

**SEASON 2008**

**MEET THE MUSIC**

## **EXOTICA**

**Wednesday 27 February | 6.30pm**

**Thursday 28 February | 6.30pm**

**Sydney Opera House Concert Hall**

**Matthew Coorey** conductor

**Scott Kinmont** euphonium

**JEAN-PHILIPPE RAMEAU**

**Les Indes galantes: Suite**

*Ouverture*

*Orage*

*Musette (Rondeau)*

*Tambourins*

*Rigaudons*

*Rondeau (Danse des sauvages)*

**LEE BRACEGIRDLE (born 1952)**

**Euphonium Concerto**

WORLD PREMIERE

*Allegro drammatico*

*Lento cantabile*

*Burlesque*

Commissioned by Symphony Australia with assistance from the Australian Government through the Australia Council. Dedicated to Scott Kinmont.

### **INTERVAL**

**MAURICE RAVEL (1875–1937)**

orch. **PERCY GRAINGER (1882–1961)**

**The Valley of the Bells**

**BÉLA BARTÓK (1885–1945)**

**The Miraculous Mandarin: Suite**

*Introduction*

*The Girl and the First Victim*

*The Girl and the Second Victim*

*The Girl and the Mandarin*

*The Girl Dances before the Mandarin –*

*The Mandarin's Capture of the Girl*

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 and Lee Bracegirdle at 5.45pm in the Northern Foyer.

Estimated timings:  
15 minutes, 25 minutes,  
20-minute interval, 5 minutes,  
20 minutes

The performance will conclude at approximately 8.25pm

# THE ARTISTS

## **Matthew Coorey** conductor

Matthew Coorey's first instrument was the horn, and after studying at the Sydney Conservatorium he performed regularly with the Australian Chamber Orchestra, Brandenburg Orchestra and Tasmanian and Sydney Symphony Orchestras.

Initially self-taught as a conductor, he was invited to the Tanglewood Music Festival by Seiji Ozawa. There he worked with Jorma Panula, who became his principal conducting teacher. In 2002 he took up the position of Junior Fellow (under Mark Elder) at the Royal Northern College of Music, was a finalist in the Maazel-Vilar Conducting Competition, and released a recording of music by Georges Lentz. In 2003 he was appointed Assistant Conductor of the Royal Liverpool Philharmonic Orchestra (RLPO) and Music Director of the Liverpool Philharmonic Youth Orchestra; he was subsequently appointed the RLPO's first Conductor in Residence. In 2006 he was a prize-winner at the Georg Solti Conducting Competition in Frankfurt.

Recent engagements have included Paul Griffith's Mozart opera *The Jewel Box* (London Mozart Players), and debuts with Opera North, New Zealand Symphony Orchestra, Tasmanian Symphony Orchestra and Victorian Opera. This is his Sydney Symphony debut.



## **Scott Kinmont** euphonium

ASSOCIATE PRINCIPAL TROMBONE

Since his appointment to the Sydney Symphony at the age of 20, Scott Kinmont has achieved the distinction of winning international competitions on both trombone and euphonium – in 1993 the United Musical Instruments International trombone competition, and in 1999 the International Tubamania euphonium competition held in Australia.

In 2002 he received the Fulbright Award for the Visual and Performing Arts and used this to complete a Masters degree and appear as guest lecturer in euphonium at Northwestern University in Chicago. He is currently Lecturer in Trombone and Euphonium Studies at the Sydney Conservatorium of Music. He has appeared as a soloist with a variety of ensembles including brass bands, jazz ensembles and orchestras, and as a guest artist at many of Australia's leading musical institutions and brass symposiums. He was a founding member of the international award-winning Canberra Trombone Quartet.

Scott Kinmont has collaborated with Australian composers and premiered several pieces written for him. He lives in the southern suburbs of Sydney with his wife Dearnie, their three noisy children and spoilt dog, Lucy.



KEITH SAUNDERS

# ABOUT THE MUSIC

LEBRECHT MUSIC & ARTS



**JEAN-PHILIPPE RAMEAU**  
French composer  
(1683–1764)

## Les Indes galantes: Suite

In its original form *Les Indes galantes* was an extravagant *opéra-ballet* – in other words, a four-act spectacle of dance, song and instrumental music, threaded on several independent but loosely related plots. The music heard tonight comes from the four instrumental suites that Rameau published to capitalise on the popularity of the stage work. There are six movements in this particular selection: after the **Ouverture** there is a character piece depicting a storm (**Orage**) followed by a set of dances: a **Musette** with its droning bagpipes, pairs of **Tambourins** and **Rigaudons**, and the grandiose **Danse des sauvages** from the Peace Pipe Ceremony in the final act.

