



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

2016
SEASON



**PINCHAS ZUKERMAN
& THE SSO**

Tchaikovsky, Mozart and chamber music

SPECIAL EVENT

PREMIER PARTNER CREDIT SUISSE

Thursday 10 November 8pm

Friday 11 November 8pm

Saturday 12 November 8pm

TEA & SYMPHONY

Friday 11 November 11am

CREDIT SUISSE

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CLASSICAL

**Zukerman plays Tchaikovsky****& Mozart****TCHAIKOVSKY**

Souvenir d'un lieu cher: Mélodie

Sérénade mélancolique

MOZART Violin Concerto No.3 in G, K216**TCHAIKOVSKY** Symphony No.4**Pinchas Zukerman** violin-directorSpecial Event
Premier Partner Credit Suisse**Thu 10 Nov 8pm****Fri 11 Nov 8pm****Sat 12 Nov 8pm****Zukerman and Mendelssohn****BOCCHERINI** String Quintet in C, G.378**MENDELSSOHN** Octet for strings**Pinchas Zukerman** violin-director**Amanda Forsyth** cello**2016 SSO Fellows**

Tea & Symphony

Fri 11 Nov 11am

complimentary morning tea from 10am

**Dedications***Dvořák's Cello Concerto***LUTOSŁAWSKI**

Sacher Variation for solo cello

Symphony No.3

DVOŘÁK Cello Concerto in B minor**Brett Dean** conductor**Alisa Weilerstein** cello

Meet the Music

Wed 16 Nov 6.30pm

Thursday Afternoon Symphony

Thu 17 Nov 1.30pm

Emirates Metro Series

Fri 18 Nov 8pm**Oblique Strategies****ANDERSON** Nowhere and Forever **PREMIERE****NORMAN** Try**DEAN 11** Oblique Strategies**GARSDEN** We Never Come Here **PREMIERE****REICH** Clapping Music**RZEWSKI** Les Moutons de Panurge**Brett Dean** conductor and viola

SSO at Carriageworks

Sun 20 Nov 5pm

Bay 17, Carriageworks

**Much Ado...***Celebrating Shakespeare***KORNGOLD** Suite from Much Ado about Nothing*with spoken text from the play***BRIDGE** There is a willow grows aslant a brook*with spoken text from Hamlet***BRITTEN** Sinfonietta**SCHREKER** Chamber Symphony**Jean Goodwin & Tom Heath** narrators**Roger Benedict** conductor

2016 Fellowship in Concert

Sun 27 Nov 3pmVerbruggen Hall,
Sydney Conservatorium of Music**The Gershwins'® PORGY AND BESS®**by George Gershwin, DuBose and
Dorothy Heyward and Ira Gershwin*Opera in the Concert Hall***David Robertson** conductor**Alfred Walker** Porgy • **Nicole Cabell** Bess **PICTURED****Eric Greene** Crown • **Karen Slack** Serena**Julia Bullock** Clara • **Leon Williams** Jake**Jermaine Smith** Sportin' Life**Sydney Philharmonia** Choirs**Sat 26 Nov 7pm****Thu 1 Dec 7pm****Fri 2 Dec 7pm****Sat 3 Dec 7pm**

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WELCOME



Credit Suisse warmly welcomes you to this SSO special event featuring Pinchas Zukerman.

Three years ago, we played a part in bringing Pinchas Zukerman to Sydney for two programs in collaboration with Vladimir Ashkenazy. This year Zukerman appears not only as a violin soloist but as conductor and chamber musician, revealing the depth of his musicianship and his versatility as a performer. We are proud to once again support Pinchas Zukerman's appearances with the SSO, as part of our premier partnership with the orchestra.

In tonight's concert we will hear Pinchas Zukerman play one of Mozart's marvellous concertos and elegant music for violin and orchestra by Tchaikovsky. After the interval he will swap violin for baton in a performance of Tchaikovsky's much-loved Fourth Symphony. As in 2013, we can look forward to an evening of great music and inspired artistry.

With the 2016 season drawing to a close, this week's concerts promise to be a highlight for the year and we are delighted to have once again played a role in bringing it about.

We hope you enjoy the concert and look forward to seeing you at future performances by the SSO.



John Knox
Chief Executive Officer
Credit Suisse Australia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

PINCHAS ZUKERMAN

and the SSO

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**sydney symphony
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David Robertson
Chief Conductor and Artistic Director

SPECIAL EVENT

PREMIER PARTNER CREDIT SUISSE

THURSDAY 10 NOVEMBER, 8PM

FRIDAY 11 NOVEMBER, 8PM

SATURDAY 12 NOVEMBER, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**ZUKERMAN PLAYS
TCHAIKOVSKY AND MOZART**

Pinchas Zukerman *violin and conductor*

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Souvenir d'un lieu cher, Op.42: Mélodie

arranged for violin and orchestra by Alexander Glazunov

Sérénade mélancolique for violin

and orchestra, Op.26

WOLFGANG AMADEUS MOZART (1756–1791)

Violin Concerto No.3 in G, K216 (Strassburger)

Allegro

Adagio

Rondeau (Allegro – Andante – Allegretto – Allegro)

INTERVAL

TCHAIKOVSKY

Symphony No.4 in F minor, Op.36

Andante sostenuto – Moderato con anima –

Moderato assai, quasi Andante – Allegro vivo

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)



**92.9 ABC
Classic FM**

Friday evening's performance will be recorded by ABC Classic FM for broadcast across Australia on Thursday 17 November at 8pm.

