

**2016**  
SEASON



**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director



**PETRUSHKA**  
*Immortal*

MEET THE MUSIC

**Wednesday 17 August 6.30pm**

THURSDAY AFTERNOON SYMPHONY

**Thursday 18 August 1.30pm**

TEA & SYMPHONY

**Friday 19 August 11am**



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CLASSICAL



**Raiders of the Lost Ark**

*Film with Live Orchestra*

The legendary Indiana Jones must find the Ark of the Covenant in the screening of *Raiders of the Lost Ark* with John Williams' score played live by the Orchestra.

Nicholas Buc conductor

At the Movies

**Thu 28 Jul 7pm**  
**Fri 29 Jul 7pm**  
**Sat 30 Jul 2pm**  
**Sat 30 Jul 7pm**

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**The Rite of Spring – Primal**

REICH The Desert Music  
 STRAVINSKY The Rite of Spring  
 David Robertson conductor  
 Synergy Vocals

Thursday Afternoon Symphony

**Thu 4 Aug 1.30pm**  
 Emirates Metro Series  
**Fri 5 Aug 8pm**  
 Great Classics  
**Sat 6 Aug 2pm**



**The Firebird – Ravishing**

SCULTHORPE Sun Music I  
 SZYMANOWSKI Violin Concerto No.1  
 STRAVINSKY The Firebird – Ballet [1910]

David Robertson conductor  
 Christian Tetzlaff violin

APT Master Series

**Wed 10 Aug 8pm**  
**Fri 12 Aug 8pm**  
**Sat 13 Aug 8pm**

▪ A BMW Season Highlight



**Petrushka – Immortal**

GYGER Acquisition\* **PREMIERE**  
 TAN DUN The Wolf – Double Bass Concerto  
 STRAVINSKY Petrushka [1911]\*

David Robertson conductor  
 Alex Henery double bass

Meet the Music

**Wed 17 Aug 6.30pm**  
 Thursday Afternoon Symphony  
**Thu 18 Aug 1.30pm**  
 Tea and Symphony  
**Fri 19 Aug 11am\***  
*complimentary morning tea from 10am*



**Mahler 2**

*Resurrection Symphony*

MAHLER Symphony No.2, Resurrection  
 David Robertson conductor  
 Kiandra Howarth soprano  
 Caitlin Hulcup mezzo-soprano  
 Sydney Philharmonia Choirs

**Sat 27 Aug 8pm**  
**Sun 28 Aug 2pm**

Sydney Town Hall



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Meet the Music

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**Fri 16 Sep 8pm**  
**Sat 17 Sep 8pm**



**Nelson Freire plays Schumann**

*Rachmaninoff’s Second Symphony*

BEETHOVEN Coriolan Overture  
 SCHUMANN Piano Concerto  
 RACHMANINOFF Symphony No.2

Marcelo Lehninger conductor  
 Nelson Freire piano

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# sydney symphony orchestra

**David Robertson**  
Chief Conductor and Artistic Director

## MEET THE MUSIC

WEDNESDAY 17 AUGUST, 6.30PM

## THURSDAY AFTERNOON SYMPHONY

THURSDAY 18 AUGUST, 1.30PM

## TEA & SYMPHONY\*

FRIDAY 19 AUGUST, 11AM

SYDNEY OPERA HOUSE CONCERT HALL



# PETRUSHKA – IMMORTAL

**David Robertson** *conductor*

**Alex Henery** *double bass*

## ELLIOTT GYGER (born 1968)

### Acquisition

PREMIERE

## TAN DUN (born 1957)

### The Wolf – Double Bass Concerto

*Largo melancholia – Allegro*

*Andante molto –*

*Allegro vivace*

INTERVAL

## IGOR STRAVINSKY (1882–1971)

### Petrushka – Ballet (1911)

Scene I. The Shrovetide Fair

*The Crowds – The Showman’s Booth – Russian Dance*

Scene II. Petrushka’s Cell

Scene III. The Moor’s Room

*The Moor – The Dance of the Ballerina –*

*Waltz for the Ballerina and the Moor*

Scene IV. The Shrovetide Fair (Evening)

*The Dance of the Wet-nurses – The Dance of the Peasant*

*and a Bear – The Dance of the Gypsy Girls – The Dance*

*of the Coachmen – The Masqueraders – Petrushka’s Death*



92.9 ABC  
Classic FM

Thursday’s performance will be recorded by ABC Classic FM for broadcast on Friday 19 August at 8pm.

