

SPECIAL EVENT

2011 SEASON



Anne Sofie
von
Otter

THU 3 NOVEMBER 8PM

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symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

WELCOME



We at Credit Suisse warmly welcome you to the long-awaited Australian debut of Swedish mezzo-soprano Anne Sofie von Otter, performing with the Sydney Symphony tonight.

Anne Sofie von Otter is unrivalled for her exquisite sound and the gracious eloquence of her music-making. Her great reputation is as a singer of Lieder – German art song – but in tonight's program she reveals the range of her artistry and the breadth of her musical taste.

We shall hear a French take on 1920s jazz and the earthy spirit of folk song, and her personal interest in the music composed in the Terezín ghetto brings us a rarity in the form of Krása's Overture. She also introduces to Australian audiences the cellist-composer Svante Henryson and her long-time collaborator Bengt Forsberg. The concert concludes with the glamour of Broadway and a return to the spirit of jazz.

Anne Sofie's Australian debut has been highly anticipated. We are proud to be supporting the engagement of such a renowned international artist, ensuring that Australian music lovers can experience world-class artistry.

We are also thrilled that Nicholas Carter will be conducting the orchestra. As part of our Premier Partnership with the Sydney Symphony, we are proud to support Nicholas in his position as Associate Conductor and delighted to see him begin to flourish in his chosen career. Most recently, he has been working with Simone Young as Assistant Conductor at the Hamburg Opera. At Credit Suisse, we believe in nurturing young talent and supporting excellence such as this.

We hope that you enjoy this special evening.



David Livingstone
Chief Executive Officer
Credit Suisse, Australia

2011 SEASON

GALA

Thursday 3 November | 8pm

Sydney Opera House Concert Hall

Anne Sofie von Otter and Friends

Anne Sofie von Otter mezzo-soprano

Bengt Forsberg piano | **Svante Henryson** cello

Joe Chindamo jazz piano | **Gordon Rytmeister** drums

Nicholas Carter conductor

DARIUS MILHAUD (1892–1974)

La Création du monde (The Creation of the World)

JOSEPH CANTELOUBE (1879–1957)

Songs of the Auvergne: selections

INTERVAL

HANS KRÁSA (1899–1944)

Overture for small orchestra

SVANTE HENRYSON (born 1963)

Cello Concerto No.2: *Allegretto*

POPULAR MELODIES

They can't take that away from me

Answer me, my love

One Note Samba

Speak low

I'm a stranger here myself

Like an angel passing through my room

Diamonds are a girl's best friend



This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by Robert Johnson at 7.15pm in the Northern Foyer. Visit sydney-symphony.com/talk-bios for speaker biographies.

Approximate durations: 16 minutes, 20 minutes, 20-minute interval, 7 minutes, 7 minutes, 25 minutes. The concert will conclude at approximately 9.50pm.

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INTRODUCTION

Anne Sofie von Otter and Friends

The anticipation surrounding Anne Sofie von Otter's debut appearances in Australia has stemmed from many things. There is her beautiful and warm sound, so well suited to the roles in Mozart and Strauss operas that established her reputation. There is her expressive eloquence, which has given her an unrivalled reputation as an interpreter of art song. And there is her stylistic range, which sees her singing everything from 17th-century lute songs and opera of all periods to folk music and the songs of ABBA.

But above all, audiences have been waiting to experience first hand the intimacy and honesty of her performances. Anne Sofie von Otter is a singer who communicates with a rare directness, every gesture emerging from the heart of the music itself.

For this first Australian tour, she has brought with her two musicians from her homeland whose personalities complement her artistic vision. Pianist Bengt Forsberg has been a musical collaborator for more than three decades; cellist Svante Henryson has joined her on more recent projects, which have seen forays into contemporary styles and improvised music-making. Together with Nicholas Carter and the musicians of the Sydney Symphony, they offer a program that showcases her tremendous versatility and her wide-ranging musical enthusiasms. You are invited tonight to join Anne Sofie von Otter and her friends.

ABOUT THE MUSIC

Darius Milhaud

La Création du monde – Suite

Many of the jazz-inspired works of the 1920s by ‘serious’ composers now strike us as period pieces. Of those that do not, Milhaud’s *Création du monde* stands out as pungently memorable, not only nostalgic, but an ever-fresh concert hall standard. It was composed for a ‘jazz’ ballet, on a scenario by one-armed poet, novelist and journalist Blaise Cendrars.

Cendrars had recently edited a collection of African folk tales, and his ballet scenario portrayed the creation myth as told in African legend. Giant gods, trees which impregnate the earth with their seed, leaves transformed into animals, men and girls emerging from the trees and performing a mating dance, until they disperse, leaving a single couple on stage, united in love. The setting was inspired by primitive African art, with animal costumes in dazzling colours. The backdrop was cubed and squared, with horned creatures and undulating clouds. Plans for inflatable animal skins had to be dropped because the sound of whooshing gas would have drowned out the orchestra!

Milhaud’s music was written for a band of 19 soloists, with prominent piano and percussion – the exact instrumentation of the African-American opera *Liza*, by Maceo Pinkard, which Milhaud had heard in New York’s Harlem. Milhaud had travelled extensively and heard many exotic musics, but their influences were thoroughly integrated. His origins remained fundamental: a Jewish family in the distinctive culture of France’s Provence region. Milhaud could be considered exotic even in Paris.