Rameau was the leading French composer in the 18th-century. He exerted a lasting influence on the study of music theory (he wrote a pioneering *Treatise on Harmony* in 1722), and as a composer he made important contributions to the keyboard repertoire as well as vocal music. He didn't begin writing music for the stage until he was 50 years old, but then made up for lost time with more than a hundred separate acts for operas, ballets and other theatrical works. These aroused some controversy at the time, but this was mainly the result of professional jealousies and nearly everything he wrote enjoyed popularity with the public. At the turn of the 20th century the French composers Saint-Saëns and Dukas worked on a 'complete' edition of Rameau's music – 18 volumes that brought new attention to a figure who had been known mainly by reputation.

Rameau's title is almost untranslatable, literally it's 'The Galant Indies' or perhaps 'The Romantic Indies'. Exoticism is the theme and the geography is dodgy: the 'Indies' takes in Turkey, the volcanoes of Peru, Persia (the land of flowers), and North America. As Graham Sadler observes, these exotic elements develop fashionable Enlightenment themes that contrast European and other cultures, 'not always to the former's advantage'. In the final act the idealised 'noble savage' makes an appearance – Rameau was inspired by real Native Americans, captives whom he'd witnessed performing dances in Paris, and he depicts their peace pipe ceremony with a solemnly accented rondeau, which became a hit in 18th-century France.

## Navigating the suite

## About the composer

## The Imaginary Indies



**LEE BRACEGIRDLE**  
Australian composer  
(born 1952)

## Euphonium Concerto

The concerto is built on the traditional three-movement structure (fast—slow—fast) of the classical sonata. The **first movement** takes a dodecaphonic or ‘12-tone’ pattern and utilises its various permutations to create all of its subject material. A playful subject plucked by lower strings in this movement becomes the slow ostinato foundation of the eulogistic **second movement**: two slow outer sections forming pillars that frame a quicker middle section that rises to an optimistic climax before returning to the movement’s original melancholy. The **third movement**, *Burlesque* (‘parody’), features two cadenzas for the soloist, both of which constitute mini-variations on material from all three movements. The cadenzas form transitions between the opening jolly  $\frac{4}{4}$  music, a macabre rondo based on a  $\frac{6}{8}$  dance rhythm, and a dreamy sequence where the soloist reminisces on themes from the first movement. A fanfare ushers in a coda that features a competitive dialogue between the soloist and the orchestral trombone.

Lee Bracegirdle first joined the Sydney Symphony as Associate Principal Horn in 1980, having previously held principal horn positions in orchestras in Germany and Mexico. He studied horn at the Philadelphia Musical Academy and the Juilliard School in New York. After conducting studies in Austria, he returned to the Sydney Symphony in 1992. He is also the Musical Director and Composer-in-Residence of the Australian Chamber Ballet. In 1998 his first orchestral composition, *Divertimento for Orchestra*, won the Zoltán Kodály International Composers’ Competition. Since then the Sydney Symphony has premiered two of his works: *Variations for Orchestra* (2002) and *Ammerseelieder* (2005).

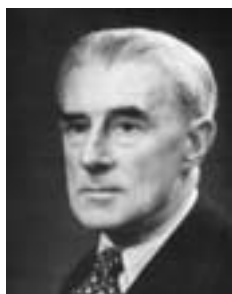
When Scott Kinmont approached me about composing a work for euphonium, my intention was to create a sonata with piano accompaniment. However, as my musical ideas began developing it became clear that their colours and textures needed a full orchestra. I have employed many percussion instruments, but only single brass, thereby avoiding the euphonium becoming swamped by instruments of similar timbre, and enabling me to use the soloist together with the accompanying brass players as a chamber ensemble.

Although I use dodecaphonic technique to create thematic material, the lyrically warm quality of the euphonium, which I consider to be the cello of the brass family, drew me toward a style that is more conventional in tonality than my previous works.

## Navigating the concerto

## About the composer

## The composer writes



**MAURICE RAVEL**  
French composer  
(1867–1937)



**PERCY GRAINGER**  
Australian composer  
(1882–1961)

## The Valley of the Bells (*La Vallée des cloches*)

This piece began life as a movement in Ravel's piano suite, *Miroirs* (Mirrors, 1904–5) and was arranged for tuneful percussion, harp, violin, viola, cello and bass by Grainger in 1944. In this case the 'tuneful percussion' are wooden marimba, metal marimba or vibraharp, piano duet (sometimes playing with mallets on the strings!), another piano or a dulcitone, celesta, bells and chimes. The music is marked 'very slow'.

Ravel was one of the leading French composers of the early 20th century. Although not in the 'impressionist' camp of composers like Debussy, he did write some music with the floating, atmospheric effects of musical impressionism. Percy Grainger admired Debussy and Ravel for having 'divorced [themselves] from the filthy Sonata-Symphony form'. This arrangement reveals Grainger's attraction to the sounds of tuned percussion and to the gamelan orchestras of south-east Asia.