.....
Pre-concert talk by Scott Davie in the Northern Foyer at 7.15pm.

For more information visit sydneysymphony.com/speaker-bios

.....
Estimated durations:
5 minutes, 9 minutes, 24 minutes ,
20-minute interval, 45 minutes
The concert will conclude at approximately 10pm



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ABOUT THE MUSIC

Pyotr Ilyich Tchaikovsky

Souvenir d'un lieu cher, Op.42: Mélodie

orchestrated by Alexander Glazunov

Sérénade mélancolique, Op.26

In 1877 Tchaikovsky and Nadezhda von Meck began a strangely intense correspondence. The wealthy and eccentric widow soon became the composer's patron and a kind of musical confidante but she specified that they never meet. The following year she did, however, invite him to spend time – in her absence – at her estate at Brailov in what is now Ukraine. There he enjoyed perfect solitude and the kind of idleness that was conducive to creativity:

I am living in a palace in the literal sense of the word...the furnishings are luxurious, apart from polite and affectionately obliging servants I see no human figures and no-one comes to make my acquaintance, the strolls are charming, and at my disposal I have carriages, horses, a library, several pianos, a harmonium, a mass of sheet music – in a word, what could be better?

During his stay at Brailov he took the slow movement that he'd discarded from his recently completed Violin Concerto and added two new movements to create a set of three pieces for violin and piano. He named the set **Souvenir d'un lieu cher** (Memory of a Dear Place) and dedicated it to the estate itself ('Dédiés à B.....')



Keynotes

TCHAIKOVSKY

*Born Kamsko-Votkinsk, 1840
Died St Petersburg, 1893*

Tchaikovsky represented a new direction for Russian music in the late 19th century: fully professional and cosmopolitan in outlook. He embraced the genres and forms of the Western European concert tradition – symphonies, concertos and overtures – bringing to them his extraordinary dramatic sense and an unrivalled gift for melody. Many music lovers, however, would argue that it's his ballets that count among his masterpieces. Of his concertos, the violin concerto and the first of his three piano concertos enjoy the greatest fame and popularity today, together with his Rococo Variations for cello. But he also composed and arranged shorter pieces for soloist and orchestra that bring the elegance and refinement of the salon into the concert hall.

MUSIC FOR VIOLIN AND ORCHESTRA

Both these pieces were composed in the 1870s – the *Sérénade mélancolique* as a solo with orchestra for the violinist Leopold Auer in 1875 and the *Mélodie* as the third and final movement from a suite for violin and piano called 'Memory of a Dear Place', which dates from 1878, the same year as his violin concerto. Alexander Glazunov, a younger composer in Tchaikovsky's circle, later orchestrated the accompaniment.

is how it appeared in the first edition). This is salon music of a superior variety – elegant, lyrical and expressive – and the outer movements have become well-known in their own right. The opening *Méditation* is the music salvaged from the concerto, the central movement is an energetically fleeting *Scherzo*, and the *Mélodie*, which we perform tonight, forms the graceful and gentle conclusion.

Tchaikovsky referred specifically to the **Mélodie** as a song without words. The music is full of sentiment without being mawkish and conveys a mood of sweet melancholy – a dreamy melody for the solo violin is set off by the more impassioned central section marked *grazioso scherzando* (graceful, playfully). In 1896 the composer and conductor Alexander Glazunov (1865–1936) orchestrated the piano accompaniment for the publisher Jurgenson, providing the version heard in this concert.

The *Souvenir d'un lieu cher* was dedicated to a place; the **Sérénade mélancolique** was dedicated, in the more traditional manner, to a musician: the great Hungarian violinist Leopold Auer. Auer had arrived in Russia in 1968 to take up the post of violin professor at the St Petersburg Conservatory, where he remained for nearly 50 years. He would have known Tchaikovsky's music but it was not until January 1875 that the two men met. Hearing Auer play led Tchaikovsky to think of composing for violin and orchestra, and by February the single-movement 'Melancholy Serenade' – 'the violin piece I promised to Auer' – was complete.

[As it turned out, Auer, the dedicatee, did not give the first performance – that was Adolf Brodsky in Moscow – although he did perform it soon after, in St Petersburg. Five years later, hurt by Auer's refusal to play his violin concerto, also dedicated to him, Tchaikovsky withdrew both dedications.]

Like the *Mélodie*, the *Sérénade* carries an aura of wistfulness, its Russian melancholy tempered by graciousness and elegance. It is structured similarly, too, with the tempo picking up for a more 'agitated' section in the middle that ends with a brief cadenza – the closest this piece will come to bravura violin playing. If you love Tchaikovsky's first piano concerto you might recognise a resemblance to its slow movement in this central section. But the profoundly emotional character of the music wins out. If this is a showpiece, it's a showpiece for musicianship and expression.

YVONNE FRINDLE

SYDNEY SYMPHONY ORCHESTRA © 2016

The orchestra for both these pieces comprises pairs of flutes, oboes, clarinets and bassoons; two horns in the *Mélodie* and four in the *Sérénade*, with no other brass; and strings.

We believe this is the first time these pieces have been programmed in an SSO subscription concert.



