

**2009 SEASON**  
**TEA & SYMPHONY**  
**PRESENTED BY KAMBLY**

## **MEET THE CONCERTO**

**Friday 11 September | 11am**  
**Sydney Opera House Concert Hall**

**Richard Gill** conductor  
**Gautier Capuçon** cello  
**Robert Johnson** horn

**CHRISTOPHER GORDON (born 1956)**  
**Lightfall for horn and orchestra**

I  
II *Slow and free*

PREMIERE PERFORMANCES (9, 10, 11 SEPTEMBER)

**ANTONÍN DVOŘÁK (1841–1904)**  
**Cello Concerto in B minor, B.191 (Op.104)**

*Allegro*  
*Adagio ma non troppo*  
*Allegro moderato*



Music from this program has been recorded for broadcast across Australia on ABC Classic FM.



Hear today's music again via the BigPond webcast. Visit [sydneySymphony.bigpondmusic.com](http://sydneySymphony.bigpondmusic.com)

Estimated timings:  
25 minutes, 40 minutes

The concert will conclude at approximately 12.15pm.

PRESENTING PARTNER



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It is my great pleasure to welcome you to this concert in the 2009 Tea & Symphony series.

This morning we have the privilege of a concert led by a conductor with a vision. Richard Gill's passion for music, for Australian music and for nurturing creativity is unparalleled. And in this program we get to 'meet' the concerto – one of the mainstay genres of the concert hall.

Few orchestral concerts go by without a concerto in the program. At the same time, probably no musical form has changed so much through the generations. Richard Gill gives us a chance to hear this with one of the great cello concertos of the Romantic era and a completely new Australian concerto, premiered just two nights ago, which shows that the tradition of the concerto is alive and well.

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Kambly is a way of life, dedicated to all those who appreciate the difference between the best and the merely good. In this way it is fitting that we partner with the internationally acclaimed Sydney Symphony, whose vision is to ignite and deepen people's love of live symphonic music.

We hope you enjoy this morning's program, and look forward to welcoming you to future concerts in the Tea & Symphony series in 2009.



A handwritten signature in black ink, which appears to read "Oscar A. Kambly". The signature is fluid and cursive.

Oscar A. Kambly  
Chairman  
Kambly of Switzerland

## GORDON *Lightfall* for horn and orchestra

### About the composer

If you've seen Peter Weir's film *Master and Commander: The Far Side of the World* then you've heard Christopher Gordon's music. His film and television scores have received wide international acclaim and won him many Australian Screen Music Awards, and they include *Sanctuary*, *Moby Dick*, *Sydney – A Story of a City*, *On the Beach*, *When Good Ghouls Go Bad*, *Much Ado About Something*, *Baba's Birthday* and *Ward 13*. He also wrote the EMMY-nominated score for *Salem's Lot* and composed scores for Bruce Beresford's *Mao's Last Dancer* and the vampire film *Daybreakers* (both to be released this year).

Sydney Symphony audiences also know Christopher Gordon from his Bass Trombone Concerto, which was premiered in the 2004 Meet the Music series. Other recent concert-hall commissions include *Freefall* (Sydney Omega Ensemble), *Chaconne* and *Night Is What Remains* (Australian Chamber Orchestra), *Peace on Earth* (Gondwana Voices and the Sydney Symphony), *Spin Globe*, *Spin and Mud Song* (Sydney Children's Choir), *Loose Canon* (Tucana Flute Quartet), and a number of pieces for choir and orchestra.

He has composed for many of Australia's major celebrations, including the opening ceremonies of the Commonwealth Games 2006 and the Rugby World Cup Sydney 2003, the Centenary of Federation of Australia 2001, and an orchestral score for a National Museum of Australia installation. In 2006 he was commissioned to arrange the official version of the Australian National Anthem.

As an orchestral arranger he has worked for such diverse artists as Augie March, Kate Ceberano, Cello Diva, The Church, Judi Connelli, Iva Davies, Diana Doherty, John Farnham, Neil Finn, Delta Goodrem and Ben Lee, as well as the Sydney Children's Choir, Australian Chamber Orchestra, and the Melbourne, Sydney and West Australian symphony orchestras.

Christopher Gordon has also conducted and/or orchestrated the film scores for *Mary Bryant*, *The Bet*, *The Event*, *ManThing*, *Inspector Gadget 2*, *Crocodile Hunter: Collision Course*, *Horses: The Story of Equus*, *Changi*, *Moulin Rouge*, *When Strangers Appear*, *The Magic Pudding*, *Africa's Elephant Kingdom*, *Dead Letter Office*, *Paws and Joey*, and for Baz Luhrmann's Chanel No.5 campaign.



BRIDGET ELLIOT

**CHRISTOPHER GORDON**  
Australian composer  
(born 1956)

*Lightfall* was commissioned by Robert Gay, Mrs W Stening, Emily Chang and Charles Barran.

