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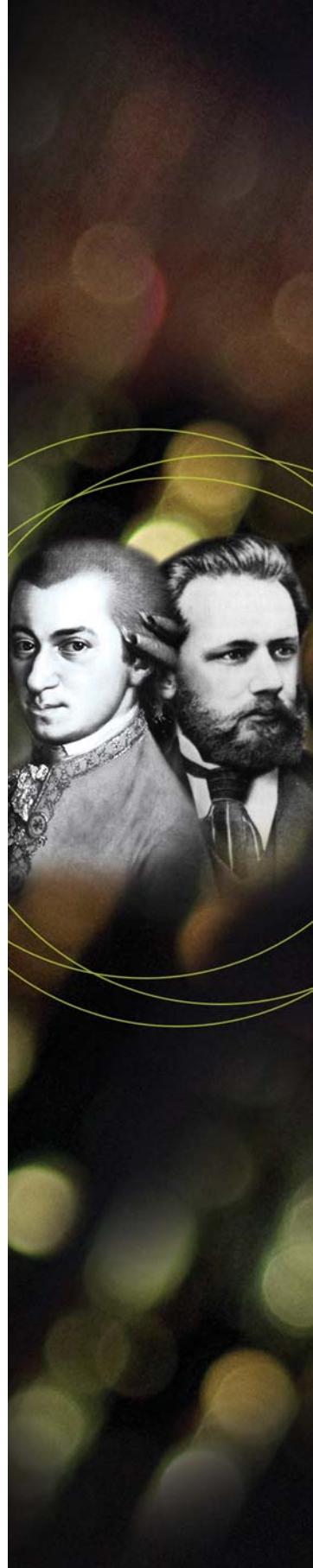
2010 SEASON

# RUSSIAN ROCOCO

MOZART MEETS TCHAIKOVSKY

FRI 12 NOVEMBER 11AM

TEA & SYMPHONY  
PRESENTED BY:



# WELCOME TO TEA & SYMPHONY



It is my great pleasure to welcome you to this concert in the 2010 Tea & Symphony series.

Once again we have the great pleasure of hearing the music of Tchaikovsky, but in this concert we hear him pay tribute to the composer he admired more than any other: Mozart. It's fitting, then, that the *Rococo Variations* be heard alongside the real Mozart, the great *Prague Symphony*. The pairing highlights that the Variations is as much about Tchaikovsky – and his *idea* of Mozart – as it is about the rococo style of the 18th century. The genuine article shows Mozart to be far more turbulent and deeply felt than Tchaikovsky's exquisite impressions suggest. But it also highlights the inspiration that crosses generations, an inspiration that makes great music timeless.

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We hope you enjoy this morning's program with the Sydney Symphony, and look forward to welcoming you to future concerts in the Tea & Symphony series in 2010 and the season ahead.



A handwritten signature in black ink, which appears to read 'Oscar A. Kambly'.

Oscar A. Kambly  
Chairman  
Kambly of Switzerland

**2010 SEASON**  
**TEA & SYMPHONY**  
**PRESENTED BY KAMBLY**

**Friday 12 November | 11am**  
**Sydney Opera House Concert Hall**

## **RUSSIAN ROCOCO**

### ***Mozart meets Tchaikovsky***

**Dene Olding** violin-director  
**Catherine Hewgill** cello

**ARVO PÄRT (born 1935)**  
***Fratres***  
version for solo violin, strings and percussion (1992)  
Dene Olding violin

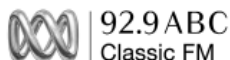
**WOLFGANG AMADEUS MOZART (1756–1791)**  
**Symphony No.38 in D, K504 (Prague)**  
*Adagio – Allegro*  
*Andante*  
*Presto*

**PYOTR ILYICH TCHAIKOVSKY (1840–1893)**  
**Variations on a Rococo Theme, Op.33**  
'Fitzenhagen' version  
*Introduction (Moderato assai quasi andante)*  
*Theme (Moderato semplice)*  
*Variation I (Tempo della thema)*  
*Variation II (Tempo della thema)*  
*Variation III (Andante sostenuto)*  
*Variation IV (Andante grazioso)*  
*Variation V (Allegro moderato – with cadenza)*  
*Variation VI (Andante)*  
*Variation VII and Coda (Allegro vivo)*  
Catherine Hewgill cello

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

Estimated durations:  
11 minutes, 26 minutes,  
18 minutes

The concert will conclude at  
approximately 12.05pm.