During his half-century tenure in St Petersburg, Leopold Auer (1845–1930) was an influential, pioneering figure in the Russian School of violin playing. He taught violinists such as Jascha Heifetz and Nathan Milstein, and another of his students, Konstantin Mostras, taught Ivan Galamian in Moscow. Galamian, who moved to the United States in the 1930s, was Pinchas Zukerman's teacher at the Juilliard School. And so tonight we can experience a stylistic lineage that traces back to the 19th-century Russia of Tchaikovsky.

Wolfgang Amadeus Mozart

Violin Concerto No.3 in G, K.216 (Strassburger)

Allegro

Adagio

Rondeau [Allegro – Andante – Allegretto – Allegro]

Pinchas Zukerman *violin*

Mozart's father once suggested to him that the best way to introduce himself in a place where he wasn't known was to play a violin concerto. We think of Mozart as a pianist, and most of what we know about his violin playing comes from letters written to him by his father Leopold, one of the leading violin teachers of the time, exhorting him not to give up practising, and claiming that he could play, if he worked at it, like the finest violinist in Europe.

Mozart composed all but the first of his five violin concertos in a sustained burst in 1775 when he was 19. It's not clear, however, what occasion or exponent inspired this 'flurry' of violin concertos. One name tentatively mentioned by scholars is that of the amateur violinist Count Johann Rudolph Czernin, friend and nephew of the archbishop in Salzburg. It has also been suggested that he wrote the later concertos, at least, for Antonio Brunetti – Salzburg court music director, concert violinist and concertmaster. But the dates are wrong – this violinist from Naples did not take up his Salzburg appointment until early 1776, by which time all five of Mozart's concertos had been written. But Leopold reported favourably, later, on Brunetti's playing of K216, and he presumably also played K207 and K219 – since Mozart provided him with a replacement slow movement for the latter and a rondo for the former.

What is certainly clear from listening is that the solo violin parts of these concertos put musical substance, and idiomatic writing for the instrument, ahead of virtuoso display. And we do know that Mozart himself performed the G major concerto on tour away from Salzburg in 1777. Having spent the day at the Holy Cross Monastery in Augsburg, he wrote home on 23 October:

After this I ate with my cousins at Holy Cross; during the meal music was made. Bad as their violin-playing is, I still prefer the music in the monastery to the orchestra in Augsburg. I did a symphony, and played on the violin the Concerto in B flat by Vanhall, to general applause [...] in the evening, at supper, I played the Straßburger Concerto. It flowed like oil. Everyone praised the beautiful, pure tone.

Mozart's violin concertos have sometimes been regarded as attempts to please his father rather than himself. Yet none of

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

Mozart spent the first part of his career in Salzburg as a servant-musician in the court of the Prince-Archbishop. His duties included composition and performing, and in addition to being a virtuoso at the keyboard, he was a very accomplished violinist, capable of playing concertos such as this one. His father assured him if he kept practising he could be one of the finest violinists in Europe. But Mozart had other plans...

VIOLIN CONCERTO NO.3

The beginning of this concerto was borrowed almost note for note from Mozart's opera *Il re pastore*. It's possible to hear the whole concerto as an 'opera' for the violin, with scenes for lovers, for peasants, a clown... The third movement contains various changes of mood or 'costume', anchored by a recurring rondo theme that is played between each contrasting musical episode. The third episode brings a surprise: the music breaks off and turns into a stately court dance. Then Mozart interrupts himself again, this time with a lusty peasant dance, the 'Strassburger' tune. But the most exquisite music is in the *Adagio* (slow) movement, the only movement where we hear the flutes. They're joined by the muted violins and violas and plucked cellos and basses, and above this gentle accompaniment the soloist spins one of Mozart's gorgeous melodies.



◀ The 'Bologna Mozart' portrait was copied in 1777 (from a now lost original) for an Italian collector. Leopold said it had little value as art but was a perfect resemblance.

‘...at supper, I played the Straßburger Concerto. It flowed like oil. Everyone praised the beautiful, pure tone.’

WA MOZART

the piano concertos Mozart had written up to this time show the maturity of conception of the last three of these violin concertos, the ones in G major (K216), in D (K218) and A (K219). The musical ideas are so strong, and there are so many of them. Yet, even at this age, Mozart could organise his many ideas concisely and convincingly. Composing operas, his main preoccupation, had already taught him how to make the soloist the protagonist in a drama.

Perhaps it's no surprise that, to begin this concerto, Mozart re-uses the orchestral ritornello of the aria 'Aer tranquillo' from his opera *Il re pastore* (The Shepherd King), composed five months earlier. Then there's a flood of contrasting ideas, each as interesting as its predecessor, and none outstaying its welcome. Cued in by a descending figure for the pair of oboes, the solo violin becomes a more than willing contributor to the thematic richness. This violin concerto anticipates the mature piano concertos in the variety of exchanges between solo and orchestra, and for the first time in any Mozart concerto the solo instrument is given a melodic idea which will remain exclusively its own. Just before the reprise, the soloist, like a singer, has a brief passage of declamatory recitative.

Whereas the first movement is energetically playful, the slow movement, in D major, is rapturous and dreamy, like that of the

Piano Concerto in C, K467 (used in the 1967 film *Elvira Madigan*). The similarities include the broken triplet accompaniment, which may suggest the lapping of water, muted strings and plucked bass. Coloration is further softened by the replacement of oboes by flutes. The emotional intensity in the soloist's long drawn cantilena, after a contrasting idea in the same mood, rises through a suspenseful series of modulations, then at the end of the reprise the soloist resumes the theme, as though this is a mood which could not end. But suddenly it does, subsiding to a full close.