Pre-concert talk by Genevieve Lang in the Northern Foyer 45 minutes before each performance. For more information visit [sydneysymphony.com/speaker-bios](http://sydneysymphony.com/speaker-bios)

Estimated durations:  
12 minutes, 25 minutes, 20-minute interval, 35 minutes  
The concert will conclude at approximately 8.15pm (Wednesday) 3.15pm (Thursday), 11.55am (Friday).

*Acquisition* was commissioned by the Sydney Symphony Orchestra with the generous support of Geoff Stearn.

COVER: Vaslav Nijinsky as Petrushka, illustration by Dorothy Mullock c.1913 (Lebrecht Music & Arts)

\* The Tea & Symphony program on Friday will consist of *Acquisition* and *Petrushka*, performed without interval.





Igor Stravinsky with Vaslav Nijinsky in costume as Petrushka (1911), and the three fairground puppets at the centre of the tale – the Moor, the Ballerina, and Petrushka, the immortal and unhappy hero.



# Petrushka – Immortal

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With this program we bring to a close three exhilarating weeks of Stravinsky ballet music. Even without dancing, the great early ballets – *Firebird*, *Petrushka* and *The Rite of Spring* – are marvels of theatricality, as vivid and distinctive on the concert platform as they are when staged. But the ballet score heard in this concert, *Petrushka*, did in fact begin life as a concert piece, a work for piano and orchestra in which the piano wasn't simply soloist but protagonist, embodying, said Stravinsky, 'the immortal and unhappy hero of every fair in all countries'. Sergei Diaghilev recognised its dramatic potential and another Ballets Russes masterpiece was born; the title character, the puppet with a soul, became one of Vaslav Nijinsky's most famous roles.

*Petrushka* is the most personal and touching of Stravinsky's three early ballets. *The Firebird* is full of fantasy and magic, and *The Rite of Spring* is a powerful vision of pagan ritual, but the tragic tale of *Petrushka* is set in an ordinary fairground during Lenten Carnival, a cross-section of 19th-century Russian society populates the stage, and even its magically animated puppets feel emotions, both grand and petty. Where *Firebird* might move you to wonder and *The Rite* leave you trembling, *Petrushka* can inspire tears.

For these concerts, we've commissioned a new work, *Acquisition*, from Elliott Gyger. Knowing that his music would be heard in the context of these Stravinsky ballets, he took inspiration from a scene in *The Rite of Spring*. It is, as you might expect, characterised by pulsing rhythms, but, as in *Petrushka*, there is also something of the darker and more sinister side of human nature present in the music.

On Wednesday and Thursday, SSO Principal Double Bass Alex Henery will be performing an irresistible concerto by Tan Dun, *The Wolf*. The inspiration is literary, the central idea the animal 'totem', and the colours and musical gestures an engaging blend of East and West. If a straw-filled puppet is an unexpected 'hero' then a double bass is an equally unexpected soloist. But what a delight it is to see this noble instrument in the spotlight, and to hear its velvety and expressive sound as well as its inspiring virtuosity.

**Hear this month's Stravinsky ballet concerts on ABC Classic FM. See page 18 for details.**

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**You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: [sydney-symphony.com/program\\_library](http://sydney-symphony.com/program_library)**

## ABOUT THE MUSIC

### Elliott Gyger (born 1968) Acquisition (2016)

PREMIERE

*The composer writes...*

Part 1 of Stravinsky's *Rite of Spring* closes with a vibrantly rhythmic section usually known as 'The Dance of the Earth'. The original Russian title, however, has more complex undertones: its literal translation is 'The Acquisition of the Earth by Dancing'. Humanity's relationship to the Earth, portrayed elsewhere in the ballet in terms of reverence and awe, here takes on a distinctly proprietorial character. Indeed, the word 'acquisition', at first blush scientifically neutral, has proven extremely versatile as a euphemism for a range of predatory human behaviour – rampant consumerism, black-market transactions, repossession of mortgaged property, hostile corporate takeovers, colonisation, military occupation – and our treatment of the planet we live on seems deeply tainted by the same mindset.

This work is both a meditation on these darker aspects of human nature, and a creative response to Stravinsky's towering masterpiece. It draws particularly on three elements from *The Rite*: its amazingly inventive writing for the woodwind, individually and in groups; the use of the orchestra to create powerful blocks of sound which are rapidly juxtaposed or stacked up in layers; and the unerring sense of formal progression, especially in Part 1, whereby energy builds across a series of distinct sections and tempi.