The prominent saxophone in *La Création du monde*, which presents in the prelude a darkly lyrical theme which will return in a kind of rondo structure, has obvious jazz associations. But it also recalls the pioneering saxophone part in Bizet’s *L’Arlésienne*. The major/minor contours of the saxophone theme also recall Milhaud’s family origins, suggesting an affinity between the black and the Jewish races. A jazz fugue begins the first of the fast sections of the music. Led by the double bass and punctuated by staccato chords from piano and ‘rhythm’, it illustrates Milhaud’s contention that in *La Création du monde* he blended jazz style with classical feeling. As James Harding has written: ‘Moving swiftly from incantation to frenzy and back to peace again, the music beautifully expresses the mystery and sweetness of its theme.’

ADAPTED FROM A NOTE BY DAVID GARRETT © 2003

The Sydney Symphony first performed the suite in a 1960 Youth Concert conducted by Bernard Heinze and most recently in 2011, directed by John Harding.

Keynotes

MILHAUD

*Born Aix-en-Provence, 1892
Died Geneva, 1974*

A genial and lovable personality, Darius Milhaud was one of the 20th century’s most fertile composers, who lived to compose. As a member of Jean Cocteau’s circle of composers, the *Groupe des Six*, he made his worldwide reputation with music attuned to the chic Parisian fashions of the 1920s, which the depths of his imagination and skill often transcended.

Among his well over 400 works, the most fascinating and compelling remain those based on his experiences as a young man. He spent time in Rio as secretary to Paul Claudel, the French ambassador to Brazil (1916–1918), and his ballet *L’Homme et son désir* (1918) was inspired by the mysterious Brazilian forest at nightfall.

THE CREATION OF THE WORLD

La Création du monde uses the jazz idiom to create the hypothetical music of prehistoric black Africa. The music was composed for a ‘jazz’ ballet, devised by Blaise Cendrars. The sets and costumes were by Fernand Léger, the choreography by Jean Börlin. The commission for the ballet came from the Ballets Suédois of Rolf de Maré, one of Diaghilev’s rivals among Paris impresarios, and the first performance was given in the Théâtre des Champs-Élysées on 15 October 1923.

Joseph Canteloube

Songs of the Auvergne: selections

Baïlèro – Shepherd's Song
L'Aïo dè rotso – Bourrée (Spring Water)
Lo Fiolairé (The Spinning Girl)
Lou Boussu (The Hunchback)
La Delaïssado (The Forsaken Girl)
Lou Coucut (The Cuckoo)
Malurou qu'ò uno Fenno – Bourrée (Unhappy he who has a wife)

Anne Sofie von Otter mezzo-soprano

Industrialisation and rapid advances in communication during the 19th century threatened the existence of rural cultures throughout Europe. Composers as different as Bartók, Grainger, Vaughan Williams, Holst and Canteloube responded by collecting and notating folk song. In all cases some aspects of the folk idioms to which they were exposed influenced their own work, and each composer made versions of these songs for an urban concert-going audience.

The Auvergne, a region in central France, had by virtue of geography maintained its cultural and linguistic independence from Paris until the 17th century. Surrounded by the mountainous Massif Central, the valleys of the Auvergne were difficult to invade and easy to defend: each hilltop has a mediæval castle watching over a small stone village. As a result the local language (related to Provençal rather than French), folk song and customs survived until relatively recently.

Joseph Canteloube was born in the region, and he began studying piano with an elderly Polish woman who had been a pupil of Chopin. He went to Paris in 1906 to study at the Schola Cantorum with Vincent d'Indy, who encouraged his interest in folk song.

Canteloube's original works, which date from early in his career, include a number of operas on regional and national themes: *Le mas* (The Farmhouse) tells of two Auvergnat brothers, while *Vercingétorix* celebrates the eponymous hero of the Gauls. Later, however, Canteloube spent more time on the collection and setting of folk songs from various French provinces, but particularly his native Auvergne. As he wrote:

The songs of the Auvergne no doubt form the largest, greatest and most varied collection of folk music that exists in France. Like those from other provinces, they fall into just a small number of types: songs based on history or legend; anecdotes;

Keynotes

CANTELOUBE

Born Annonay, 1879
Died Grigny, 1957

Joseph Canteloube was the son of an Auvergnat father and a mother from the Cevennes, and from this heritage developed a lifelong passion for the rural regions of France, their dialects and their music. He studied in Paris with Vincent d'Indy, a nationalist who encouraged his interest in native music. Although he collected and arranged songs from several regions of France, and even from French Canada, he most closely identified with the Auvergne, and it is for his five collections of songs from this area that he is best known, rather than for his original compositions.

SONGS OF THE AUVERGNE

Auvergne, a mountainous region in central France, is the meeting point of several cultures. Canteloube's first book of songs, (which includes *Baïlèro*) was published in 1923; the second followed closely; the remaining volumes in 1927, 1930 and 1955.

The words are in the Auvergnat dialect (although Canteloube provided a translation into standard French), and are accompanied by a rich orchestration, which makes particular use of woodwind instruments for a pastoral effect. The texts are peopled principally with shepherds and shepherdesses and deal with the most important aspects of rural life: harvest, love, seduction and sex.

songs about love, marriage, children; work songs; songs of celebration, songs for the open air; dancing songs.

Among the dancing songs is the bourrée, a lively dance usually in triple time, native to the region. In Canteloube's realisations the songs are linked by solo oboe or clarinet. This recalls the sound of the cabrette, or Auvergnat bagpipe, which traditionally accompanied dancing.

Where some composers, notably among the English, tended to smooth the rough edges of the songs they realised, Canteloube, like Grainger, seems to have sought to capture the vital and earthy aspects of the raw material. The orchestration is always colourful (and, interestingly, uses the piano where we might expect a harp) with particularly exuberant wind writing. Canteloube himself justified such elaborate settings:

Just because the peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it... It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this... If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.