The main theme of the *Rondeau*, in a jaunty triple time, comes back five times. Its throwaway ending leaves horns and oboes on their own. Later come two fanciful episodes. The first, in a slower tempo (*Andante*), has a plucked string accompaniment overlapping a kind of stately gavotte from the violin. Then comes a forthright, simple and folk-like theme in common time, repeated by the winds while the violin garlands it with triplets. Because of this theme, Mozart and his father refer to this concerto as 'the Strassburger'. (The discovery in the 1960s of this theme in a collection assembled in 1813, where it is described as 'à la mélodie de Strassburger', confirms that the name belongs to this concerto and not the D major concerto, K218.) This rather whimsical interruption contains in jokes, we must suppose, more obvious to the first audiences than to us, but delightful anyway. The throwaway line gracefully waves as the concerto leaves the stage.

DAVID GARRETT © 1999/2016

In the first movement of this concerto Pinchas Zukerman plays a cadenza by Sam Franko (1857–1937), an American violinist who studied with Joseph Joachim and Henry Vieuxtemps. In devising the remaining cadenzas and Eingänge ('lead-ins' or mini-cadenzas in the third movement) he collaborated with Daniel Barenboim.

The orchestra for Mozart's Violin Concerto K216 comprises pairs of flutes, oboes and horns, and strings.

The SSO first performed this concerto in a Youth Concert in 1948, conducted by Eugene Goossens with Brenton Langbein as soloist. Our most recent performance was in 2014, with Anne-Sophie Mutter directing from the violin.



Leopold Mozart was one of the leading violin teachers of his day. This portrait of him comes from the violin method he published in 1756.

FAREWELL JANET WEBB

On Saturday 12 November, Janet Webb will give her final performance as Principal Flute of the Sydney Symphony Orchestra. For more than 30 years, Sydney audiences – not to mention her colleagues on and off stage – have been able to enjoy her supreme musicianship. Sitting in the woodwind section since 1985, she has been a beacon in the orchestra, says Associate Principal Viola Anne-Louise Comerford.

Those in the know admire Janet's amazing breath capacity (on display in signature solos such as the opening of Debussy's *Prelude to The Afternoon of a Faun*), but it takes no special expertise to recognise her big, warm sound. And her friends describe a personality that's equally generous and warm – as Anne-Louise observes, 'you play how you are'. In concerto performances with the SSO over the years, Janet has brought out the uplifting spirit of Mozart, the froth and bubbles of Franz Doppler, and the contemporary beauty of Lowell Liebermann. There was the memorable Fourth Brandenburg Concerto with James Galway. And from the middle of the orchestra there have been magnificent solos in Mahler, Strauss, Stravinsky and the French masterpieces in which the flute truly shines.

But it won't simply be Janet's playing that her colleagues miss after this week. She is hailed as unfailingly supportive and positive, with a ready ear; breezy and fun-loving but also resourceful and as sharp as a tack. She's possibly one of the most sociable members of the SSO family, keeping everyone connected and embracing the joys of orchestral touring (not to mention the shopping!).



In her striving for a mellow, rounded sound, Janet switched for a time to playing a wooden flute – one of her colleagues told her she was finally a *woodwind* – before switching back to a solid gold instrument. Both changes reflected a desire to find different sounds and different possibilities: 'When you've been doing something for a long time you have to keep re-inventing yourself'

Janet has a saying at the beginning of a performance: 'I'll see you at the end!' It's now the end of one full and fabulous chapter with another about to begin, and we wish her the very best for all the personal and musical re-inventions in store.

Tchaikovsky

Symphony No.4 in F minor, Op.36

Andante sostenuto – Moderato con anima –

Moderato assai, quasi Andante – Allegro vivo

Andantino in modo di canzona

Scherzo (Pizzicato ostinato) – Allegro

Finale (Allegro con fuoco)

'The Introduction is the kernel of the whole symphony, without question its main idea. This is Fate, the force of destiny...'

If you didn't know these words were about Tchaikovsky's Fourth Symphony, you might well guess they were a description of Beethoven's Fifth. Certainly the beginning of Tchaikovsky's symphony – strident horn fanfares – has the same ominous character of Beethoven's famous 'da da da dum'.

The symphony does suggest a powerful and profound emotional drama. Tchaikovsky's patron, Nadezhda von Meck, thought this. After the premiere in 1878 she asked Tchaikovsky whether the symphony had a definite program, a literary underpinning. Another of those first listeners, a student of Tchaikovsky's, said outright that the symphony gave off the whiff of program music, but he meant this as a criticism. Tchaikovsky told him 'of course' the symphony was programmatic, 'but this program is such that it cannot be formulated in words'. However, for von Meck, the generous but eccentric widow who paid his bills, Tchaikovsky went to the trouble of finding those words.

You ask whether the symphony has a definite program.

Usually when I am asked this question about a symphonic work I answer, 'None at all!' And in truth, it is a hard question to answer. How shall I convey those vague sensations one goes through as one composes an instrumental work without a definite subject? It is a purely lyrical process...

In our symphony there is a program (that is, the possibility of explaining in words what it seeks to express)... Of course, I can do this here only in general terms.

The Introduction is the kernel of the whole symphony, without question its main idea. This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal... It is invincible, inescapable. One can only resign oneself and lament fruitlessly. This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams?

Tchaikovsky continues, identifying musical ideas that represent tender dreams and fervent hope, then a climax suggesting the possibility of happiness, before the Fate theme awakens us from the dreams...