*Acquisition* is shaped as a single accumulation across the first 12 of its 13 sections. It begins quietly, at moderate tempo in the mid-range with clarinets and harps. Subsequent sections become progressively longer, faster, louder, denser and more aggressive, and occupy more and more of the orchestra's pitch range. The 'dancing' origins of Stravinsky's score inform the work's pulsing polyrhythms. There is no pause for breath until the closing pages, a traumatised reflection on what has come before.

*About the composer...*

Elliott Gyger was born in Sydney and has been writing music since about the age of ten. He holds degrees in composition from the University of Sydney and Harvard University, and his composition teachers have included Ross Edwards, Peter Sculthorpe, Bernard Rands and Mario Davidovsky. His music has been played by many of Australia's major performing groups, including the Sydney, Melbourne, Adelaide and Tasmanian



symphony orchestras, as well as leading North American ensembles.

Elliott Gyger's music essays a synthesis of some of the bewildering diversity within Western art music of the late 20th and early 21st century. Grounded in the structural rigour of high modernism, it is concerned with the nexus between harmony and instrumental/vocal gesture. His instrumental works typically explore dramatic interactions between soloists and groups, whether in an orchestral or chamber context. His substantial vocal and choral output is similarly multilayered, with many pieces setting texts in multiple languages.

Sydney audiences may remember hearing *Deep and dissolving verticals of light*, premiered by the Sydney Symphony Orchestra and David Porcelijn in the 1997 20th Century Orchestra series. This 'nocturnal concerto for orchestra' was inspired by Kenneth Slessor's poem *Five Bells*, also the inspiration for John Olsen's mural in the northern foyer of the Sydney Opera House Concert Hall. In 2012 Gyger won the SSO 80th Anniversary Composition Prize with *on air* – Dialogue for Orchestra.

Other recent works include the celesta concerto *Angels and Insects* (2010); a solo piano work inspired by Dante, *Inferno* (2013), for Michael Kieran Harvey; and a tenor saxophone concerto *Smoke and Mirrors* (2014). In 2013 he won the Paul Lowin Song Cycle Award with *giving voice* for mezzo-soprano and five instruments. In 2015 Sydney Chamber Opera presented critically acclaimed seasons (in Sydney and Melbourne) of his chamber opera on David Malouf's novel *Fly Away Peter*; and Zubin Kanga and the Arcko Symphonic Ensemble gave the premiere of his piano concerto *From Joyous Leaves*.

Gyger is also a conductor, teacher and writer on new music. He was Assistant Professor of Music at Harvard from 2002 to 2007, and has taught at Melbourne University since 2008, where he is currently Senior Lecturer in Composition. He has been a tutor for young composer development programs with Halcyon, the Tasmanian Symphony Orchestra, and AYO National Music Camp. He has written extensively on Australian composer Nigel Butterley, including a book on his music published in 2015.

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*Acquisition* calls for two flutes, piccolo, two oboes, cor anglais, clarinet, E flat clarinet, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and three percussion; two harps and strings.

*Acquisition* was commissioned by the Sydney Symphony Orchestra with the generous support of Geoff Stearn.

...a meditation on the darker aspects of human nature and a creative response to *The Rite of Spring*...



## Tan Dun (born 1957)

### The Wolf – Double Bass Concerto

*Largo melancholia – Allegro*

*Andante molto –*

*Allegro vivace*

**Alex Henery** *double bass*

At the time when Tan Dun began conceptualizing this concerto, he had recently finished reading the Chinese novel *Wolf Totem* by Jiang Rong. Written as a period epic novel and fable for modern days, the novel depicts the dying culture of the Mongols and the parallel extinction of the animal they believe to be sacred: the fierce and otherworldly Mongolian wolf. Imbued with the history of ancient Silk Road culture, *Wolf Totem* resonated deeply with Tan Dun's personal connection and fascination with the spirits of the natural world and the sounds and customs of the ancient cultures along the Silk Road. The symbol of the Mongolian wolf and its life in the grasslands for Tan Dun is a mirror of the human spirit and our relationship to the natural world.

In crafting the instrumental gestures of both the solo and orchestral writing the composer intentionally weaves together Eastern and Western elements (a frequent characteristic of his larger orchestral compositions), here more specifically the ancient techniques of traditional Silk Road instruments with those of the modern orchestra. Notably, he employs fingering techniques in the string writing and rhythmic gestures throughout *The Wolf* that are adapted from the styles of ancient Mongolian Horse Fiddle playing.