ADAPTED FROM A NOTE BY GORDON KERRY ©2003
KEYNOTES AFTER BRUCE BROWN ©1998

Each of the song settings in *The Songs of the Auvergne* calls for a slightly different grouping of instruments, but all are delicately scored and tonight's ensemble of two flutes, piccolo, two oboes with cor anglais, two clarinets, two bassoons, two horns, two trumpets, timpani, percussion, piano and strings is typical for the collection.

Bailèro

Pastré, dè delàï l'aïo,
as gaïré dé boun tèm̃s?
Dio lou bailèro, lèro, lèro, lèro, lèro, lèro,
baïlèro lô!
Èn'aï pa gaïre, è dio, tu?
Baïlèro, lèro, lèro, lèro, lèro, lèro, baïlèro lô!

Pastré, couci forai,
en obal io lou bel riou!
Dio lou bailèro, lèro, lèro, lèro, lèro, lèro,
baïlèro lô!
Es pèromè, té baô çirca!
Baïlèro, lèro, lèro, lèro, lèro, lèro, baïlèro lô!



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The Sydney Symphony was the first ABC orchestra to perform music from *The Songs of the Auvergne* in a 1967 Proms concert with soloist Kiang Hwa and conductor John Hopkins. Most recently Yvonne Kenny sang selections in concerts conducted by Edo de Waart in 2003.

Shepherd's Song

Shepherd, across the water,
you are scarcely having a good time!
Bailero lero, lero, lero, lero, lero,
bailero, lo!
No I'm not and you, have you?
Bailero lero, lero, lero, lero, lero, bailero, lo!
Shepherd the river separates us,
And I cannot get across!
Bailero lero, lero, lero, lero, lero,
bailero, lo!
Then I shall come down and fetch you!
Bailero lero, lero, lero, lero, lero, bailero, lo!

L'aïo dè rotso

L'aïo dè rotso té foro mourir, filhoto
l'aïo dè rotso té foro mourir!

Nè té cal pas bèïr; oquèl' aïo, quèl' aïo, mès cal
prèndr'un cout d'oquèl' aïo dè bi!
Nè té cal pas bèïr; oquèl' aïo, quèl' aïo, mès cal
prèndr'un cout d'oquèl' aïo dè bi!
S'uno filhoto sè bouol morida, pitchouno,
s'uno filhoto sè bouol morida,
li cal pas douna d'oquèl' aïo dè rotso, aïmaro
miliour oquèl' aïo dè bi!
Li cal pas dounda d'oquèl' aïo dè rotso, aïmaro
miliour oquèl' aïo dè bi!

Lo fiolairé

Ton qu'èrè pitchounèlo
Gordavè loui moutous.
Ti lirou, lirou...*etc.*
la diri tou tou la lara!
Obio 'no counoulhèto è n'ai près un postrou.
Ti liro, lito, *etc.*
Per fa l'obiroudèto
Mè dmond' un poutou.
Ti lirou, lirou, *etc.*
È ièu soui pas ingratp;
Èn lièt d'un n'in fau dous!
Ti lirou, lirou, *etc.*

Lou boussu

Dzanètou tsou'l poumièirou
Què sé souloumbravo
Què sé souloumbravo si
Què sé souloumbravo la
Què sé souloumbravo.
Oqui possèt un boussu
Quèlo mirolhavo, *etc.*
Ah! Poulido Dzanètou!
Bous sèrès lo mèouno? *etc.*
Per qué ieu lo bouontre sio
Cal coupa lo bosso! *etc.*
Oï! Pècaïré, Dzanètou!
Gordorai mo bosso! *etc.*

Spring Water

Spring water will kill you, little girl,
spring water will kill you!

You shouldn't drink water, water, but you
should take a glass of wine!
You shouldn't drink water, water, but you
should take a glass of wine!
When a maiden wants to marry, little girl,
when a maiden wants to marry,
she shouldn't be given spring water, she'll
much prefer wine!
She shouldn't be given spring water, she'll
much prefer wine!

The Spinning Girl

When I was a little girl,
I looked after the sheep.
Ti lirou, lirou, *etc.*
la diri tou tou la lara!
I had a distaff and I took a shepherd.
Ti lirou, lirou, *etc.*
For watching over my flock
he asked me for a kiss.
Ti lirou, lirou, *etc.*
I am not ungrateful;
instead of one I have him two!
Ti lirou, lirou, *etc.*

The Hunchback

Jeanneton is resting under
an apple-tree in the shade
resting in the shade here
resting in the shade there
resting in the shade.
There comes by a hunchback
and he looks at her, *etc.*
Ah! pretty Jeanneton!
Will you be mine? *etc.*
Eh! If I'm to be yours
Cut off your hump! *etc.*
Aïe! Devil take you, Jeanneton!
I'm keeping my hump! *etc.*

La Delaïssádo

Uno pastrourèlo, èspèr olaï al capt
del bouès
lou galan doguèlo, mè né bèn pas!
“Ay! soul delaïssádo!
Qué n’aï pas vist lour mio galant;
crésio qué m’aïmábo,
è ton l’aïme iéu!”
Luziguèt l’estèlo,
aquèlo qué marco lo nuèt,
è lo pauro pastourelletto
démourèt a ploura...

Lou Coucut

Lou coucut oqu’os un auzel
Que n’io pas capt plus de to bel
Coumo lou coucut qué canto,
Lou mió coucut, lou tió coucut,
E lou coucut dès autrès!
Dió. Obès pas èntendut canta lou coucut?

Per obal found del prat,
Sé nió un áubré flourit è gronat,
Qué lou coucut l’i canto.
Lou mió coucut, lou tió coucut, bis.