Keynotes

SYMPHONY NO.4

The choreographer George Balanchine liked to tell a joke from his student days at the St Petersburg Conservatory: a student is asked how many symphonies Tchaikovsky wrote, and he replies, 'Three – the Fourth, Fifth and Sixth'. Certainly these three continue to be the most frequently performed of Tchaikovsky's symphonies. Their appeal lies partly in Tchaikovsky's supreme melodic gift, partly in the almost theatrical sense of drama that he brings to the 'abstract' form of the symphony. Tchaikovsky's patron, Nadezhda von Meck, recognised drama in the Fourth Symphony's 'profound, terrifying despair'. He in turn told her that 'where words finish, music begins', and that any attempt to outline the meaning of the music in words would be necessarily imprecise. Nevertheless, he did offer her a kind of map of the work's emotional journey, indicating that the main idea 'is expressive of the idea of fate, that ominous power which prevents the success of our search for happiness. This power hangs constantly over our heads, like Damocles' sword. There is no alternative but to submit to fate.' Less terrifying (except perhaps for performers) is Tchaikovsky's distinctive use of plucked strings and scampering piccolo in the third movement Scherzo.

And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness... There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

This matches the emotional character of the **first movement** – what Tchaikovsky called the music’s ‘profound, terrifying despair’ – and if we allow for Tchaikovsky’s personal turmoil at the time (he’d emerged from an ill-advised marriage) then an autobiographical interpretation becomes plausible.

More striking, though, is Tchaikovsky’s handling of his two principal ideas: Fate and ‘self’. Fate is the fanfare; ‘self’ is the first real melody, to be played ‘in the character of a waltz’. What is less apparent, writes Richard Taruskin, is that the Fate theme is really a polonaise.

These two ideas collide in the music, and Tchaikovsky, who adored Mozart, copies a dramatic strategy from the finale of *Don Giovanni*: he superimposes his dances, matching three bars of waltz-time to one bar of the slower, more aristocratic polonaise. Then, in the coda, we hear the ‘complete subjection of self to Fate’ and the waltz returns one last time, stretched to match the pulse of the polonaise – hardly a waltz at all.

This is just one of the ways in which the first movement – regardless of Tchaikovsky’s private program – behaves like a tone poem, and it introduces a musical problem. Tchaikovsky claims that the introduction offers the ‘kernel’ of the symphony, its ‘main

‘...life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness... There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.’

TCHAIKOVSKY



idea; but the main theme is the waltz tune, appearing once the movement is properly underway. Yet Tchaikovsky makes his introduction – the Fate fanfare – *behave* like a main theme because the real main theme, the waltz, isn't well-suited to conventional symphonic development. This glorious melody resists being manipulated in the way that Beethoven, for example, manipulates the 'Fate knocking' motto of his Fifth. This division of structural roles between different musical materials is Tchaikovsky's way of achieving a monumental character while sustaining a more lyrical motivation underneath.

The effect is of music, and a composer, torn between extremes. Tchaikovsky's instinct was for lyrical outpourings, but he understood that to be a symphonist in 1878 meant observing the symphonic conventions established by Beethoven.

Tchaikovsky's student, Sergei Taneyev, also noticed – disapprovingly – that 'the first movement is disproportionately long' and has 'the appearance of a symphonic poem to which three movements have been appended fortuitously to make up a symphony'.

Many commentators have agreed. Tchaikovsky's program provides a wealth of detail for the first movement, but then peters out. The **second movement** is summed up as an expression of 'the melancholy feeling that arises in the evening as you sit alone, worn out from your labours'. And the **Scherzo** appears to express no definite feelings at all. 'One's mind is a blank,' he writes, 'and the imagination has free rein.' But the scherzo doesn't suffer for this. It's one of the most effective parts of the symphony, famous for its use of pizzicato strings throughout, and the relentless plucking combines with brilliant and inventive writing for the woodwinds and brass, in particular the scampering piccolo.

In the **Finale** Tchaikovsky repeats a strategy he'd used twice before in his symphonies: he chooses a Russian folk song, 'The Birch Tree', as the theme for a set of variations. He characterises the finale as a picture of popular holiday festivity, but this apparently cheerful scenario is given a depressing cast: 'If you can find no impulse for joy within yourself, look at others... Never say that all the world is sad. You have only yourself to blame... Why not rejoice through the joys of others?' It's as if we are to hear the finale as festivity – but second hand. If this isn't resignation to Fate, nothing is.

YVONNE FRINDLE © 2009

Tchaikovsky's Fourth Symphony calls for two flutes, piccolo, two oboes, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (triangle, bass drum, cymbal); and strings.

The SSO first performed this symphony in 1941 under Percy Code, and most recently in 2012 conducted by Vladimir Ashkenazy.

'If you can find no impulse for joy within yourself, look at others... Never say that all the world is sad. You have only yourself to blame... Why not rejoice through the joys of others?'

TCHAIKOVSKY

ABOUT THE ARTIST



CHARLES WAUGH

Pinchas Zukerman *violin and conductor*

Pinchas Zukerman has remained a phenomenon in the world of music for over four decades, equally respected as violinist, violist, conductor, teacher and chamber musician. His extraordinary musicianship, prodigious technique and unwavering artistic standards are a marvel to audiences and critics.