*The Wolf* is in the traditional concerto format of three movements – with two outer movements full of dynamic colours and rhythmic drive surrounding a slow and strikingly lyrical middle movement. In this virtuosic work Tan Dun richly gives voice to both the velvety expressive sound and the percussive abilities of the double bass.

The first movement opens quietly with an atmosphere of mystery and melancholy as the soloist is accompanied by the orchestral bass section in harmonics and the haunting sounds of Tibetan singing bowls. Following this extended song in the solo bass, the music expands gradually into a depiction of the running of the wolves and wild horses across the Mongolian grasslands. Rhythmic patterns in the brass, winds, percussion, and pizzicato strings drive the movement forward. The melodies travel around the orchestral sections while the solo bass – the wolf – also takes up the running gestures to drive the movement faster and faster to its close.



...a mirror of the human spirit and our relationship to the natural world.

The song-like second movement which places the soloist front and centre with long melodic lines over a simple orchestral accompaniment, depicts the loneliness of a young wolf missing its mother, the sky and grasslands of its home. This intensely lyrical and tender movement offers the soloist an opportunity to revel in the rich singing sound of the double bass. [This movement makes a direct transition to the third movement, without pause.]

The final movement returns us to the scene of the running horses, heard in the galloping figures of the orchestra while the soloist alternates between lyrical episodes and joining the orchestra's rhythmic gestures. In contrast to the previous movement, the solo line is dominated by large leaps alternating with pulsing notes as the work reaches its dramatic climax.

PEGGY MONASTRA © 2015

#### *About the composer*

Tan Dun has made an indelible mark on the world music scene, with compositions and performances spanning classical music, multimedia performance and Eastern and Western traditions. His accolades range from Grammy and Academy awards for his soundtrack for *Crouching Tiger, Hidden Dragon* to the prestigious Grawemeyer Award for classical composition. He has been named Musical America's Composer of the Year and is a recipient of the Bach Prize of the City of Hamburg and the 2012 Shostakovich Award (Moscow). Most recently he was appointed Honorary Artistic Director of the China National Symphony Orchestra.

His music has been presented throughout the world by leading orchestras, opera houses and festivals, and broadcast on radio and television, and his creative voice reaches a vast audience. His *Internet Symphony*, commissioned by Google/YouTube in 2009, has reached more than 15 million people online. His Organic Music Trilogy of *Water Paper* and *Ceramic* concertos has been heard in major venues and festivals. The *Paper Concerto* was premiered by the Los Angeles Philharmonic at the opening of the Walt Disney Hall. His multimedia work, *The Map*, premiered by Yo-Yo Ma and the Boston Symphony Orchestra, has toured more than 30 countries worldwide. Other important premieres include *Four Secret Roads of Marco Polo* for the Berlin Philharmonic, and a piano concerto, *The Fire*, for Lang Lang and the New York Philharmonic. He was also commissioned by the International Olympic Committee (IOC) to write the Award Ceremony Music for the Beijing 2008 Olympic Games. Other projects include *The Tears of Nature*, a percussion concerto for Martin Grubinger, and a harp concerto inspired by the secret Nu Shu language of his home province, which the SSO will perform in February 2017, conducted by the composer. Tan Dun has conducted the SSO in programs of his own music in 2003, 2006 and 2013.

The orchestra for *The Wolf* comprises two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp and strings.

The concerto was commissioned by the Tasmanian Symphony Orchestra, Royal Concertgebouw Orchestra, Royal Liverpool Philharmonic, St Louis Symphony and Taiwan Philharmonic. It was premiered by the Royal Concertgebouw Orchestra in January 2015 with soloist Dominic Seldis and the composer conducting, and received its first Australian performance in Hobart in March 2015 with the Tasmanian Symphony Orchestra conducted by Johannes Fritzsich and Stuart Thomson as soloist. David Robertson conducted the US premiere in November 2015 with the St Louis Symphony and soloist Erik Harris.

COMING UP



**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director

CLASSICAL

# NELSON FREIRE PLAYS SCHUMANN

Few pianists are as widely admired as Brazilian Nelson Freire. His long-awaited return to Sydney features a concerto perfectly suited to both the poetry and the virtuosity of his art. Schumann's rhapsodic Piano Concerto is full of irresistible beauty.

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RACHMANINOFF Symphony No.2

Marcelo Lehninger conductor / Nelson Freire piano



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Jayson Gillham performs  
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Vladimir Ashkenazy conductor

Jayson Gillham piano

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Nobuyuki Tsujii performs  
Beethoven's Piano Concerto No.3.

