

**2009 SEASON**  
**DISCOVERY PROGRAM**  
**PRESENTED BY TENIX**

## **DISCOVER PROKOFIEV**

**Tuesday 25 August | 6.30pm**  
**City Recital Hall Angel Place**

**Richard Gill** conductor  
**Nicholas Carter** conductor\*  
**Sydney Sinfonia**

### **PROKOFIEV**

**The Love for Three Oranges: March**

**Symphony No.5 in B flat, Op.100\***

*Allegro moderato [Moderately lively]*

### **SCULTHORPE**

**Small Town**



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 [sydneySymphony.com/shop](http://sydneySymphony.com/shop)

Hear more Prokofiev in The Prodigal Russian, Ashkenazy's Prokofiev Festival (31 October – 20 November). Visit [www.sydneySymphony.com/prokofiev](http://www.sydneySymphony.com/prokofiev) for details.

PRESENTING PARTNER



# ABOUT THE MUSIC

## SERGEI PROKOFIEV

**Born Sontsovka, Ukraine, 1891; died Moscow, 1953**

Although Sergei Prokofiev greeted the February Revolution of 1917 with some enthusiasm, he left Russia for the United States soon after the October Revolution. By the time he arrived he had drafted a libretto for his second opera, **The Love for Three Oranges**, based on an 18th-century satire by the Venetian nobleman Carlo Gozzi. Gozzi's play centres on a hypochondriac Prince who is dying because he cannot laugh. The Chicago Grand Opera agreed to commission Prokofiev's opera, which was finished by 1919. He claimed to have used 'a simpler musical language' than in his first opera *The Gambler*, 'taking American taste into consideration'. In order to cater to these tastes, writes Richard Taruskin, Prokofiev 'provided a few more obviously lyrical moments' and 'a couple of diverting instrumental showpieces', of which the highlight is the March in Act II. This introduces the court festivities where the King attempts in vain to cure his son.

After a successful premiere in Chicago, *The Love for Three Oranges* enjoyed an enthusiastic reception in Leningrad (1926) and Moscow (1927), which helped convince Prokofiev to return to his homeland in the 1930s. This was a period when, says Taruskin, 'Stalin's power politics were approaching their ghastly climax'. In the summer of 1944, Prokofiev stayed with his family at the Union of Soviet Composers' House of Rest and Creativity in Ivanovo near Moscow, a country estate where composers could work in peace in return for composing a 'war work'. Prokofiev's offering was his **Symphony No.5 in B flat**, which was conceived, according to the composer, 'as a symphony of the greatness of the human spirit'. We can't know exactly what Prokofiev thought of the political situation under Stalin, but the Soviet authorities certainly approved of the symphony. The timing of the premiere added to the impression that the music celebrated Soviet glory in the struggle against the German invasion. Gordon Kerry describes the premiere in the Great Hall of the Moscow Conservatory: 'As Prokofiev raised his baton to conduct the premiere...Moscow shook with cannon-fire. It was January 1945, and the fusillade announced to the citizens that the Red Army had crossed the Vistula River in its rout of the invading Germans.'



## PETER SCULTHORPE

### Born Launceston, 1929

#### About the composer

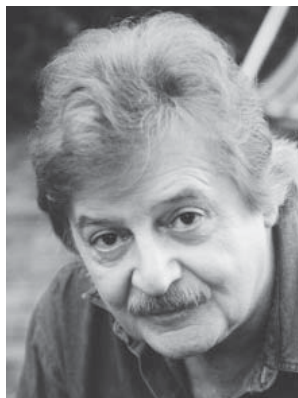
Peter Sculthorpe is widely recognised as Australia's most prominent composer. He wasn't encouraged in his first attempts at composition – his first piano teacher caned him across the knuckles for writing music instead of practising. But undeterred, he continued composing under the bedclothes at night until he began learning with a more supportive teacher. At the age of 16 he left home to study at the University of Melbourne, where he graduated with a Bachelor of Music degree in piano. After studying composition at Oxford, he returned to Australia in 1960 and began teaching composition at the University of Sydney in 1964.