His busy schedule takes him all over North America, Europe and the Asia-Pacific region, and the 2015–16 season included more than a hundred performances worldwide. Orchestral engagements included the Boston, Chicago and Dallas symphony orchestras, San Francisco Symphony, New World Symphony and the Orpheus Chamber Orchestra for tour dates including Carnegie Hall. He also performed with the Mariinsky, Korean Chamber and San Carlo orchestras, and toured with the Salzburg Camerata. Recent recital appearances have taken him to venues throughout the United States, Britain, France and Australia and he tours extensively with the Zukerman Trio, in 2015–16 visiting North and South America, Italy, Spain and Japan, and appearing at the Sydney Opera House.

Over the past decade, Pinchas Zukerman has become equally regarded as a conductor, and he has just completed his seventh season as Principal Guest Conductor of the Royal Philharmonic Orchestra in London, conducting concerts in the United Kingdom and on tour in the US.

In Canada he was Music Director of the National Arts Centre Orchestra from 1999 to 2015 and is now Conductor Emeritus and Director of the Young Artists' Program, which he established with the NAC Institute for Orchestra Studies and Summer Music Institute. A devoted and innovative educator, he chairs the Pinchas Zukerman Performance Program at the Manhattan School of Music, where he has pioneered the use of distance-learning technology in the arts.

Born in Tel Aviv in 1948, he moved to America in 1962, studying at the Juilliard School with Ivan Galamian. He has been awarded the Medal of Arts and the Isaac Stern Award for Artistic Excellence, and was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. His extensive discography has earned him two Grammy awards and 21 nominations, and his most recent release is an album of music by Elgar and Vaughan Williams with the RPO.

Pinchas Zukerman's most recent appearances with the SSO were in 2013. This year he began his tenure as Artist-in-Association with the Adelaide Symphony Orchestra, and will also appear with the Queensland and West Australian symphony orchestras.

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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.

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ZUKERMAN AND MENDELSSOHN

Pinchas Zukerman *violin*

Amanda Forsyth *cello*

**Musicians of the SSO and the
SSO Fellowship program**

LUIGI BOCCHERINI (1743–1805)

String Quintet in C, G.378

Andante con moto

Menuet and Trio

Grave

Rondo (Allegro con moto)

assembled by Johann Lauterbach
from various Boccherini string quintets

FELIX MENDELSSOHN (1809–1847)

String Octet in E flat, Op.20

Allegro moderato ma con fuoco

Andante

Scherzo (Allegro leggierissimo)

Presto

.....
Estimated durations: 20 minutes,
33 minutes

The concert will conclude at
approximately 12.05pm

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Luigi Boccherini String Quintet in C, G.378

Andante con moto

Menuet and Trio

Grave

Rondo (Allegro con moto)

assembled by Johann Lauterbach

Pinchas Zukerman, Andrew Haveron *violins*

Roger Benedict *viola*

Amanda Forsyth, Catherine Hewgill *cellos*

Luigi Boccherini has the misfortune to fall into that category of composers whose music is often instantly recognised, but whose name remains in relative obscurity. Do you have a Suzuki music student in the family? Chances are you will have heard – many times – the ‘Boccherini Minuet’, which comes from one of his many string quintets. Or perhaps you’ve seen the 1955 movie *The Ladykillers* with Alec Guinness and Peter Sellers; posing as an amateur string quintet, a gang of bank robbers spends a lot of time ‘rehearsing’ that same minuet. Maybe you remember the end titles of *Master and Commander*, where Captain Jack (Russell Crowe, coached by Richard Tognetti) and the doctor play a movement from another string quintet in which Boccherini evokes the ‘Night Music of the Streets of Madrid’ (both violin and cello are plucked guitar-fashion).

In the concert hall, Boccherini turns up on occasion represented by his ‘House of the Devil’ symphony, with its marvellous fire-and-brimstone finale (owing more than a little to Gluck). But, above all, Boccherini is known to concert-goers by a cello concerto that he might have had trouble recognising as his own. Of the dozen concertos he wrote for his instrument, the Cello Concerto in B flat major (G.482) became famous in an ‘arrangement’ by the 19th-century cellist Friedrich Grützmacher. This version substituted the slow movement with another from a different Boccherini concerto (the one in G major, G.480), and incorporated phrases from a further two concertos (G.477 and 478).

Evidently enterprising 19th-century editors and publishers thought they knew better than Boccherini, and today’s string quintet is a similar *pasticcio* work, deftly assembled from existing pieces. The irony is that the world was hardly lacking in Boccherini string quintets – he composed 150! Not without reason is his achievement in this area compared to Haydn’s output of string quartets or symphonies.

In 1827, *The Harmonicon*, a London music journal, declared: ‘As in the symphonies of Haydn, so in the quintets of Boccherini, we observe the genuine stamp of genius.’ The writer went on to

Keynotes

BOCCHERINI

Born Lucca, 1743

Died Madrid, 1805

By the age of 14 Luigi Boccherini had exhausted the teachings of the local cello teacher and his father, a double bass player, sent him to Rome to study. This was followed by periods in Vienna, where he attracted attention not only as a cellist but as a composer (he’d composed his Opus 1 at the age of 17), and Paris. By 1768 he was in Spain working for the royal family, and in 1771, as cellist and composer to the Infante Don Luis (younger brother of Carlos III), he began composing his enormous body of string quintets. Their instrumentation – effectively a string quartet with an extra cello – reflected the happy combination at court of a cellist-composer and a resident string quartet. Although he remained in Spain for the rest of his life, from 1786 until 1797 he was also court composer to the cello-playing King Frederick William II of Prussia, sending him a dozen works each year.