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## Igor Stravinsky

### Petrushka – Ballet (1911)

Scene I. The Shrovetide Fair

*The Crowds – The Showman’s Booth – Russian Dance*

Scene II. Petrushka’s Cell

Scene III. The Moor’s Room

*The Moor – The Dance of the Ballerina –  
Waltz for the Ballerina and the Moor*

Scene IV. The Shrovetide Fair (Evening)

*The Dance of the Wet-nurses – The Dance of the Peasant  
and a Bear – The Dance of the Gypsy Girls – The Dance  
of the Coachmen – The Masqueraders – Petrushka’s Death*

*Petrushka*, first staged in Paris in 1911, may well be the most representative and successful collaboration between Stravinsky and Diaghilev’s Ballets Russes. The visual appearance of the ballet was Russian. Its scenario, by the designer Alexander Benois and the composer, dealt with the universal world of the theatre, and the puppet-with-a-soul Petrushka, as danced by Nijinsky, was pathetic, moving, and brilliant. The music matched all this with a sense of gesture which built on the colouristic inventions of the Russian nationalist composers, but with an originality and modernity all Stravinsky’s own.

*Petrushka* originated in a musical idea of Stravinsky’s: ‘I had a vision of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios, the orchestra in its turn retaliating with menacing fanfares of brass...ending in the sorrowful and querulous collapse of the poor puppet.’



Nijinsky remained closely associated with the tragic and tormented character of Petrushka for the rest of his life.

## Keynotes

### STRAVINSKY

*Born near St Petersburg, 1882  
Died New York, 1971*

One of the 20th century’s greatest and most influential composers, Igor Stravinsky was born in Russia, later adopting French and then American nationality. His style is similarly multi-faceted, from the exotic instrumental and harmonic colours of *The Firebird* – his first big hit – to the transparency of his later neoclassical style. His most popular orchestral works include the three ballets created for Diaghilev’s Ballets Russes, with *Petrushka* and *The Rite of Spring* following the success of *Firebird*. All three, despite their obvious differences, demonstrate Stravinsky’s power as a musical storyteller and creator of viscerally compelling music for dance.

### PETRUSHKA

*Petrushka* is a ballet (or ‘burlesque’ as Stravinsky called it) in four scenes. It combines Russian folk traditions with magic and fantasy in a scenario of fairground puppets brought to life. *Petrushka* is a Russian Punch with aspects of the melancholy and lovelorn Pierrot – a puppet with a soul and a tragic story. The music began life as a kind of piano concerto, and the piano remained closely linked to *Petrushka*’s character. The ambiguity of his condition is echoed by the combination of two unrelated chords (one made from the piano’s white keys, the other from black keys) to form the anguished ‘*Petrushka* chord’.

Stravinsky began to sketch this music in 1910, as a piece for piano and orchestra, which he described as a *Konzertstück* (Concert-piece). It lacked a title, until one day Stravinsky 'jumped for joy – Petrushka! The immortal and unhappy hero of every fair in all countries: I had found my title!' The impresario Diaghilev, as soon as Stravinsky described the idea to him, saw its potential as a ballet, and persuaded the composer to transform the music into a full-scale choreographic work. They agreed to set the action of the ballet in the Shrovetide Fair, the Mardi Gras in St Petersburg, where they both grew up. (Benois, in particular, retained a strong affection for this event, and he had been a devotee of Russian puppet theatre since childhood.)



PHOTO © TALLANDIER / BRIDGEMAN IMAGES

**Tamara Karsavina created the role of the Ballerina.**

### **Procrastination at the Piano**

*Stravinsky writes:*

Before tackling *The Rite of Spring*, which would be a long and difficult task, I wanted to refresh myself by composing an orchestral piece in which the piano would play the most important part – a sort of *Konzertstück*. In composing the music, I had in my mind a distinct picture of a puppet, suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios. The orchestra in turn retaliates with menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet. Having finished this bizarre piece, I struggled for hours, while walking beside the Lake of Geneva, to find a title which would express in a word the character of my music and, consequently, the personality of this creature.

One day I leaped for joy. I had indeed found my title – *Petrushka*, the immortal and unhappy hero of every fair in all countries. Soon afterwards, Diaghilev came to visit me at Clarens, where I was staying. He was much astonished when, instead of sketches of the *Rite*, I played him the piece I had just composed and which later became the second scene of *Petrushka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland, we worked out together the general lines of the subject and the plot in accordance with Ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all the tricks; and the coming to life of the dolls – Petrushka, his rival and the dancer – and their love tragedy which ends with Petrushka's death. I began at once to compose the first scene of the ballet, which I finished at Beaulieu, where I spent the winter with my family.