After rejecting European methods and styles of composition as a young man, Sculthorpe embarked upon a search for a way to write Australian music. As Graeme Skinner writes, 'It is in his music, rather than his day-to-day existence, that he has taken the opportunity to come to terms with the both alienating and enriching experience of being a "European" Australian in this strange and wonderful environment.'

#### About the music

*Small Town* was originally part of a larger work, *Fifth Continent*, which Sculthorpe wrote in 1963. This was inspired by D.H. Lawrence's novel *Kangaroo*, set in a small seaside town south of Sydney. In this original form, the music included a part for speaker, performed by Australian poet James McAuley at the Hobart premiere.

Sculthorpe revised *Small Town* in 1980 to make a short orchestral work, without speaker. He dedicated this version to his friend, the Australian painter Russell (Tass) Drysdale. The two had gone on a working holiday together in Tasmania around the time Sculthorpe was writing *Fifth Continent*. He wrote in his autobiography: 'I wanted the music to sing of all small Australian towns. In my attempt to capture their spirit, I thought of those Drysdale paintings where they seem to dwell forever. I also underpinned the work with the harmonic progression of the once popular song 'Heart and Soul', a favourite of Tass's.' The appearance of the *Last Post* bugle call is a reference to D.H. Lawrence's description of a local war memorial.



ADRIENNE LEVINSON

PROGRAM WRITTEN AND  
EDITED BY RACHEL ORZECH  
2009 AYO MUSIC  
PRESENTATION FELLOW  
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# ABOUT THE CONDUCTORS

## RICHARD GILL

ARTISTIC DIRECTOR, EDUCATION

Richard Gill is one of Australia's pre-eminent and most admired conductors and is internationally respected as a music educator, specialising in opera, musical theatre and vocal and choral training. His work in developing young musicians and creating opportunities for them is recognised worldwide. In addition to his role as Artistic Director of the Sydney Symphony's Education Program, he is Music Director of Victorian Opera. He has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra, and the Adviser for the Musica Viva in Schools program.

His work in the concert hall includes concerts with all the major Australian orchestras, Sydney Philharmonia, and the Canberra Symphony Orchestra, as well as the Australian, Sydney and Western Australian youth orchestras. He regularly conducts Sydney Symphony Meet the Music concerts, Discovery concerts with the Sydney Sinfonia, and directs the Sinfonietta Project.

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 BUSBY

## NICHOLAS CARTER

ASSISTANT CONDUCTOR

Nicholas Carter graduated from the Faculty of Music, University of Melbourne in 2007, having studied voice and piano. For two years, he was a member of Victorian Opera's inaugural Artist Development Program, studying with Richard Gill. This saw him conduct productions of Britten's *Noye's Fludde*, Graeme Dudley's *Snow Queen*, and Mozart's *Così fan tutte* and *Don Giovanni*, as well as assisting and preparing the chorus for a number of other productions. He has also conducted the children's opera productions of *Brundibár* and *The Beggar's Opera* for OzOpera.

In 2008, he was guest conductor with Orchestra Victoria as well as ChamberMade Opera's production of *The Children's Bach*. He was also co-chorusmaster with the Melbourne Symphony Orchestra for performances of *The Flying Dutchman* and Shostakovich's Symphony No.13.

Nicholas Carter has participated in the Symphony Australia Conductor Development courses for a number of years, working with The Queensland Orchestra, Melbourne, Adelaide and West Australian symphony orchestras, and the Australian Opera and Ballet Orchestra. The Assistant Conductor position is supported by Symphony Australia.



PETER CAMPBELL

# THE SYDNEY SINFONIA



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.

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If you're interested in participating in the Sydney Sinfonia, contact Bernie Heard on (02) 8215 4652.

## GOVERNMENT SUPPORT



The Sydney Symphony is assisted by the Australian Government through the Australia Council and by the NSW Government through Arts NSW, Department of the Arts, Sport and Recreation

\* = Sydney Symphony Musician † = 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 Caroline Sharpen (02) 8215 4619,  
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# 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 and to enhance their skills through work on chamber music repertoire; and **Discovery**, a concert series for adults that examines how orchestral music works.

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are generously supplied by  
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## PRESENTING PARTNER MESSAGE

Tenix warmly welcomes you to the 2009 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 fifth 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



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