STRING QUINTET, G.378

All the music in this string quintet is by Boccherini, but it was assembled and edited around 1900 for the publisher Pleyel by Dresden violinist Johann Lauterbach. Each movement conveys Boccherini’s signature charm and witty elegance, especially the closing Rondo (beloved of cellists) with its cheeky theme.



◀ This portrait of Boccherini – painted when he was in his early 20s and enjoying his first successes as a virtuoso – can be seen in the National Gallery of Victoria, Melbourne (Everard Studley Miller Bequest, 1962). A painting from the Italian school, it is often wrongly attributed to Pompeo Batoni. It is perhaps most interesting for its representation of cello technique in the 1760s – there is no spike, instead the cello is supported on the calves, and the convex-shaped bow is held closer to the centre, well away from the frog.

credit Boccherini as the first to write string quintets with two cellos, a genre seemingly ‘created for the cello’, and quoted Pierre Baillot: ‘In the happy idea of making this instrument perform a two-fold part, both as an accompaniment, and as giving the leading melody, has known how to impart to it a double charm.’

Characteristically for Boccherini, the first movement is not a brilliant and racing *allegro* movement but a more easy-going *Andante con moto*, full of subtle musical ideas. Perhaps he has the amateur or connoisseur performer in mind; perhaps he is influenced by the combined gravity of the two cellos. In the dancing second movement, a *Menuet and Trio*, the first cello is given both a very high countermelody (not for the amateur!) and, in the central trio, a busy accompanying figure of rapidly broken chords. The solemn third movement is marked *Grave* (gravely) and here the cello features in what is considered some of the most expressive music in all of Boccherini’s chamber music. The spotlight is shared with the first violin in a poignant duet. The mood lifts in the light-footed *Rondo* finale, which leaps and scurries about, occasionally restoring decorum only to raise a smile with every return of the darting main theme.

YVONNE FRINDLE
 SYDNEY SYMPHONY ORCHESTRA © 2016

Lauterbach’s sources: 1. 1st movement of Quintet in C, G.349 [1789]; 2. 3rd movement (transposed) of Quintet in C minor, G.314 with the trio section taken from 3rd movement of Quintet in G minor, G.318 (both 1779); 3. 3rd movement from the Quintet in E flat, G.325 [1780]; 4. finale of Quintet in C, G.310 [1779]. The G numbers refer to Yves Gérard’s catalogue.

Felix Mendelssohn

String Octet in E flat major, Op.20

Allegro moderato, ma con fuoco

Andante

Scherzo (Allegro leggerissimo)

Presto

Pinchas Zukerman, Andrew Haveron, Brett Yang†,

Bridget O'Donnell† violins

Roger Benedict, Nathan Greentree† violas

Amanda Forsyth, HyungSuk Bae† cellos

† = SSO Fellow

Imagine your father's a banker and there's no such thing as a sub-prime loan. He's an accomplished amateur musician; your mother taught you piano. Your big sister also plays piano, your younger sister sings, and your little brother is a budding cellist. You can turn in a respectable performance on violin and viola, and although you have to stand on a stool to do it, you're showing promise as a conductor.

With that kind of talent, your family can host ambitious Sunday morning musicales. Every second week you plan programs, conduct rehearsals and appear as a performer. Nearly every musicale includes music you've composed yourself.

Among the performers and guests – and your friends – are many professional musicians, including Eduard Rietz, a violinist and one of your teachers.

Your world is rich and filled with music. And into this world, after composing many smaller pieces and symphonies for string orchestra, you bring a masterpiece. More than a masterpiece – a miracle of maturity.

You're only sixteen.

The music in question is Felix Mendelssohn's Octet for strings, dated 17 October 1825 and dedicated to Rietz for his birthday. Rietz would have played the virtuosic first violin part – in places the Octet sounds almost like a violin concerto. Felix, like Mozart before him, preferred to be in the middle of the textures, playing a viola part.

Those textures are interesting. Mendelssohn wasn't the first to write an octet for strings, but he was the first to think of it as a composition for eight voices and to exploit the possible combinations of sound. Those who'd gone before had effectively been writing 'double quartets' in which two clearly defined groups played together and in opposition. But Mendelssohn's conception was almost orchestral. He wrote on the music: 'This Octet must be played by all the instruments in symphonic orchestral style. Pianos and fortes [softs and louds] must be strictly observed and more strongly emphasised than is usual in pieces of this character.'

Keynotes

MENDELSSOHN

Born Hamburg, 1809

Died Leipzig, 1847

The musical world has its fair share of child prodigies, and the most famous of all is Mozart. But it's been argued that Mendelssohn at 17 was an even better composer than Mozart at the same age. This is on the strength of two enduring masterpieces: the radiant Octet, composed in 1825, and the overture to *A Midsummer Night's Dream* from the following year. Mendelssohn died young – his workaholic nature didn't mix well with a genetic tendency to strokes – but in the years granted to him he composed prolifically, writing music for orchestra, for the stage, for voices, for piano, and for the deeply personal world of chamber music.

OCTET

Mendelssohn's Octet is one of the greatest pieces of music ever written. Not just one of the greatest pieces of chamber music – that is, music written to be played with one performer per part – but of any music. In both its compositional craft and wealth of invention it reveals an astonishing maturity. Performances of the Octet, which calls for four violins, two violas and two cellos, often come about as the collaboration of two string quartet ensembles, but today's performance reflects better Mendelssohn's almost symphonic conception, with the first violin part taking an especially soloistic role.



