. In 2003 he was artist-in-residence with the Queensland Orchestra, the first such appointment of an indigenous musician with an Australian orchestra.

He has collaborated with Australian composers such as Peter Sculthorpe, Ross Edwards and Liza Lim. Sculthorpe composed his Requiem with William Barton in mind and arranged several existing works to include didgeridoo. William Barton gave the premiere performance of Lim's *The Compass* in Sydney in 2006 and the European premiere in Munich in 2007, and he will perform this work in the Sydney Symphony's Italian tour later this year. His own compositions include *Songs of the Mother Country* and *Journey of the Rivers*, performed at the Pompidou Centre in Paris in 2006.

[www.williambarton.com.au](http://www.williambarton.com.au)



ALISTAIR BETT

# ABOUT THE MUSIC



**CARL MARIA VON WEBER**  
German composer  
(1786–1826)

## Overture to *Der Freischütz*

Cast in traditional sonata form, this overture functions as a mini tone poem, evoking the supernatural turn of events in the opera to follow and introducing a cast of spirits, huntsmen, magic bullets and lovers. The opening suggests the dark forest, with sunlight filtering through breaks in the canopy to the root-knotted floor. The hunt and huntsmen are evoked by a glowing chorus of horns. Dark tremolos and the ominous beat of the timpani represent Zamiel, an agent of the devil. Next comes the melody from Max's aria which accompanies the words: 'But dark forces are ensnaring me.' The key changes from a turbulent C minor to E flat major for the melody sung by the heroine Agathe – anticipating reunion with her beloved Max, she sings of the beating pulse that interrupts her evening prayer. The drama of the development section explicitly represents the clash of Good and Evil, then, after a silence, Agathe's theme blazes forth in triumphant C major.

Weber's musical life centred on the theatre, and *Der Freischütz* represents a crucial stage in his operatic work. His pre-Wagnerian idea of combining drama, music and visual aspects in a unified art work was only partially successful, but in this opera he was able to employ the musical devices of tonality, orchestration and structure tellingly in the service of the drama. The overture testifies to the accessibility and simple effectiveness of Weber's music, important reasons why the opera still holds the stage nearly two centuries later and the overture remains a popular concert work.

*Der Freischütz* (1821) was conceived in that same early 19th-century atmosphere in which the Brothers Grimm wrote their tales. It is a typical *Märchen*, as the Germans call these stories, exploring the link between the natural and supernatural that so enthralled the German Romantic composers (Spohr's *Faust*, E.T.A. Hoffman's *Undine* and Marschner's *Der Vampyr* are other examples that trade on the selling of souls, supernatural spirits and gloomy tales of superstition.) The plot hinges on a shooting competition in the Bohemian forest and the seven magic bullets with which Zamiel tempts huntsman's souls.

## Navigating the overture

## About the composer

## The 'Freeshooter'



**ROBERT SCHUMANN**  
German composer  
(1810–1856)

## Symphony No.4

On the surface Schumann's Fourth Symphony follows a classical structure: a slow introduction leading to a fast first movement in sonata form; a slow movement (*Romanze*); a scherzo; and a finale. Less typical is the slow introduction that links the scherzo and the finale, and the linking of the movements without pauses in between. (There is no opportunity to cough or clap in the 'wrong spot' in this symphony!) These features are the result of Schumann's experimenting with cyclic form, unifying the four movements without altering their individual character. The result is 'irresistible momentum' and the ingenious linking of thematic threads from one movement to another.

The musical landmarks of this cyclic structure include the strongly phrased motif of the slow introduction, which extends to form one of the main pillars of the symphony. The continuous semiquaver movement of the fast section provides material for the main theme and the subsidiary motif. Schumann waits until the development section to introduce a genuinely contrasting lyrical melody. There is no customary recapitulation; a pause on a held note provides a transition to the slow movement. The *Romanze* features an elegiac oboe melody. There is an interlude in which the opening motif from the first movement makes a reappearance, and a contrasting middle section that extends this motif and gives it to the concertmaster as a solo. The trio section of the driving *Scherzo* brings back the concertmaster's graceful figuration from the *Romanze*, not once but twice. On the second appearance of the trio, it is slowed down to allow a seamless transition to the slow introduction of the finale. The striking fortissimos of the finale's fast section bring another moment of recognition in the cyclic structure: returning to the climactic music from the first movement and capping off the gradual build-up of tension and effect.