  
**Emirates**  
Principal Partner

# ABOUT THE MUSIC

## PÄRT

### **Fratres for solo violin, strings and percussion**

As a young composer in his native Estonia, Arvo Pärt at first toed the line of the official Soviet authorities. In 1962, for instance, he was a joint first-prize winner in the All-Union Young Composers Competition, cultivating at this time the sanctioned neo-classical manner. He experimented with aspects of contemporary Western musical language during the 1960s in works like the orchestral *Nekrolog* and the First Symphony. This phase culminated in his *Credo* of 1968, which earned Pärt official disfavour as much for its frankly Christian expression as for its 'decadent' composition techniques.

In response perhaps to a crisis that was both religious and artistic, Pärt wrote very little between then and the mid-1970s, when he produced a group of works that established his individual voice and international reputation: the piano piece *Für Alina*, *Tabula rasa* and *Fratres*. In these works, which coincide with his formal reception into the Orthodox Church, he displays his newly discovered approach to composition based in extreme simplicity. As he said:

*I have discovered that it is enough when a single note, or silent beat, or a moment of silence, comforts me. I work with very few elements, with one voice, with two voices. I build with the most primitive materials – with the triad, with one specific tonality.*

What Pärt calls the *tintinnabuli* (from the Latin for bell-ringing) style derives from the use of very simple rhythm, a drone bass, a simple stepwise melody and a superimposed line that sounds the notes of the prevailing harmony's chord. In discussions with Paul Hillier, Pärt explained that the melodic part 'always signifies the subjective world, the daily egoistic life of sin and suffering'; the voice which outlines the chord, by contrast, represents 'the objective realm of forgiveness... This can be likened to the eternal dualism of body and spirit, earth and heaven; but the two voices are in reality one voice, a twofold entity.'

One of Pärt's most popular works, *Fratres* has been arranged for a number of different solo and ensemble combinations. The original version – for strings, wind



**ARVO PÄRT**  
Estonian composer (born 1935)

and percussion – was composed in 1977 for the Estonian early music ensemble Hortus Musicus Tallinn. In 1982, for example, it was arranged for cello ensemble and premiered by the 12 cellos of the Berlin Philharmonic. The version in this concert, featuring a solo violin with strings and percussion, was prepared in 1992.

Pärt has never explained the significance of the title, which is Latin for ‘brothers’. It may be a call to universal brotherhood or recall the prayer in the Latin mass that begins ‘Pray, brethren, that my sacrifice may be acceptable to God the Father Almighty.’ Perhaps it evokes the world of a monastic community.

The apparent simplicity of the work is deceptive. Over a drone of the notes A and E, both the melodic and chordal voices are stated in an uncomplicated long-short-short-long pattern. At each statement, however, Pärt adds extra beats (the time signatures change from seven to nine to eleven beats in the bar). Moreover, the harmony actually moves almost imperceptibly away from the Aeolian mode established at the start, and this adds to the growing intensity of the piece as it gathers voices and its dynamics gradually increase. It is the work of a very sophisticated composer who has discovered the gift of simplicity. As he said in an interview with *The Musical Times*’ Jamie McCarthy:

*Composers often think that because they think a lot they have something to say. Underneath all this complexity there is only a lack of wisdom and no truth. The truth is very simple; earnest people understand that to be so. Those who are not earnest, or who are utterly mistaken, don’t understand it and they translate their mistakes into their music.*

**It is the work of a very sophisticated composer who has discovered the gift of simplicity.**

ADAPTED FROM A NOTE BY GORDON KERRY ©2004

## MOZART

### Symphony No.38 (Prague)

Mozart had a good time in Prague in 1787. His biographer Niemetschek, who was there with him, reports that Mozart counted the day on which the *Prague* Symphony was first performed, 19 January, as one of the happiest of his life. Mozart was in Prague at the invitation of ‘the orchestra and a company of distinguished connoisseurs and music-lovers’ for a series of musical events, including the highlight of conducting a performance of his opera *The Marriage of Figaro*. The city was already in the grip of a craze. ‘Here they talk about nothing but Figaro,’ wrote Mozart to a friend in Vienna. ‘Nothing is played, sung or whistled but *Figaro*.’