## Navigating The Valley of the Bells

## About the composers



**BÉLA BARTÓK**  
Hungarian composer  
(1885–1945)

## The Miraculous Mandarin: Suite

The suite is in six movements, the last two played without pause. It is drawn from a one-act ballet or 'pantomime' that Bartók composed in the 1920s.

The story concerns a girl and three ruffians and is set in their den in a noisy metropolis. The first ruffian goes through his pockets looking for money (**violas playing speech-like music**). The second rummages through drawers (**violins entering faster against chugging lower strings and piano**). The third ruffian gets up from his bed (**rising fourths from trombones and tuba**), and orders the girl to stand in the window and lure men up to their apartment so they can rob them.

The girl entices men upstairs (**a freely played clarinet solo**).

## Navigating the suite

She sees a man who looks interested (**shrill chirping clarinets**). He comes up the stairs; the ruffians hide. The man makes comic gestures of love (**trombone glissandos, with violas and cellos playing an ardent theme that is undermined by its dissonant harmonisation**). ‘Got any money?’ asks the girl. ‘Never mind money,’ says the elderly roué, ‘what matters is love.’ The ruffians leap out from their hiding place, seize the man and throw him out.

The girl begins a second seduction (**clarinet again**). A shy young man appears (**oboe solo**). Hesitantly he joins her in a dance, which becomes faster and more impassioned, but he too has no money. The ruffians throw him out (**clattering woodwind triplets as in the first eviction**).

A Chinese mandarin appears in the street. He comes up the stairs (**trombone and tuba pounding, flute flutter-tongueing, piano and violin glissandos**). The girl dances before him (**building to an atonal waltz**) as he watches with immobile gaze. Finally she embraces him, and he begins to tremble with desire. She eventually breaks free, but he gives chase (**violas beginning a mad and barbaric dance, furiously whirling above a stamping ostinato**).

(After this, in music that we *won't* hear, the girl and the ruffians rob and try to kill the mandarin.)

Bartók's orchestra is a large and colourful one, including triple strings and full brass, as well as five percussionists and three keyboards (celesta, piano and organ).

Bartók is one of Hungary's most famous composers and an important figure in 20th-century music. He was also a collector and student of folk music (an early ethnomusicologist) and this influenced many of his works, especially in his use of melody and ornamentation. He was also influenced by Stravinsky, and *The Miraculous Mandarin* echoes the lurid psycho-sexuality of Richard Strauss's *Salome* and Schoenberg's *Erwartung*. Bartók considered *The Miraculous Mandarin* one of his finest scores.

Bartók's inspiration came from a libretto by Menyhert Lengyel, published in a Hungarian literary magazine in 1917. The ballet follows Lengyel's scenario closely, and nearly every musical idea has an illustrative function.

The orchestration, dating from 1924 and representing the last artistic layer, is of an extraordinary richness. The rhythmic life of the work is one of its immediately endearing features. György Kroó speaks of the forceful ‘chase’ theme, ‘which bores itself forward like a bayonet’.

There is something quintessentially early 20th-century in the ballet's conjunction of urban poverty, crime and sex. But according to Paul Griffiths it completed for Bartók the trilogy of stage works (including *Bluebeard's Castle* and *The Wooden Prince*) that ‘took another look at the hopelessness of male–female relationships in a civilisation which curbs and corrupts the animal nature of human beings’.

## About the composer

## The Miraculous Mandarin

SYDNEY SYMPHONY ©2008  
ADAPTED IN PART FROM  
NOTES BY YVONNE FRINDLE  
(RAMEAU), LEE BRACEGIRDLE,  
AND GORDON K. WILLIAMS  
(BARTÓK)