## The composer invites us to imagine...

Two paintings, side by side. One cold, static and morbid, the other warm, fluid and alive. Both are supported by panels on either side.

As music we must take in the images from left to right and so move from darkness to light, from contained rage and depression to an outburst of joy and song. But there is no transition, simply two states of being.

The left panel of the cold painting is an unsettled accompanied horn call that presents the thematic material for all that follows. The main painting is a trapped cycle of sounds, with ever-changing shades of dusk. Its right panel is simply an angry re-utterance of the left for full orchestra, at first in unison but quickly morphing into unresolved canon; there is nowhere to go.

The warm painting has a left panel that is also a solo horn call but here there is contentment and light. The main painting takes the various small musical ideas that have been heard up until now and transforms them into a song of life affirmation. The right panel is a carefree thrill ride.

The concerto was named during its gestation. I had observed that the word 'lightfall' could have two antithetical interpretations. Most would take the word to mean the oncoming of light, such as a sunrise; but it could equally mean the opposite, the falling away of light. Although the title was chosen for an earlier concept of the concerto I was glad to find it even more suitable for the final work.

Looking at the completed work with hindsight, it is possible that the concerto is a subconscious expression of the ordeal it took to compose it and the sense of freedom that came with finally being able to write.

CHRISTOPHER GORDON ©2009

Christopher Gordon has deliberately avoided the word 'concerto' in his title, in order to avoid preconceived notions of what a concerto should be. 'Of course, it is a concerto,' he writes, but in particular *Lightfall* lacks the expected pyrotechnics and cadenzas (although there are solo moments for the horn).

\* \* \* \*

An early idea that Gordon retained as the concerto developed was to 'release the performer from the tyranny of the bar line'. Part II of *Lightfall* begins with no bar lines (and therefore no precise, regular pulse); the score is marked 'Slow and free' and the accompanying strings must follow the soloist for their cues.

Visit Christopher Gordon's website:  
[www.christophergordon.net](http://www.christophergordon.net)  
and follow his blog about the composition of *Lightfall*:  
[hornconcerto.net](http://hornconcerto.net)  
The blog discusses the concerto and its creation in much greater detail than is possible here and includes links to the full score of the music and the solo horn part.

# ABOUT THE MUSIC

## DVOŘÁK Cello Concerto

Brahms was impressed. 'If only I'd known,' he said, 'that one could write a cello concerto like that, I'd have written one long ago!' And he wasn't just being polite. Brahms had recognised Dvořák's talents early on, ensuring that the young composer received the Austrian State Stipendium, an annual grant, for five years, and persuading his own publisher, Simrock of Berlin, to publish Dvořák's music.

But the composition of what Dvořák scholar John Clapham has called simply 'the greatest of all cello concertos' was no easy matter. In fact, it was his second attempt at the medium – the first, in A major, was composed in 1865, but appears only to have been written out in a cello and piano score. That Dvořák left the work unorchestrated suggests that he was dissatisfied with this first effort. Despite the urgings of his friend, the cellist Hanuš Wihan, Dvořák thought no more about writing such a piece until many years later, though he did orchestrate the four-hand piano piece *Klid* (Silent woods) and the Rondo B.171 (Op.94, originally for cello and piano) with solo parts for Wihan.

In 1894 Dvořák was living in New York, head of the National Conservatory of Music which Jeannette Meyer Thurber had founded there in 1885. In March he attended a performance by Victor Herbert of his Second Cello Concerto. The Irish-born American composer and cellist is now best remembered for shows like *Naughty Marietta* and *Babes in Toyland*, but his concerto, modelled on Saint-Saëns' first, made a huge impact on Dvořák, who re-examined the idea of such a work for Wihan. The work was sketched between 8 November 1894 and New Year's Day, and Dvořák completed the full score early in February.

Much to Dvořák's annoyance, the first performance of the concerto was not given by its dedicatee, Wihan. The London Philharmonic Society, who premiered it in March 1896, mistakenly believed Wihan to be unavailable, and engaged Leo Stern. Despite Dvořák's embarrassment, Stern must have delivered the goods, as Dvořák engaged him for the subsequent New York, Prague and Vienna premieres of the work. Wihan did, however, perform the work often, and insisted on making some 'improvements' to Dvořák's score so that the cello part would be more virtuosic. Wihan also insisted on interpolating a cadenza in the third movement, which the composer vehemently opposed. For some reason Simrock was on the point of



**ANTONÍN DVOŘÁK**  
Czech composer (1841–1904)

publishing the work with Wihan's amendments, and only a stiff letter from Dvořák persuaded the publisher to leave out the cadenza.