Not surprisingly, a reference to *Figaro* has been detected in the symphony whose nickname links it forever with Prague. The bustling, leaping figure which begins the theme of the symphony’s finale turns up in the opera under the hectic little duet for Susanna and Cherubino, which climaxes with the page’s escape by leaping out the window into the garden beds. But perhaps the similarity was an accident, rather than a deliberate plant of Mozart’s to delight the Prague audience.

That the symphony was aimed at an audience of ‘connoisseurs and music-lovers’ there can be no doubt. Mozart’s extensive sketches for the first movement show that not everything came to him easily, and the results have been described by H.C. Robbins Landon as ‘one of Mozart’s supreme contrapuntal gestures, worked out in staggering detail’. The prominent parts given to the wind instruments, amounting in the third movement to wind-band solos, are unprecedented in Mozart’s symphonies, and have been thought to reflect Mozart’s excitement at writing for the excellent wind players of the Bohemian capital. This is in many ways Mozart’s grandest and most ambitious symphony, and its mastery raises the question of why it has rarely been put on an equal footing with the three last symphonies, of 1788.

Perhaps the absence of a minuet has suggested that the *Prague* Symphony is lacking something. Alfred Einstein’s defence is that the *Prague* says everything it has to say in three movements. But perhaps we have here a sign of



**WOLFGANG AMADEUS  
MOZART**  
Austrian composer (1756–1791)

the *Prague* Symphony's serious purpose. A minuet would have offered a reminder of the dance-hall, of 'discordant mirth'.

In any case the grand scale of the *Prague* Symphony is announced by a slow introduction modelled on Haydn's, but far longer than any of his. It makes dramatic play with the ambiguity between D major and D minor, and takes us close to the world of *Don Giovanni*. Setting off as powerfully as this allows Mozart to begin the *Allegro* with an unsettled subject with offbeat repeated notes, whose potential for launching contrapuntal imitation is just one similarity with its counterpart in the *Magic Flute* Overture. The second subject, when it eventually arrives, is actually a double subject, ingeniously linked by a phrase in the bassoons. After the amazing intellectual power of the development of this material, worthy to rank with the finale of the *Jupiter* Symphony, Mozart leads back to the recapitulation through a searingly exquisite sequence of modulations, deepening the elegiac mood which throws shadows over the extroversion usually expected of D major.

If the first movement impresses as intricately interwoven, the *Andante* seems simple by contrast, with its relay of contrasted yet continuously flowing ideas. What is complex here is the emotion – a quiet, troubled movement, Robbins Landon calls it, both happy and sad.

In the finale, the *Figaro* figure appears in most of the linking passages, giving the impression of a rondo. Niemetschek wrote in 1798 that Mozart's symphony for Prague was full of surprising transitions, rapid and fiery progress, preparing the soul for something sublime. 'Still a favourite of Prague audiences, although they have heard it at least a hundred times.'

ADAPTED FROM A NOTE BY DAVID GARRETT ©2004

**...Mozart's excitement at writing for the excellent wind players of the Bohemian capital.**

## TCHAIKOVSKY

### Rococo Variations

A nostalgia for the world of the 18th century, thought of as refined, elegant and gently civilised, is never far from the surface in the highly Romantic art of Tchaikovsky. It shows in his choice of works by Pushkin – who shared and fed this nostalgia – for the books of his two best operas, *Eugene Onegin* and *The Queen of Spades*, where Tchaikovsky's music sometimes resorts to out-and-out 18th-century pastiche. Mozart was the composer who symbolised the best of the former century for Tchaikovsky, who revered him above all other musicians. 'No one,' he said, 'has so made me weep and tremble with rapture at nearness to what we call the ideal.' Whatever the term 'rococo' may mean, to Tchaikovsky it meant Mozart. This set of variations is his finest tribute to his idol's art, far preferable to his orchestration and overlaying of Mozart pieces with a rather sticky sweetness in the orchestral suite *Mozartiana*.