Petrushka is the Russian version of Punch, who, in a stroke of genius on the part of the ballet's creators, assumes the soulfulness of Pierrot. Although the character is universal, the ballet inhabits the world of Russian folklore, and Stravinsky makes use of Russian tunes and street songs.

The dual nature of Petrushka as puppet and sensitive human being is conveyed by bitonality, using derivations from Rimsky-Korsakov's synthetic scales. This is introduced with the 'Petrushka chord', two unrelated chords superimposed and first outlined in an slow arpeggio played by two clarinets. The origins of this seem to be pianistic (one hand on the white keys for C major, one on the black for F sharp major), and the piano part remains very important in the ballet score, not only in the original version heard in this concert but in the version with reduced orchestration that Stravinsky made in 1947.

### Synopsis

*The ballet is in four scenes.*

I. In a St Petersburg square during the last three days of Carnival in 1830, the Showman has set up his puppet theatre. Brightly dressed crowds stroll about to music drawn from traditional Russian themes. A hurdy-gurdy and a music box compete and clash, then the Showman, gaining attention by a magical cadenza on his flute, brings three puppets to life: Petrushka, the Ballerina, and the Moor. Beginning the wild and angular Russian Dance, they soon leave the hooks on which they've been suspended and join the astonished crowd.

II. The second tableau is set in Petrushka's bare cell. He is kicked through the door, falling on the floor. This can't hurt his



**The Petrushka chord: the right hand plays a C major chord, the fingers nestling with those of the left, which plays an F sharp major chord.**

**For the second hurdy-gurdy tune in scene one, Stravinsky borrowed a music-hall song, 'Elle avait un jambe en bois', which he had heard being played under his window at Beaulieu. He'd assumed it to be traditional and only later discovered it was still in copyright, with its composer Emile Spencer owed royalties every time the ballet was performed.**

LEBRECHT MUSIC & ARTS



**◀ Tamara Karsavina (the Ballerina) and Alexandre Orlov (the Moor).**



◀ In a 'miracle of choreographic art', the stiff, wooden gestures Fokine devised for the hapless Petrushka at once gave the impression of a body full of saw-dust and a puppet with a soul.

sawdust body, but the Showman's magic has given Petrushka human feelings and emotions and he struggles to escape, with grotesque piano arpeggios echoing his frantic gropings and the brass his growing frustration. The Ballerina enters unexpectedly. Petrushka woos her, but she is repelled by his ugliness and uncouth gestures. In despair Petrushka hurls himself at a portrait of the Showman, tearing a hole in the cardboard wall of his cell.

III. The third tableau opens in the Moor's magnificently appointed room, vibrant and luxurious. He is playing with a coconut, and trying to break it with his scimitar. The Ballerina is attracted to the handsome Moor despite his stupidity; she dances for him, to a cornet solo and then a waltz (its themes borrowed from one of the fathers of the Viennese waltz, Joseph Lanner). The Moor tries to join in, but cannot manage the triple time! Petrushka, mad with jealousy, bursts in on the love scene which follows and is just as rapidly ejected by the Moor.

IV. Finally we are back at the fair, in the evening. A group of wet-nurses dance, as do a peasant's performing bear, a rich



**Enrico Cecchetti, the famed ballet master, as the malevolent Showman.**

merchant with two Gypsy girls, a group of coachmen, joined by the wet-nurses, then some masqueraders.

Suddenly a commotion is noticed in the little theatre: Petrushka runs out, chased by his rival the Moor, who strikes him with his scimitar. The puppet shudders, spasms and dies. The Showman, picking up Petrushka, easily convinces everyone that the body is only wood and sawdust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrushka mocking and jeering at everyone whom the Showman has fooled.

ADAPTED FROM A NOTE © DAVID GARRETT

The original version of Stravinsky's *Petrushka* calls for a large orchestra comprising four flutes (two doubling piccolo), four oboes (one doubling cor anglais), four clarinets (one doubling bass clarinet) and four bassoons (one doubling contrabassoon); four horns, two trumpets, two cornets, three trombones and tuba; timpani and percussion (glockenspiel, field drum, tambourine, xylophone, tam-tam, cymbal, bass drum, triangle, and tambourin provençal, a narrow two-headed drum); two harps, piano, celesta and strings.