E se toutse les coucuts
Bouliou pourta souneto.
O! foriú çin cent troumpetoï!
Lou mió coucut, *etc.*

Malurous qu’o uno fenno

Malurous qu’o uno fenno
Malurous qué n’o cat!
Qué n’o cat n’en bou uno
Qué n’o uno n’en bou pas!
Tradèra, ladèri dèrèro
Ladèra ladèri dèra.

Urouzo lo fenno
Qu’o l’omé qué li cau!
Urouz’ inquèro maito
O quèlo qué n’o cat!
Tradèra, *etc.*

The Forsaken Girl

A shepherdess is waiting over there at the top
of the wood
for the one she loves, but he does not come!
“Alas, I’m forsaken!
I do not see my lover!
I thought he loved me
and I love him so!”
The star comes out,
the star accounting the night,
and the poor little shepherdess
stays alone to weep...

The Cuckoo

The cuckoo is a beautiful bird.
There is nothing more beautiful
than the cuckoo when it is singing,
than my cuckoo, your cuckoo,
than other people’s cuckoo.
What say? Haven’t you heard the cuckoo sing?

In the back of the meadow, down there,
a tree is in bloom, all red,
and there the cuckoo sings.
It is my cuckoo, your cuckoo, *etc.*

Certainly if all the cuckoos
were to wear little bells,
they would sound like five hundred trumpets
It is my cuckoo, your cuckoo, *etc.*

Unhappy he who has a wife

Unhappy he who has a wife,
Unhappy he who hasn’t!
He who hasn’t wants one,
He who has, doesn’t!
Tradèra, ladèri dèrèro
Ladèra ladèri dèra.

Happy the woman
who has the man she needs!
But happier still
she who has none!
Tradèra, *etc.*

Hans Krása

Overture for Small Orchestra

In Krása's children's opera, *Brundibár* (Bumblebee), children and kindly animals outwit an evil, bullying organ-grinder. The premiere took place in 1942 at Prague's Jewish orphanage, but Krása was by then interned at Terezín (Theresienstadt). Miraculously, a copy of the vocal score was smuggled to him. Krása re-orchestrated it for the available forces and the show ran for 55 performances. The Nazis, as Australian scholar Joseph Toltz points out, saw the work's propaganda value and included some of it in a film about their 'model ghetto'. During *Brundibár's* run, Krása also composed this short Overture, scored, performed, for a similar line-up – specifically in this work, pairs of clarinets and trumpets, string octet and piano. Some survivors say the Nazis ordered him to compose it for the opera, possibly for performances in front of those international guests at Terezín whom they wished to convince of Hitler's benevolence towards the Jews. It is not clear from the surviving records, however, if and when it was performed.

Despite studying with Alexander Zemlinsky and admiring both Schoenberg and Stravinsky, Krása regarded himself as 'daring' in that all of his work was 'strictly founded on the concept of accessible melodic character'. That certainly describes the Overture, whose sprightly energy derives from two main ideas: a jaunty repeated seven-note pattern that we hear at first in the woodwinds (with occasional uncouth interruptions), and broader tune in the violins (with a distinctive triplet on the third beat). Krása develops these with grace and wit, occasionally recalling the sounds of Ravel and the Parisian group known as Les Six, so that as the piece unfolds new motifs derived from the opening constantly appear. Krása's orchestration is remarkable for its engaging chamber-music textures and its ability to suggest a much larger band of instruments by the use of judicious doubling of instruments. The music dances defiantly in the face of disaster, but ends in sudden, disarming quietness.

GORDON KERRY © 2011

The Overture calls for two clarinets, two trumpets, piano and string octet (four violins, two violas and two cellos).

This is the Sydney Symphony's first performance of the Overture.

Keynotes

KRÁSA

Born Prague, 1899
Died Auschwitz, 1944

In October 1944, Hans Krása was one of many artists transported to Auschwitz, where he was immediately selected for extermination in the gas chamber.

He was born into a German-speaking Jewish family in Prague, studied composition there with Alexander Zemlinsky and lived briefly in Paris in the 1920s. Not highly prolific, he nevertheless composed religious and chamber music, opera and, in 1926, a Symphony for mezzo-soprano and small orchestra, which was premiered immediately in Zürich and Prague, and then, under Koussevitsky in Boston and New York.

In 1942 he was sent to the Terezín ghetto, where he composed several chamber works and directed the inmates' musical activities.



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Leadership in Action

Leadership isn't normally considered a spectator sport. Even the most prominent leaders in our world – the politicians, CEOs of the calibre of Steve Jobs – do their work behind the scenes. The public speeches are personal performances rather than acts of leadership.

The orchestral concert, on the other hand, offers a view of leadership in action. Not the complete picture, since a great deal of work goes on behind the scenes in music also, but nonetheless a performance in which communication of vision and the shaping of an interpretation are occurring before our eyes.

So it's no surprise that since the middle of last century – when modern business caught up with the modern orchestra – business leaders have been fascinated by the art of the conductor. Musicians and orchestras – the Sydney Symphony among them – have heeded the call, sharing their insights through programs that give those in the business world a chance to experience music-making and musical leadership first hand.

But what can the conductor learn from the business leader? This is what Associate Conductor Nicholas Carter has been discovering, with David Livingstone, CEO of Credit Suisse Australia, as mentor.

The parallels between conductor and CEO are plentiful, beginning with the need to create unity of effort within a large, highly skilled team. They grapple with the same questions, as Livingstone points out: 'How do you effectively communicate your vision? How do you inspire others towards a common goal? How do you balance personalities? What management style works best – autocratic or democratic?'

In both an orchestra and business there is the need to anticipate. Benjamin Zander – conductor of the Boston Philharmonic, but even better known as a coach and presenter – observes that the conductor 'does everything just before it happens: it's too late if you act with it.' It's no use for a CEO to be 'with' the company, he continues, it's necessary to be ahead of the company. That's vision.