In no way does it detract from the success of Tchaikovsky's Variations that the Mozart he emulates contains no turbulent emotions. In short, the Variations are far from the real Mozart. Charming, elegant, deftly written, they are equally gratifying to virtuoso cellists and to audiences. The light and airy accompaniment, which enables the cello to stand out beautifully, is for 18th-century forces: double winds, two horns and strings. Tchaikovsky composed the work in 1876 (shortly before beginning his Fourth Symphony) for a cellist and fellow-professor at the Moscow Conservatorium, Wilhelm Fitzenhagen.

Fitzenhagen had requested a concerto-like piece for his recital tours, so it was natural that Tchaikovsky first completed the Variations in a scoring for cello and piano. Before orchestrating it he gave the music to Fitzenhagen, who made changes in the solo part, in places pasting his own versions over Tchaikovsky's. The first performance was of the orchestral version, in November 1877. Tchaikovsky couldn't attend since he had left Russia to recover from his disastrous marriage. Fitzenhagen retained the score, and it was he who passed it on to the publisher, Jurgenson. The cello and piano version was the



**PYOTR ILYICH TCHAIKOVSKY**  
Russian composer (1840–1893)

first to appear in print, in autumn 1878, with substantial alterations which Fitzenhagen claimed were authorised but about which Tchaikovsky complained somewhat bitterly.

But by the time Jurgenson came to publish the *Rococo* Variations in orchestral form, ten years had elapsed, during which Fitzenhagen had performed the work successfully both inside and outside Russia, and it had entered the repertoire. When Fitzenhagen's pupil, Anatoly Brandukov, asked Tchaikovsky what he was going to do about Jurgenson's publication of the Fitzenhagen version, the composer replied, 'The devil take it! Let it stand as it is!'

The theme, which determines the character of the Variations, is Tchaikovsky's own: it's the composer's *idea* of Mozart's style. The soloist plays it after a brief introduction in which the orchestra anticipates the later breaking of the theme into fragments by attempting little phrases from it. The theme itself has an orchestral postlude, with a final question from the cello. This postlude, increasingly varied, rounds off most of the Variations. The first two of these are fairly closely based on the theme, which the cello decorates with a dance in triplets, then discusses with the orchestra. The soloist emerges in full limelight in the virtuosic second variation. This is followed by a leisurely slow waltz, largely in the hands of the soloist. This variation, number three, is the expressive heart of the piece.

In Variation IV, Tchaikovsky gives the theme a different rhythm, and incorporates some bravura flourishes. In the fifth variation the flute has the theme, and the cello accompanies with a long chain of trills. The cello solo has its most substantial cadenza at the end of this variation which leads into the soulful slow variation, number six. This minor key version of the theme is heard over plucked strings. It was this variation that, without fail, drew stormy applause on Fitzenhagen's recital tours.

The final variation begins with the solo part establishing its own particular rhythmic interpretation of the theme, a delightful way of upping the activity, which continues into the coda.

**Whatever the term 'rococo' may mean, to Tchaikovsky it meant Mozart.**

# ABOUT THE ARTISTS

## **DENE OLDING** violin-director

CONCERTMASTER CHAIR SUPPORTED BY THE BOARD AND COUNCIL OF THE SYDNEY SYMPHONY

Dene Olding is one of Australia's most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life.

As a soloist, he appears regularly with the Australian symphony orchestras and has given the Australian premieres of Łutosławski's *Chain 2*, Carter's Violin Concerto, and the Glass Violin Concerto, as well as concertos by Ross Edwards and Bozidar Kos, and Richard Mills' Double Concerto, written for him and his wife, violist Irina Morozova.