## 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.

### FIRST VIOLINS

**Michael Dauth**

*Concertmaster*

**Sun Yi**

*Assoc. Concertmaster*

**Kirsten Williams**

*Assoc. Concertmaster*

**Kirsty Hilton**

*Asst Concertmaster*

**Julie Batty**

**Sophie Cole**

**Jennifer Hoy**

**Jennifer Johnson**

**Georges Lentz**

**Nicola Lewis**

**Léone Ziegler**

**Emily Long#**

**Emily Qin#**

**Michele O'Young\***

**Martin Silverton\***

**Robin Wilson\***

### SECOND VIOLINS

**Emma West**

*A/Assoc. Principal*

**Shuti Huang**

*A/Asst Principal*

**Susan Dobbie**

*Principal Emeritus*

**Pieter Bersée**

**Maria Durek**

**Stan Kornel**

**Benjamin Li**

**Nicole Masters**

**Biyana Rozenblit**

**Maja Verunica**

**Alexander Norton#**

**Alex D'Elia\***

**Leigh Middenway\***

**Rohana Brown\***

### VIOLAS

**Anne-Louise Comerford**

**Yvette Goodchild**

*Asst Principal*

**Robyn Brookfield**

**Sandro Costantino**

**Jane Hazelwood**

**Graham Hennings**

**Graham Hennings**

**Felicity Tsai**

**Leonid Volovelsky**

**Jacqueline Cronin#**

**Jennifer Curl#**

**Rosemary Curtin#**

**Joanna Tobin\***

### CELLOS

**Leah Lynn**

*Asst Principal*

**Kristy Conrau**

**Timothy Nankervis**

**Elizabeth Neville**

**Adrian Wallis**

**David Wickham**

**Rowena Crouch#**

**Patrick Sutherst**

**Sally Maer\***

**Martin Penicka\***

### DOUBLE BASSES

**Kees Boersma**

**Neil Brawley**

*Principal Emeritus*

**David Campbell**

**Steven Larson**

**Richard Lynn**

**David Murray**

**Gordon Hill#**

**Lauren Brandon\***

### FLUTES

**Emma Sholl**

**Carolyn Harris**

### PICCOLO

**Rosamund Plummer**

### OBOES

**Shefali Pryor**

**Elizabeth Chee\***

### COR ANGLAIS

**Alexandre Oguey**

### CLARINETS

**Frank Celata**

**Christopher Tingay**

### BASS CLARINET

**Craig Wernicke**

### BASSOONS

**Matthew Wilkie**

**Robert Llewellyn#**

### CONTRABASSOON

**Noriko Shimada**

### HORNS

**Robert Johnson**

**Geoffrey O'Reilly**

*Principal 3rd*

**Euan Harvey**

**Marnie Seibre**

### TRUMPETS

**Paul Goodchild**

**Anthony Heinrichs**

**Andrew Evans\***

### TROMBONES

**Ronald Prussing**

**Nick Byrne**

### BASS TROMBONE

**Christopher Harris**

### TUBA

**Steven Rossé**

### TIMPANI

**Adam Jeffrey**

*Asst Principal*

### PERCUSSION

**Rebecca Lagos**

**Colin Piper**

**Jeremy Barnett\***

**Brian Nixon\***

**Philip South\***

### HARP

**Louise Johnson**

### PIANO

**Josephine Allan#**

**Catherine Davis**

### ORGAN

**David Drury**

### HARPSICHORD

**Neal Peres da Costa**

**Bold** = Principal

**Italic** = Associate Principal

**#** = Contract Musician

**†** = Sydney Symphony

**Fellow**

**\*** = Guest Musician

### PATRON

**Her Excellency**

**Professor**

**Marie Bashir AC CVO**

GOVERNOR OF

NEW SOUTH WALES

### Gianluigi Gelmetti

**CHIEF CONDUCTOR AND  
ARTISTIC DIRECTOR**

SPONSORED BY EMIRATES

### John Conde AO

**CHAIRMAN**

### Libby Christie

**MANAGING DIRECTOR**



### SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM (Chair)

Mr John Ballard, Mr Wesley Enoch,

Ms Renata Kaldor AO, Ms Jacqueline Kott,

Mr Robert Leece AM RFD,

Ms Sue Nattress AO, Mr Leo Schofield AM,

Ms Barbara Ward, Mr Evan Williams AM

### EXECUTIVE MANAGEMENT

ACTING CHIEF EXECUTIVE OFFICER

Richard Evans

DIRECTOR, FACILITIES

Paul Akhurst

DIRECTOR, FINANCE & SYSTEMS

David Antaw

DIRECTOR, PEOPLE & CULTURE

Rick Browning

DIRECTOR, MARKETING & DEVELOPMENT

Victoria Doidge

DIRECTOR, PERFORMING ARTS

Rachel Healy

DIRECTOR, INFORMATION SYSTEMS

Claire Swaffield

DIRECTOR, TOURISM & VISITOR

OPERATIONS

Maria Sykes

### SYDNEY OPERA HOUSE

Bennelong Point

GPO Box 4274 Sydney NSW 2001

Administration (02) 9250 7111

Box Office (02) 9250 7777

Facsimile (02) 9250 7666

Website [sydneyoperahouse.com](http://sydneyoperahouse.com)

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](mailto:admin@playbill.com.au)

Website: [www.playbill.com.au](http://www.playbill.com.au)

### Executive Chairman and Advertisement

**Director** Brian Nebenzahl OAM, RFD

**Managing Director** Michael Nebenzahl

**Editorial Director** Jocelyn Nebenzahl

**Director - Production** Chris Breeze

15132 - 1/270208 - 4MM S11/12

### GOVERNMENT SUPPORT



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