David Livingstone mentors young conductor Nicholas Carter. Nick's position of Associate Conductor is supported by Premier Partner Credit Suisse and Symphony Services International.

© PAUL BLACKMORE

There are historical parallels: just as the cliché of the despotic orchestral conductor is dwindling into memory, the age of 'command management' in business has largely given way to a more people-oriented approach. Potential leaders who might once have been sent on military assault courses now find themselves holding the tambourine in a 'Toy Symphony'. And, in both realms, leaders are frequently younger. Where 27 was once the numbers of years it would take to reach General Manager, it's now the *age* at which one might expect to achieve that goal. 'Young, talented people are thrust into positions of leadership quickly and based solely on merit,' says Livingstone. 'Nick certainly personifies that.'

This is one of 25-year-old Nick Carter's challenges: commanding a rehearsal room with authority without coming across as arrogant. 'David helped me to recognise that, despite my age, it's the *position* of the conductor or manager that has the authority.' Despite personal insecurities or the prejudices we might encounter, he says, 'we must always remember that we represent the position we hold – for me, the conductor – with professionalism, and from there authority will naturally follow.' For Carter, clear musical intent and conviction is key. This aligns with the characteristic that Livingstone says defines a good leader: good judgement. 'The leaders who have inspired me have consistently made excellent decisions, which gives you the confidence to follow them.'

SYDNEY SYMPHONY ©2011

Svante Henryson (born 1963)

Cello Concerto No.2

1st movement (*Allegretto*)

Svante Henryson's second cello concerto was composed in 2010 and received its first performance that year in Umeå, Sweden with the composer as soloist and the Umeå Music Society orchestra conducted by Per-Erik Andersson. That performance, says Henryson, came close to being cancelled when the eruption of the Icelandic volcano Eyjafjallajökull in April forced European air traffic to a standstill.

In many ways the piece is a traditional cello concerto: the (acoustic) cello is played in a mostly conventional manner, the orchestra is one Mozart would recognise, and there are three movements following a fast–slow–fast pattern.

This places the work in stark contrast to Henryson's first cello concerto, *Songs from the Milky Way*, composed in 1998. He explains: 'As a cellist and composer, I have written a lot of cello music tailored to my own approach to the instrument. This time I wanted to write a piece "for all".' The result is a concerto that could be played by many other cellists.

The first movement blends classical colours and a five-in-a-bar metre with jazz harmonies and the assertiveness of a rock beat. Henryson's advice to us: 'Enjoy!'

The concerto calls for an orchestra comprising pairs of flutes, oboes, clarinets, bassoons, horns and trumpets, percussion (timpani, tubular bells, bass drum), harp and strings.



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They can't take that away from me

George & Ira Gershwin, arr. Barry Forgie

Answer me, my love

Gerhard Winkler, Fred Rauch & Carl Sigman
arr. Jessica Wells after Vince Mendoza

One Note Samba

Antonio Carlos Jobim

Speak low

Kurt Weill & Ogden Nash, arr. Svante Henryson

I'm a stranger here myself

Weill & Nash

Like an angel passing through my room

Benny Andersson & Björn Ulvaeus, arr. Henryson

Diamonds are a girl's best friend

Jule Styne & Leo Robin, arr. Steve Gray

Anne Sofie von Otter mezzo-soprano

Mention popular songwriting and the names Gershwin, Kurt Weill and Jule Styne stand out. But you don't have to have worked on Tin Pan Alley or Broadway to have contributed to the Modern Songbook. In fact, tonight's selection includes songs by a Brazilian, Germans and Swedes.

They can't take that away from me was introduced by Fred Astaire in the 1937 film *Shall We Dance*, George and Ira Gershwin's first Hollywood film. Ginger Rogers remained silent as Astaire sang, but her eyes filled with tears as Astaire's character (Peter) noted the things he would miss about her. Bitter-sweet, the song references Irving Berlin's *The Song is Ended (but the melody lingers on)*.

Answer me, my love began life as a German song with the opening lines 'Liebes kleines Mütterlein, Nun darf ich endlich bei Dir Sein'. English lyrics were written by the American Carl Sigman and in November 1953 *Answer me, my love* became a joint UK No.1 hit for Frankie Laine and David Whitfield. The BBC had originally banned the song because Sigman had given it a religious theme, so Sigman substituted 'Answer me, oh my God' with 'Answer me, oh my love' (although the second line was still, 'Just what sin have I been guilty of').

Antonio Carlos Jobim was one of the prime movers behind the creation of Bossa Nova. Most famous, perhaps, for his song, *The Girl from Ipanema*, Jobim saw many of the world's most famous popular singers and jazz greats interpret his music. The title of *One Note Samba* refers to the main melody line, which at first consists of a long series of

notes on a single tone played in a bossa nova rhythm. But this is no mere technical exercise; the point is later made: ‘...I come back to my first note as I must come back to you.’

In his native Germany, Kurt Weill started out as a symphonic composer, but he also wrote his most famous song, *Mack the Knife*, for Bertolt Brecht’s 1928 play *The Threepenny Opera*. Fleeing the Nazis, Weill settled in the United States where he became an important contributor to the Broadway musical. Tonight’s songs come from the show *One Touch of Venus*, which had lyrics by Ogden Nash. The plot concerns a statue of Venus coming to life and feeling very out of place in 1940s New York (*I’m a stranger here myself*). Venus finally gets her man, however, and they hold the moment in *Speak Low*.

Like an angel passing through my room originally had vocal parts for Agnetha Fältskog and Anni-Frid Lyngstad but in the end it became the only ABBA song to be sung by one voice, Anni-Frid’s. It was the last track on ABBA’s final studio album, *The Visitors*, an appropriate placement for this tender song of reminiscence.