Despite being an 'American' work, the concerto is much more a reflection of Dvořák's nostalgia for his native Bohemia. As scholar Robert Battey has noted, 'two characteristic Bohemian traits can be found throughout the work, namely pentatonic ['black note'] scales and an AAB phrase pattern, where a melody begins with a repeated phrase followed by a two bar "answer".' The work is full of some of Dvořák's most inspired moments, such as the heroic first theme in the first movement, and the complementary horn melody which adds immeasurably to its Romantic ambience.

The Bohemian connection became even stronger and more personal when Dvořák, working on the piece in December 1894, heard that his sister-in-law Josefina (with whom he had been in love during their youth) was seriously, perhaps mortally ill. Dvořák was sketching the slow movement at the time. The outer sections of this movement are calm and serene, but Dvořák expresses his distress in an impassioned gesture that ushers in an emotionally unstable central section in G minor, based on his song 'Kéž duch můj sám' (Leave me alone), one of Josefina's favourites.

Josefina died in the spring of 1895, and Dvořák, by this time back in Bohemia, made significant alterations to the concluding coda of the third movement, adding some 60 bars of music. The movement begins almost ominously with contrasting lyrical writing for the soloist. Dvořák's additions to the movement, and his determination not to diffuse its emotional power with a cadenza, allowed him, as Battey notes, to re-visit 'not only the first movement's main theme, but also a hidden reference to Josefina's song in the slow movement. Thus, the concerto becomes something of a shrine, or memorial.'

**The work is full of some of Dvořák's most inspired moments...**

ABRIDGED FROM A NOTE BY GORDON KERRY  
SYMPHONY AUSTRALIA ©2004

# ABOUT THE ARTISTS

## **Richard Gill** conductor

ARTISTIC DIRECTOR, EDUCATION PROGRAM

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 and Discovery concerts with the Sydney Sinfonia, and directs the annual Sinfonietta Project for composers.

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 BUSSBY

## **Gautier Capuçon** cello

Born in 1981 in Chambéry, France, Gautier Capuçon began studying cello at the age of five at the Ecole Nationale de Musique de Chambéry. He studied at the Conservatoire National Supérieur de Paris with Phillipe Muller, Annie Cochet-Zakine and Christophe Egiziano, and in Vienna with Heinrich Schiff.

He has given recitals in Berlin, Brussels, Hannover, Dresden, London, Paris and Vienna, as well as appearing in numerous festivals in Europe and Israel and playing with orchestras all over the world. In 2005 he toured Japan with Martha Argerich and in 2006 he made critically acclaimed debuts with the Philadelphia Orchestra under Charles Dutoit and the Detroit Symphony Orchestra under Hans Graf.



M. TAMMARA VIRGIN CLASSICS

Gautier Capuçon has recorded chamber music by Ravel and Brahms; Haydn's cello concertos with the Mahler Chamber Orchestra under Daniel Harding; *Face à Face*, a CD of 20th-century music for cello and violin; and Prokofiev and Rachmaninoff sonatas with Gabriella Montero. His recording of the Herbert and Dvořák cello concertos with the Frankfurt Radio Symphony Orchestra under Paavo Järvi was released earlier this year.

Gautier Capuçon plays a 1701 Matteo Goffriler cello.

## Robert Johnson horn

Robert Johnson studied horn at the Sydney Conservatorium of Music. After further study in Europe and the USA and appointments as Principal Horn in the West Australian Symphony Orchestra and the Australian Opera and Ballet Orchestra, he joined the Sydney Symphony as Principal Horn in 1986.

He has performed as soloist with the Sydney Symphony on many occasions, playing music by Mozart, Richard Strauss, Benjamin Britten and Ross Edwards, and most recently Schumann's Concertstück in F for four horns.

He is also currently Principal Horn with the Australian Chamber Orchestra and recently returned from a successful ACO tour of the USA, where his playing was praised in a number of reviews including the *New York Times*. He also works regularly with the Australia Ensemble and Sydney Soloists and has appeared at the Chamber Music Festival in Townsville.

Robert Johnson has taught at the Sydney Conservatorium (Head of Brass 1999–2001) and Canberra School of Music and has been Artist in Residence at music institutions in Brisbane, Hobart, Perth, Melbourne and Hong Kong. He has also tutored the Australian Youth Orchestra, Sydney Youth Orchestra, SBS Youth Orchestra and been on the staff at National Music Camp.

*Lightfall* is the first horn concerto written for him and he is very proud to present it to the world.



KEITH SAUNDERS

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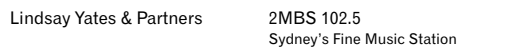
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Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the Sydney Opera House, the Orchestra also performs throughout Sydney and regional New South Wales, and has toured internationally. The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky. This year Vladimir Ashkenazy begins his tenure as the Orchestra's Principal Conductor.

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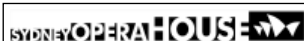
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**PUBLISHER** Playbill Proprietary Limited /

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ACN 003 311 064 ABN 27 003 311 064

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

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