Schumann was a child of Romanticism: not only are his creations vividly imaginative and deeply lyrical, but he was aligned with the literary concerns of the Romantic era. It is no accident that he was a critic as well as a musician. At first he aspired to be a writer; he then pursued music under the guise of a law degree, eventually studying piano with Friedrich Wieck in Leipzig. Wieck's star pupil was his daughter Clara, and she and Robert fell in love, eventually marrying despite Wieck's objections.

## Navigating the symphony

## About the composer

The Fourth Symphony was composed during the happy first year of their marriage and presented to Clara as a surprise on her birthday in September 1841. The music cannot have come as a complete surprise to her, however: as Clara wrote in her diary some four months earlier, 'Yesterday [Robert] started another symphony...[I can hear] D minor sounding wildly in the distance, so I already know in advance that it is again a work created out of the deepest soul.' Nor had the symphony achieved its final form. Schumann was unsatisfied at its first performance in Leipzig in 1841, and the version generally played today is his revision from ten years later.

## The genesis of the symphony



**WILLIAM BARTON**  
Australian composer  
(born 1981)



**MATTHEW HINDSON**  
Australian composer  
(born 1968)

## BARTON & HINDSON Kalkadungu

The history of the Kalkadunga people (based around what is now Mount Isa in Queensland) and European settlers is by no means a happy one. The Kalkadunga tribe were renowned as fierce and determined warriors, and in the 19th century they maintained a 15-year guerilla campaign against the incoming pastoralists and colonial authorities. The unfortunate conclusion to this conflict took place in 1884 with an attack by the Queensland Police on the Kalkadunga tribe as retribution for the killing of a pastoralist and five troopers. As many as two hundred tribespeople were killed in this battle and, according to some accounts, the bleached bones of the dead could be seen lying on the ground up to fifty years later.

William Barton is a member of the Kalkadunga tribe. This composition is based upon a song he wrote in his native language when he was 15. Written when Barton was in the Kalkadunga country, the song was inspired by his culture and the landscape. It is concerned with the passing of culture from one generation to the next and, as such, forms the starting point for this work, which aims to present Australia's rich heritage within a cultural context, as well as exploring the general theme of past, present and future songlines.

Kalkadungu is organized into five sections which are played without pause. The opening is called **Warrior Spirit I**, and is characterised by a generally aggressive mood. The sections of the orchestra often play in rhythmic unison, suggesting battalions of armed forces facing off in battle. The combined

## The story behind the music

## Navigating Kalkadungu

troopers' whistles signal an abrupt change to the **Songman Entrance**, which includes the recitation of Barton's original song and a short electric guitar solo, based upon the song. **Bleached Bones** features solos for viola and cor anglais and was inspired by the vision of survivors of the Kalkadungu attack mourning for the loss of their kin, their tribe and their culture. The electric guitar again enters with an extended improvised solo passage – the contemporary descendant in commentary. **Warrior Spirit II** briefly evokes the legendary fierceness of the Kalkadunga people and the events of 1884, as if these events have now become a violent flashback. The drama of *Warrior Spirit II* prepares the entrance of the didgeridoo, which is later joined in a primal duet with a bass drum in **Spirit of Kalkadunga**. This extended section is continued by the orchestra in a reflection upon the relationship between Aboriginal and European cultural practice in contemporary Australia. The conclusion is not especially triumphant or grand – this would not be appropriate given the programmatic content of the work – but nonetheless paves the way for something of an optimistic outcome.

Matthew Hindson studied composition at the Universities of Sydney and Melbourne, where his teachers included Peter Sculthorpe, Eric Gross, Brenton Broadstock and Ross Edwards. His music often reveals the influences of popular and other 'non-classical' styles within a classical music context, and his works have been performed by many ensembles and orchestras throughout Australia and internationally. A freelance composer, he also lectures in the Arts Music Unit of the Sydney Conservatorium of Music and is artistic director of the Aurora Festival. In 1999 he was the attached composer to the Sydney Symphony. In the Meet the Music series, audiences have heard his *Homage to Metallica*, *In memoriam* and *Speed*.

## About Matthew Hindson

*William Barton's biography appears on page 2*

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ADAPTED IN PART FROM NOTES BY  
GORDON KALTON WILLIAMS (WEBER AND SCHUMANN)  
AND WILLIAM BARTON AND MATTHEW HINDSON

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## 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

Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. Critical to the Orchestra's success has been the leadership given by its former Chief Conductors, including Sir Eugene Goossens, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart, as well as collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky. Maestro Gianluigi Gelmetti is now in his fourth year as Chief Conductor and Artistic Director, a position he holds in tandem with that of Music Director at Rome Opera.

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*Italics* = Associate

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# = Contract Musician

‡ = Appears courtesy of the Australian Chamber Orchestra

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