Jule Styne was a musical prodigy who had performed with the symphony orchestras in Chicago, St Louis and Detroit before he was ten. At college he was commissioned to write a song by Mike Todd, the future Hollywood producer, and thus began a 1,500-song writing career. *Diamonds are a girl’s best friend* featured in the stage show *Gentlemen Prefer Blondes*. Marilyn Monroe (as Lorelei Lee) sang it in the 1953 film, where Lorelei’s fiancé’s father suspects she is only marrying for money.

As it says in the title song of Anne Sofie von Otter’s ABBA album: ‘I let the music speak, with no restraints, I let my feelings take over...’ Whether sad reminiscence or venal calculation, popular song of the past hundred or so years has concerned itself with direct expression of forms of love – thus, its continuing appeal.

GORDON KALTON WILLIAMS ©2011

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MORE MUSIC

Selected Discography

CREATION OF THE WORLD

The Ebony Band has recorded a fascinating program of 1920s European works inspired by American jazz: Dancing: The Jazz Fever. Milhaud's *Création du monde* and Martinů's Jazz Suite for orchestra are the central works.

CHANNEL CLASSICS 30611

SONGS OF THE AUVERGNE

For a recent Australian recording of Canteloube's settings, try Sara Macliver's performance of the complete cycle with the Queensland Symphony Orchestra conducted by Brett Kelly.

ABC CLASSICS 4765703

In the 1960s Netania Davrath recorded what has come to be regarded as the definitive interpretation of the songs, praised for its authenticity of style. The 2-CD set also includes the New Songs of the Auvergne – settings that weren't included in the official sequence.

VANGUARD 1189

HANS KRÁSA

If you're curious about Hans Krása, look for Gerard Schwarz's recording of *Brundibár* and the Overture for small orchestra.

NAXOS 8570119

Or seek out the songs and chamber music in Anne Sofie von Otter's tribute to the composers of *Terezín : Theresienstadt*.

DEUTSCHE GRAMMOPHON 477 6546

ANNE SOFIE VON OTTER

To hear Anne Sofie von Otter in French song, try her recent recording of *Les Nuits d'été* by Berlioz. The disc also includes Berlioz's *Harold in Italy* with Marc Minkowski and Les Musiciens du Louvre.

NAIVE V5266

For a broad sample of her repertoire, try the 2008 release *In My Element*. The program ranges from Mozart to Elvis Costello, and features associate artists Bengt Forsberg and Svante Henryson.

DEUTSCHE GRAMMOPHON 477 7077

And if you like the sound of Anne Sofie von Otter singing ABBA, you'll want *I Let the Music Speak*.

DEUTSCHE GRAMMOPHON 477 5901

SVANTE HENRYSON

In addition to several recordings with Anne Sofie von Otter, Svante Henryson performs alongside Swedish clarinettist

Martin Fröst in *Fröst and Friends*, a diverse collection of the miniatures, including a piece by Henryson himself.

BIS 1823

For more of Henryson's music, try *21st Century Swedish Composers* on the Swedish label Intim Musik. This disc also features music by Fredrick Högberg and Daniel Nelson.

INTIM MUSIK 72

Broadcast Diary



NOVEMBER

Saturday 5 November, 8pm

LENINGRAD SYMPHONY

Vasily Petrenko conductor

Karen Gomyo violin

Alban Gerhardt cello

Brahms, Shostakovich

Monday 14 November, 8pm

SYMPHONIC SPOTLIGHT

Nicholas Carter conductor

Kerry, Grainger, Bartók

Monday 28 November, 7pm

MAHLER 2: RESURRECTION

Vladimir Ashkenazy conductor

Emma Matthews soprano

Michelle DeYoung mezzo-soprano

Sydney Philharmonia Choirs

2MBS-FM 102.5

SYDNEY SYMPHONY 2011

Tuesday 14 November, 6pm

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With Nigel Westlake's *Missa Solis*

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ABOUT THE ARTISTS

Anne Sofie von Otter mezzo-soprano

Anne Sofie von Otter is one of the finest singers of her generation; she appears with leading conductors, has triumphed at the world's major opera houses and is a regular guest at major festivals. In addition, she has achieved renown as an interpreter of Lieder (art song), particularly in collaboration with pianist Bengt Forsberg, with whom she has worked since 1980.

Born into a Swedish family, Anne Sofie von Otter graduated from the Stockholm College of Music and studied with Vera Rószta at the Guildhall School of Music and Drama in London. She also attended classes in Lied interpretation with Geoffrey Parsons in London and Erik Werba in Vienna. In 1982 she joined the ensemble of Basel Opera, launching her career as an interpreter of Mozart and Richard Strauss. She has since gained an international reputation as an outstanding Octavian (*Der Rosenkavalier*), recording the role under Carlos Kleiber. Other seminal opera recordings include *The Marriage of Figaro* under James Levine, *Orphée et Eurydice* (John Eliot Gardiner) and *Ariadne auf Naxos* (Giuseppe Sinopoli).

Recent highlights have included her role debut as Charpentier's Médeé in Frankfurt, concert performances of *Tamerlano* opposite Plácido Domingo, and a return to Basel for Offenbach's *Grande-Duchesse de Gérolstein*. She has also sung Baba the Turk (*The Rake's Progress*) in Vienna, Countess Geschwitz (*Lulu*) at the Metropolitan Opera, and appeared with tenor Jonas Kaufmann and the Berlin Philharmonic under Claudio Abbado for a televised performance of the 100th anniversary of Mahler's death.