‘...the first violin
takes flight with a
feathery lightness...’

FANNY MENDELSSOHN

The contrasts of texture complement the vivid and dramatic character of the music. The first movement (marked ‘moderately fast, but with fire’), for example, begins with the first violin tracing thrilling ascents into its upper register and then tumbling back down to its lowest notes. The *Andante* (‘at a walking pace’) is charming and ethereal; the finale (‘as fast as possible’) is a brilliant and intricately conceived *perpetuum mobile*.

The most inspired movement of the Octet, however, is the *Scherzo* (marked ‘fast, very lightly’). It’s the first of Mendelssohn’s ‘fairy scherzos’ – delicate, elfin music that barely leaves a footprint as it flits by. His inspiration was the Walpurgis Night’s Dream in Goethe’s poem *Faust*, and his sister Fanny wrote that it made her ‘half inclined to snatch up a broomstick and follow the aerial procession’. At the end, she says, ‘the first violin takes flight with a feathery lightness – and all is blown away’.

Unusually for Mendelssohn, he wrote out this movement without any corrections. When he revised the Octet for publication in 1833, he left the *Scherzo* untouched – a moment of inspiration in the midst of perfection.

The Octet remained Mendelssohn’s favourite early work – he recalled having had a ‘beautiful time’ writing it – and he was right to be proud of it. In every respect it represented what Sir George Grove called his ‘leap into maturity’: in its innovative character and sophistication and the startling magnitude of its conception.

YVONNE FRINDLE © 2008

According to our records, the earliest SSO performance of the Octet was in 1997. More recently we performed it in the 2009 Mozart in the City series, led by Michael Dauth, and also in a concert at Wolgan Valley in 2014, led by Andrew Haveron.

ABOUT THE ARTISTS



Amanda Forsyth *cello*

Born in South Africa, Amanda Forsyth moved to Canada as a child and began playing cello at the age of three. She became a protégée of William Pleeth in London, and later studied with Harvey Shapiro at the Juilliard School. Since then, this Juno Award-winning artist has gained a reputation as one of North America's most dynamic cellists. Known for the intense richness of her tone, remarkable technique and exceptional musicality, she has performed as a soloist and chamber musician in more than 45 countries in North and South America, Europe, the Middle East, Asia, New Zealand and Australia, appearing with leading orchestras in world-renowned concert halls and festivals. And from 1999 to 2015 she was principal cello of Canada's National Arts Centre Orchestra as well as a regular soloist with the ensemble.

Performance highlights include tours with the Royal Philharmonic and Israel Philharmonic orchestras, televised concerts with the Moscow Virtuosi in both Moscow and St Petersburg, performances with the Mariinsky Orchestra and Valery Gergiev and her Carnegie Hall debut with the Israel Philharmonic Orchestra. In recent seasons her performances with orchestra have included Victor Herbert's second cello concerto, Shostakovich's first cello concerto, the

Schumann concerto and Beethoven's Triple Concerto, and her most recent recording features the Brahms Double Concerto with Pinchas Zukerman and the NAC Orchestra.

She has also performed music by her father, Malcolm Forsyth: the Double Concerto for viola and cello, and the cello concerto *Electra Rising* (which she performed in her first homecoming tour of South Africa), as well as recording an album of his works for cello and piano, *Soaring with Agamemnon*.

As a founding member of the Zukerman ChamberPlayers, she has toured South America several times, performs in the United States and throughout Europe, and has appeared in Israel, Japan and New Zealand, as well as performing for the Petra Conference for Nobel Laureates in Jordan. She has also toured extensively and appeared in major summer festivals as a member of the Zukerman Trio.

Amanda Forsyth made her SSO debut in 2013, performing the Brahms Double Concerto with Pinchas Zukerman, and returned to Sydney last year for concerts with the Zukerman Trio in the Sydney Opera House Utzon Room. She plays a rare 1699 Italian cello by Carlo Giuseppe Testore.

Turn to page 17 for Pinchas Zukerman's biography

SSO Fellowship

The SSO Fellowship is recognised as one of the world's leading orchestral training programs. Each year, exceptional young musicians are selected through a national audition process to participate in an intensive, year-long program of mentoring, performances, workshops, masterclasses with international soloists and immersion in the world of the Sydney Symphony Orchestra. Under the guidance of SSO Principal Viola and Fellowship Artistic Director Roger Benedict, the program has doubled in size, and in 2016 we welcomed 16 Fellows on strings, winds, brass and percussion. Each Fellow receives a scholarship and professional support to allow them to fully commit to their year with the SSO.

Since the program's beginnings in 2001, Fellowship alumni have won positions in some of the finest orchestras in Europe, Asia and Australia, including nine past Fellows who now hold permanent positions with the SSO.

sydneyssymphony.com/fellowship



ROBERT CATTO

The 2016 SSO Fellows, including today's performers **Brett Yang (front left), Nathan Greentree (front, third from left), Bridget O'Donnell (front, second from right) and HyungSuk Bae (back, fourth from right)**

MUCH ADO... CELEBRATING SHAKESPEARE

Join the Fellows for their final performance of the year on **Sunday 17 November at 3pm, Verbruggen Hall, Sydney Conservatorium of Music.**

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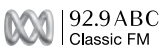
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