A graduate of the Juilliard School, in 1985 he was awarded a Winston Churchill Memorial Trust Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition. He rejoined the Sydney Symphony as Co-Concertmaster in 2002, having held the position from 1987 to 1994. Other concertmaster positions have included the Australian Chamber Orchestra and Melbourne Symphony Orchestra. He is also first violinist for the Australia Ensemble and a founding member of the Goldner String Quartet. As a conductor he has made appearances with the Sydney Symphony and Auckland Philharmonia, and as conductor-soloist with chamber orchestras in Australia and America.

His recordings include Brahms, Beethoven and Mozart sonatas, concertos by Martin, Milhaud, Hindemith and Barber, the premiere recording of Edwards' violin concerto, *Maninyas*, the complete Beethoven string quartets and a Rachmaninoff disc with Vladimir Ashkenazy.

Dene Olding plays a 1720 Joseph Guarnerius violin.



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## CATHERINE HEWGILL cello

PRINCIPAL CELLO, MR TONY & MRS FRANCES MEAGHER CHAIR

Catherine Hewgill began studying cello in Perth, and in 1978 travelled to London for a year's study at the Royal College of Music. She then studied at the University of Southern California and the Santa Barbara Music Academy, and was a Fellow at the Aspen Summer Music Festival.

In 1984 she won the Hammer-Rostropovich Scholarship and was invited by Rostropovich to perform in a recital at the Second American Cello Congress. A period of private study with Rostropovich followed. She then toured Europe with I Solisti Veneti, and studied with William Pleeth in London. On her return to Australia she joined the Australian Chamber Orchestra.

In 1989 she joined the Sydney Symphony, and was appointed Principal Cello in 1990. She has performed as a soloist with most of the Australian orchestras and her concerts with the Sydney Symphony have included Haydn's D major concerto (with Charles Dutoit), C major concerto and Sinfonia concertante; Elgar's Cello Concerto; Beethoven chamber music; Messiaen's *Quartet for the End of Time*, Brahms's Double Concerto with Dene Olding and with Michael Dauth, and as a soloist with Nigel Kennedy.

In 2003 she toured Japan with the Orchestra Ensemble Kanazawa and Michael Dauth, performing the Brahms Double. She also performed in the 2006 Australian Festival of Chamber Music in Townsville.

Catherine Hewgill plays a 1729 Carlo Tononi cello.



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# MUSICIANS

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Concertmaster Chair  
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**Dene Olding**  
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**Dene Olding**

Concertmaster

**Kirsten Williams**

Associate Concertmaster

Julie Batty

Brielle Clapson

Georges Lentz

Nicola Lewis

Alexandra Mitchell

### SECOND VIOLINS

**Kirsty Hilton**

Stan W Kornel

Emily Long

Philippa Paige

Maja Verunica

Alexandra D'Elia#

Katherine Lukey\*

### VIOLAS

**Caroline Henbest\***

Assistant Principal

Sandro Costantino

Jane Hazelwood

Leonid Volovelsky

David Wicks\*

### CELLOS

**Michael Goldschlager\***

Fenella Gill

Elizabeth Neville

David Wickham

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David Campbell

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**Janet Webb**

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Christopher Tingay

### BASSOONS

**Matthew Wilkie**

**Noriko Shimada**

Principal Contrabassoon

### HORNS

**Robert Johnson**

Marnie Sebire

### TRUMPETS

***Paul Goodchild***

Alex Bieri\*

### TIMPANI

**Mark Robinson**

Assistant Principal

**Bold** = Principal

***Italic*** = Associate Principal

\* = Guest Musician

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# THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



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Founded in 1932 by the Australian Broadcasting Corporation, 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 Sydney Symphony also performs in venues throughout Sydney and regional NSW. International tours have earned the orchestra world-wide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi

Gelmetti. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning education program is central to its commitment to the future of live symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

The Sydney Symphony Live label has captured performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The orchestra has also released recordings with Ashkenazy on the Exton/Triton labels, and numerous recordings for ABC Classics.

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