Her concert schedule takes her to all corners of the globe and in the 2011–12 season she performs with the Los Angeles Philharmonic (Esa-Pekka Salonen), New York Philharmonic (Alan Gilbert), Berlin Philharmonic (Simon Rattle), Munich Philharmonic (Iván Fischer) and the London Symphony Orchestra (Michael Tilson Thomas).

Her extensive discography has garnered numerous awards, including Recording Artist of the Year (International Record Critics Association); a Grammy Award for best classical vocal performance (*Des Knaben Wunderhorn*); and a Diapason d'Or for a recording of Swedish songs with Bengt Forsberg. She collaborated with Elvis Costello on *For the Stars* and last year released *Love Songs*, a collaboration with jazz pianist Brad Mehldau.

This is Anne Sofie von Otter's Australian debut tour.



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Nicholas Carter conductor

Nicholas Carter was appointed the Sydney Symphony's Associate Conductor this year, and is fast establishing a conducting presence in Australia and overseas.

He previously spent two years as the orchestra's Assistant Conductor, during which time he conducted performances with the Sydney Symphony and Sydney Sinfonia, and assisted Vladimir Ashkenazy, Donald Runnicles, Yannick Nézet-Séguin and Simone Young, among others.

He studied voice and piano at the University of Melbourne, graduating in 2007, and was a member of the inaugural Victorian Opera Artist Development Program, studying with Richard Gill. During this time he conducted a number of productions, including *Così fan tutte* and *Don Giovanni*, and assisted as conductor and chorusmaster. For OzOpera, he conducted productions of Hans Krása's children's opera *Brundibár* and *The Beggar's Opera*.

He has also conducted performances with Orchestra Victoria and the West Australian, Adelaide and Melbourne symphony orchestras, and was co-chorusmaster for performances of *The Flying Dutchman* and Shostakovich's Symphony No.13 with the Melbourne Symphony Orchestra. He conducted ChamberMade Opera's production of *The Children's Bach*, and was assistant conductor for the premiere in 2010 of Brett Dean's *Bliss* (Opera Australia).

This year he also conducts the Melbourne, Adelaide and Queensland symphony orchestras, and the Melbourne Chamber Orchestra. In July he was the Associate Conductor of the Grand Teton Music Festival in Wyoming, and in September he took up the position of Assistant Conductor at the Hamburg Opera.



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Bengt Forsberg piano

Bengt Forsberg is one of Sweden's leading pianists and is particularly esteemed as a recital accompanist. With Anne Sofie von Otter, he has given recital tours across North America, Asia and Europe, and together they have made numerous recordings, including an award-winning recital disc of songs by Grieg. He has also recorded solo piano music by Schubert, Schumann and late Romantic Swedish composers, and his collaboration with Swedish cellist Mats Lidström has resulted in several highly praised albums.

As a chamber musician, Bengt Forsberg has been a guest artist for two consecutive years at the Perth Chamber Music Festival in Australia, and has appeared in a three-concert showcase at New York's Alice Tully Hall for which he had the dual role of Artistic Advisor and performer. He runs his own Chamber Music Society in Stockholm, where he enjoys promoting music by lesser-known composers such as Medtner, Alkan and Franz Schmidt, as well as rarely heard music by more well-known figures such as Fauré, Sibelius and Franck.

His solo engagements have included Nicolas Medtner's Piano Concerto No.2 with the Royal Stockholm Philharmonic Orchestra, Ingemar Liljefors's Piano Concerto with the Uppsala Chamber Orchestra, Stravinsky's Piano Concerto in Gothenburg, Mozart's Piano Concerto No.19 in F major (K459) with the DalaSinfoniettan and Mozart's Piano Concerto No.24 in C minor (K491) with the Jönköping Sinfonietta. He appears regularly at many international festivals, including taking a leading role in the recent Dutilleux Festival in Stockholm.

Bengt Forsberg studied at the Gothenburg College of Music, majoring in both piano and organ.



Svante Henryson cello

Svante Henryson is a virtuoso of three instruments, a composer, and an improviser fluent in all musical languages, moving boundlessly across the entire musical spectrum.

He grew up in Umeå in northern Sweden, and began playing in local jazz clubs as a 14-year-old bass player. As a double bassist – still in his teens and halfway through music college – he became a member of the Oslo Philharmonic Orchestra. Soon after making his debut as a soloist with the orchestra, he was appointed Principal Double Bass. He was also Principal Double Bass of the Norwegian Chamber Orchestra led by Iona Brown.

He subsequently spent three years as a bass guitarist with rock guitar legend Yngwie Malmsteen, and he has also played bass for Stevie Wonder and Steve Gadd.

As a cellist – performing in jazz, world music or rock – he makes the cello sound as if it always belonged there. Be it in a raga duo with Grammy-winning Indian guitarist Vishwa Mohan Bhatt, with a jazz big band or in front of a symphony orchestra, the voice of his cello is instantly recognisable.

His compositions include two concertos for cello and one for the electric bass guitar, as well as symphonic, choral, chamber and jazz works. His chamber music has been performed by artists such as Anne Sofie von Otter, Elvis Costello, Martin Fröst and Roland Pöntinen.

As an improviser, he belongs to the top echelon of modern Scandinavian jazz musicians, working with Arve Henriksen, Ketil Bjørnstad, Terje Rypdal and Palle Mikkelborg, to name a few.

Svante Henryson currently lives in Stockholm, Sweden, spending part of each year in Northern Norway, where he has been appointed Artist-in-Residence by the Norwegian Government.