The ballet *Petrushka* was premiered on 13 June 1911 in the Théâtre du Châtelet, Paris. The choreography was by Michel Fokine, sets and costumes by Alexandre Benois, and Pierre Monteux conducted. Vaslav Nijinsky danced the title role.

The SSO first performed *Petrushka* (1911 version) in 1944 for a Russian Festival conducted by Bernard Heinze. Our most recent performance of this version was in 2008 under Lothar Zagrosek. The Australian Ballet revived *Petrushka* with original choreography and designs in 2009.

**Petrushka's ghost, said Stravinsky, 'is the real Petrushka, and his appearance at the end makes the Petrushka of the preceding play a mere doll. His gesture is not one of triumph or protest, as is so often said, but a nose-thumbing addressed to the audience.'**



## sydney symphony orchestra

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## MORE MUSIC

### ELLIOTT GYGER

Elliott Gyger's 'nocturnal concerto for orchestra', *Deep and dissolving verticals of light*, can be streamed in full from ABC Classic FM's Rewind site, a rich collection of Australian contemporary music drawn from ABC archival recordings. The SSO is conducted by David Porcelijn. [www.abc.net.au/classic/australianmusic/rewind.htm](http://www.abc.net.au/classic/australianmusic/rewind.htm)

### TAN DUN

*The Wolf* concerto has been recorded by Dominic Seldis with the Royal Concertgebouw Orchestra conducted by Tan Dun. The CD release, *Horizon 7*, can be purchased though [Arkivmusic.com](http://Arkivmusic.com). The concerto is also available as a download from iTunes and Amazon, and can be streamed via Spotify or YouTube (audio only).

RCO LIVE 16003

*Crouching Tiger, Hidden Dragon* is perhaps Tan Dun's most famous work. The original soundtrack features performances by the Shanghai Symphony Orchestra, Shanghai National Orchestra and Shanghai Percussion Ensemble, with cellist Yo-Yo Ma as soloist.

SONY 760859

For a comprehensive discography, visit [tandun.com/recordings/](http://tandun.com/recordings/)

### STRAVINSKY

The composer himself conducts the Columbia Symphony Orchestra in the original 1911 version of the *Petrushka* ballet, together with *The Rite of Spring*. Also available in the comprehensive 7-CD set *Stravinsky Conducts Stravinsky – The Ballets*.

CBS MASTERWORKS 42433  
SONY 884142 (7-CD set)

Also worth hearing is Pierre Monteux, conductor of the premiere, in a set that also includes *The Firebird* (1919) and *The Rite of Spring*. He conducts the Paris Conservatoire Orchestra and the pianist is Julius Katchen.

DECCA 475 7798

For a more recent recording of *Petrushka* try Mariss Jansons and the Bavarian Radio Symphony Orchestra in a pairing with Mussorgsky's *Pictures at an Exhibition*.  
BR KLASSIK 900141

If you're curious about how this piano-inspired music might have sounded in rehearsal, stay tuned for the Basel Symphony Orchestra's latest recording, which pairs the familiar 1911 version (conducted by Dennis Russell Davies) with a performance of the piano four hands version (in which Davies is joined by Maki Namekawa).

SINFONIEORCHESTER BASEL SOB11

### PETRUSHKA ON STAGE

The Australian Ballet's 2009 production of the *Petrushka* with Fokine's choreography and Benois' designs has been released on *Firebird and Other Legends*, a 2-DVD set

that also includes *Les Sylphides*, Graeme Murphy's *Firebird* and the documentary *A Thousand Encores: The Ballets Russes in Australia*.

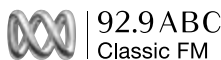
ABC CLASSICS 076 2779

A studio film production with a Russian cast directed by Andris Liepa (who also dances *Petrushka*) can be found on the DVD *Return of the Firebird*, in a triple bill of Fokine ballets, completed by *Scheherazade*. Preview *Petrushka* on YouTube at [bit.ly/PetrushkaPlaylist](http://bit.ly/PetrushkaPlaylist)

DECCA 079 322-9

## Broadcast Diary

### August



[abc.net.au/classic](http://abc.net.au/classic)

Friday 19 August, 8pm

#### PETRUSHKA – IMMORTAL

*See this program for details.*

Saturday 20 August, 1pm

#### THE RITE OF SPRING – PRIMAL

David Robertson conductor  
Synergy Vocals

Reich, Stravinsky

Sunday 21 August, 1pm

#### THE FIREBIRD – RAVISHING

David Robertson conductor  
Christian Tetzlaff violin

Sculthorpe, Szymanowski, Stravinsky

Wednesday 24 August, 10pm

#### SCHUMANN 3 & 4 (2015)

David Robertson conductor  
Lentz, Schumann

### SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

[sydneyssomusic.com/SSO\\_radio](http://sydneyssomusic.com/SSO_radio)



### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 13 September, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)

## SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we've since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit [sydneysymphony.com/shop](http://sydneysymphony.com/shop)



### Strauss & Schubert

Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803



### Sir Charles Mackerras

A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705



### Brett Dean

Two discs featuring the music of Brett Dean, including his award-winning violin concerto, *The Lost Art of Letter Writing*. SSO 200702, SSO 201302



### Ravel

Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Bolero*. SSO 200801



### Rare Rachmaninoff

Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901



### Prokofiev's Romeo and Juliet

Vladimir Ashkenazy conducts the complete *Romeo and Juliet* ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205



### Tchaikovsky Violin Concerto

In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206



### Tchaikovsky Second Piano Concerto

Garrick Ohlsson is the soloist in one of the few recordings of the *original* version of Tchaikovsky's Piano Concerto No.2. Ashkenazy conducts. SSO 201301



### Stravinsky's Firebird

David Robertson conducts Stravinsky's brilliant and colourful *Firebird* ballet, recorded with the SSO in concert in 2008. SSO 201402

## MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons.



As a bonus: recordings from our archives of *Rückert-Lieder*, *Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.

**Mahler 1 & Songs of a Wayfarer** SSO 201001

**Mahler 2** SSO 201203

**Mahler 3** SSO 201101

**Mahler 4** SSO 201102

**Mahler 5** SSO 201003

**Mahler 6** SSO 201103

**Mahler 7** SSO 201104

**Mahler 8 (Symphony of a Thousand)** SSO 201002

**Mahler 9** SSO 201201

**Mahler 10 (Barshai completion)** SSO 201202

**Song of the Earth** SSO 201004

From the archives:

**Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde**  
SSO 201204

## LOOK OUT FOR...

Our recording of Holst's *Planets* with David Robertson. Available now!

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MICHAEL TAMMARO

## David Robertson

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

---

David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with projects such as *The Colour of Time*, a conceptual multimedia concert; the Australian premiere of John Adams' *Doctor Atomic* Symphony; and concert performances of *The Flying Dutchman* with video projections. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his 11th season as Music Director of the St Louis Symphony. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. An expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. In 2014 he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams' *Death of Klinghoffer*.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shoham.

*The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.*



KEITH SAUNDERS

## **Alex Henery** *double bass*

---

Alex Henery was born in England and moved to Australia with his family in 1979. He studied double bass for two years at the Sydney Conservatorium of Music before moving to New York, and later Boston, to continue his musical development.

In 1989, he returned to the UK where he began his professional career, working initially with the Royal Philharmonic Orchestra and the Academy of St Martin in the Fields. In 1992 he was appointed a principal bassist with London's Philharmonia Orchestra. During his time in London, he was also a regular guest principal with the London Symphony Orchestra, Royal Philharmonic Orchestra and numerous chamber orchestras.

On his return to Australia in 1998, he was appointed Principal Double Bass with the Sydney Symphony Orchestra. He performs regularly at various music festivals and has been featured as a soloist with the SSO, performing Bottesini's *Gran Duo Passione Amorosa* for two double basses with his fellow principal Kees Boersma in 2001, and Bottesini's Concerto No.2 in B minor in 2004. He has also been a featured soloist with the Tasmanian Symphony Orchestra.

In addition to his work with the SSO, Alex Henery has been a Lecturer in Double Bass at the Sydney Conservatorium since his return to Australia.

# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....  
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.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra'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. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

# THE ORCHESTRA



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This year we are bidding farewell to two longstanding members of the SSO.

Dene Olding will give his final performances as Concertmaster on 26, 28 and 29 October; Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November.

[www.sydneyssymphony.com/SSO\\_musicians](http://www.sydneyssymphony.com/SSO_musicians)

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*Principal Double Bass Kees Boersma holds the SSO Council Chair. The Sydney Symphony Orchestra Council is a group of dedicated donors and subscribers, who, when the opportunity arose, were delighted to support one of the SSO's long-standing musicians. Kees Boersma with members of the SSO Council (from left): Eileen Ong, Danny May, Simon Johnson, John van Ogtrop and Gary Linnane (full Council listing opposite).*



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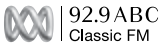
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