Joe Chindamo jazz piano

Melbourne-born Joe Chindamo has performed all over the world, including the Umbria Jazz Festival, Tokyo Dome and the Lincoln Center. He toured extensively with drummer Billy Cobham, and many of his recordings reached number one on the modern jazz charts in Japan. In Australia he appears at all the principal festivals and on the soundtracks of movies such as *Phar Lap*, *The Man From Snowy River II*, *The Sound of One Hand Clapping* and *Babe*. His collaborations include artists such as James Morrison, Ray Brown, the Brecker Brothers, Shirley Bassey, Kiri Te Kanawa, Yvonne Kenny and Olivia Newton-John. In 2008 he was invited to perform in Italy by pianist Michele Campanella, and on the recommendation of Nikolai Demidenko, piano maker Paolo Fazioli invited him to perform at his auditorium in Venice.

His accolades include two MO awards for Instrumental Jazz Performer of the Year, two Bell awards for Best Album, and the 2009 APRA award for Best Jazz Composition of the Year. In 2003, he received an Australia Council Fellowship to compose an accordion concerto. His most recent recording, *Luminous: Inspired by Mozart*, reconceptualises the music of Mozart; his composition *The Bermuda Tango* is the theme music for ABC Radio National's Book Show.



Gordon Rytmeister drums

Born in Sydney in 1968, Gordon Rytmeister began playing drums at age 13. At first inspired by the raw rock of bands such as Led Zeppelin and Deep Purple, he quickly developed an interest in jazz. He studied at the Sydney Conservatorium, during which time he began playing in Mike Nock's band, and later joined The Don Burrows Quartet. Since then, he has worked with Australia's leading jazz, pop, rock and country artists, and many international acts. These include Lalo Schiffrin, James Morrison, Leo Sayer, Tom Jones, Bob Geldof, Glenn Shorrock (Little River Band), Tina Arena and Jimmy Barnes.

Gordon Rytmeister is the resident drummer on *Australian Idol* and in the 1990s he played five nights a week on *Tonight Live with Steve Vizard*. He co-led the instrumental fusion band GLUE from the mid-1990s. He can be heard on many film soundtracks, albums and television themes, and recorded Anthony Callea's 'The Prayer'.

He has been profiled in *Drumscene* and *Skin Full* magazines, and in 1995 he was voted Pop and Rock Drummer of the Year in the *Skin Full* readers' poll. He has conducted educational clinics, workshops and masterclasses throughout the world, and taught in the Sydney Conservatorium Jazz Course (1996–2002).



MUSICIANS

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Associate Concertmaster
Katherine Lukey
Assistant Concertmaster
Fiona Ziegler
Assistant Concertmaster
Marianne Broadfoot
Brielle Clapson
Sophie Cole
Amber Davis
Georges Lentz
Nicole Masters
Martin Silverton*

SECOND VIOLINS

Kirsty Hilton
Emma West
Assistant Principal
Jennifer Hoy
A/Assistant Principal
Maria Durek
Shuti Huang
Stan W Kornel
Philippa Paige
Biyana Rozenblit

VIOLAS

Tobias Breider
Anne-Louise
Comerford
Sandro Costantino
Graham Hennings
Stuart Johnson
Justine Marsden
Felicity Tsai
Rosemary Curtin#
David Wicks#

CELLOS

Catherine Hewgill
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Adrian Wallis
Rachael Tobin#

DOUBLE BASSES

Kees Boersma
David Campbell
Steven Larson
Benjamin Ward

FLUTES

Janet Webb
Rosamund Plummer
Principal Piccolo
Bridget Bolliger*

OBOES

Shefali Pryor
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Lawrence Dobell
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Matthew Wilkie
Fiona McNamara
Noriko Shimada
Principal Contrabassoon

HORNS

Robert Johnson
Euan Harvey
Lee Bracegirdle
Brendan Parravicini*

TRUMPETS

Daniel Mendelow
Anthony Heinrichs
John Foster
Andrew Evans*

TROMBONES

Ronald Prussing
Scott Kinmont
Christopher Harris
Principal Bass Trombone

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos
Mark Robinson

HARP

Louise Johnson

Bold = Principal
Italic = Associate Principal
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In this concert, Daniel Mendelow plays the trumpet solo in *They can't take that away from me*, and Kees Boersma plays jazz double bass in the Popular Melodies bracket.

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians If you don't have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

THE SYDNEY SYMPHONY

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR Vladimir Ashkenazy

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Founded in 1932 by the Australian Broadcasting Commission, 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 iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in a tour of European summer festivals, including the BBC Proms and the Edinburgh Festival.

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, 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.

The Sydney Symphony's award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle, Gordon Kerry and Georges Lentz, and a recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. Currently the orchestra is recording the complete Mahler symphonies. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the third year of Ashkenazy's tenure as Principal Conductor and Artistic Advisor.

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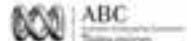
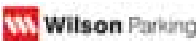
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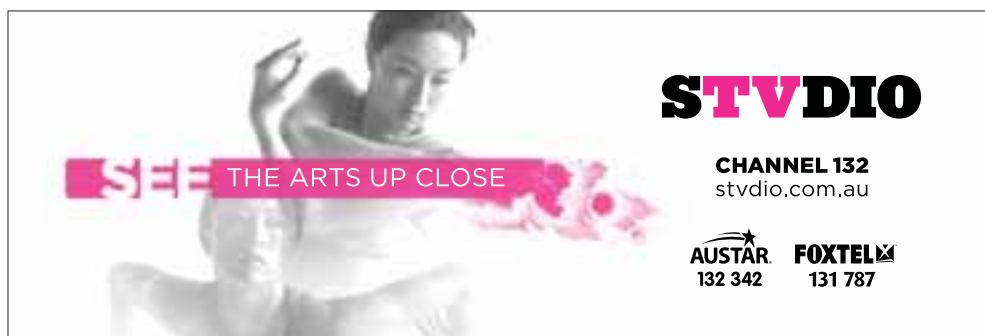
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