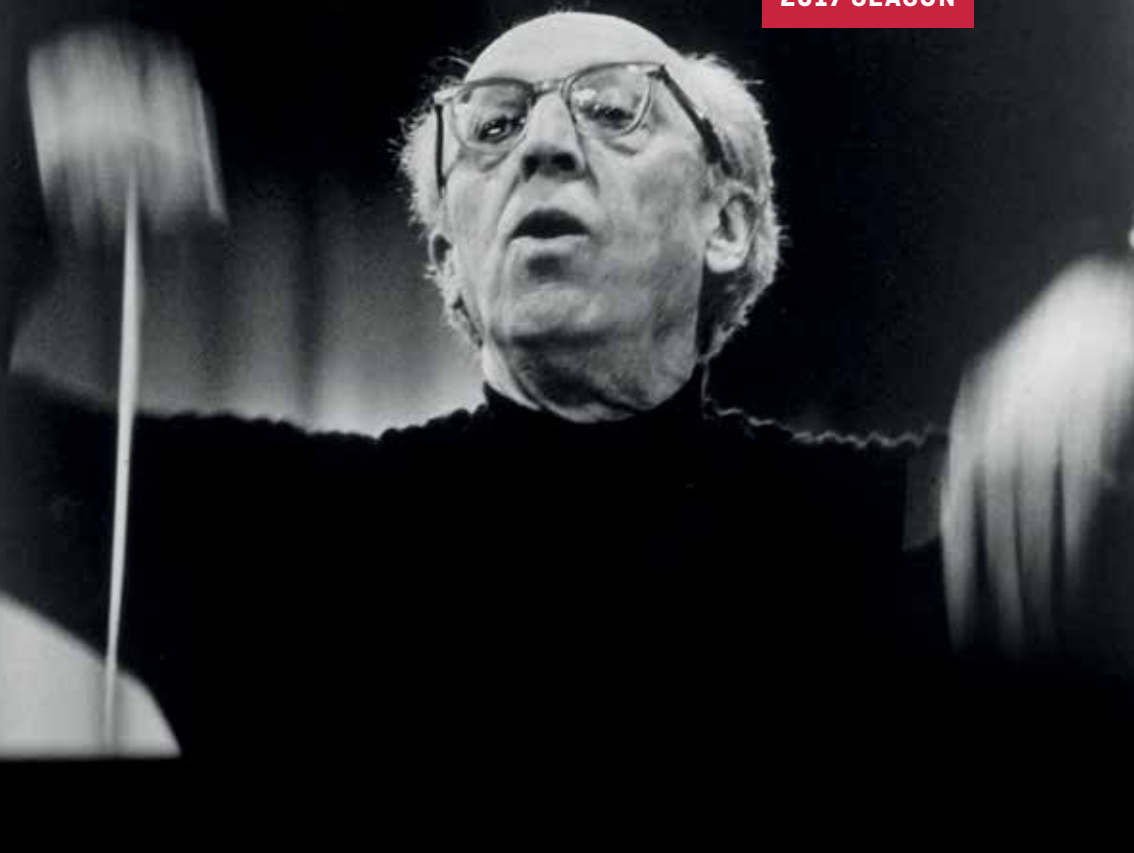


2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Symphony for the Common Man

MEET THE MUSIC

Wednesday 15 March, 6.30pm

TEA & SYMPHONY

Friday 17 March, 11am

GREAT CLASSICS

Saturday 18 March, 2pm





CLASSICAL



Kate-Miller Heidke and the SSO

Featuring songs by Kate Miller-Heidke, including *Last Day on Earth*, *O Vertigo!*, *Sarah*, and highlights from *The Rabbits*

Benjamin Northey conductor
Kate Miller-Heidke vocalist, keyboard *[pictured]*
Keir Nuttall guitar

Meet the Music

Thu 23 Mar 6.30pm

Kaleidoscope

Fri 24 Mar 8pm

Sat 25 Mar 8pm

■ A BMW Season Highlight



Olympic Orchestra: Music for Sport

An SSO Family Concert

Including:

WALDTEUFEL The Skaters' Waltz

COPLAND Fanfare for the Common Man

MILLS Countdown Fanfare

from the 2000 Sydney Olympics

RAVEL Bolero

DVOŘÁK New World Symphony: Largo

HOLST The Planets: Jupiter

R STRAUSS Thus Spake Zarathustra: Introduction

Toby Thatcher conductor

Guy Noble compere *[pictured]*

Family Concerts

Sun 26 Mar 2pm



Songs and Vistas

An Alpine Symphony

DORMAN After Brahms

BRAHMS Song of Destiny

BRAHMS Song of the Fates

R STRAUSS An Alpine Symphony

Asher Fisch conductor

Sydney Philharmonia Choirs

APT Master Series

Wed 29 Mar 8pm

Fri 31 Mar 8pm

Sat 1 Apr 8pm



Death and the Maiden

Cocktail Hour

BEETHOVEN String Trio in C minor, Op.9 No.3

SCHUBERT String Quartet in D minor

(Death and the Maiden)

Musicians of the SSO

Cocktail Hour

Sat 1 Apr 6pm

Cocktails from 5.30pm

Utzon Room, Sydney Opera House



Symphony, Suite & Slides

Rachmaninoff's Third

RACHMANINOFF Symphony No.3

VINE Five Hallucinations for

trombone and orchestra **AUSTRALIAN PREMIERE**

WAGNER Die Meistersinger: Suite

Mark Wigglesworth conductor

Michael Mulcahy trombone *[pictured]*

Meet the Music

Wed 5 Apr 6.30pm

Thursday Afternoon Symphony

Thu 6 Apr 1.30pm



Elgar's Cello Concerto

KNUSSEN The Way to Castle Yonder

ELGAR Cello Concerto

VAUGHAN WILLIAMS Symphony No.5

Robert Spano conductor

Harriet Krijgh cello *[pictured]*

Thursday Afternoon Symphony

Thu 20 Apr 1.30pm

Emirates Metro Series

Fri 21 Apr 8pm

Great Classics

Sat 22 Apr 2pm

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David Robertson
Chief Conductor and Artistic Director

MEET THE MUSIC

WEDNESDAY 15 MARCH, 6.30PM

TEA & SYMPHONY*

FRIDAY 17 MARCH, 11AM

GREAT CLASSICS

SATURDAY 18 MARCH, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**SYMPHONY FOR
THE COMMON MAN**

Benjamin Northey *conductor*

Simon Tedeschi *piano*

ANDREW FORD (born 1957)

Headlong

SERGEI RACHMANINOFF (1873–1943)

Piano Concerto No.4 in G minor, Op.40 (1941 version)

Allegro vivace

Largo

Allegro vivace

INTERVAL

AARON COPLAND (1900–1990)

Third Symphony

Molto moderato

Allegro molto

Andantino quasi allegretto

Molto deliberato (Fanfare) – Allegro risoluto



**92.9 ABC
Classic FM**

Saturday afternoon's performance
will be recorded by ABC Classic FM for
later broadcast.

.....
Pre-concert talk by composer
Andrew Ford in the Northern Foyer
45 minutes before each performance
(Wednesday and Saturday only).

.....
Estimated durations:
11 minutes, 25 minutes ,
20-minute interval, 45 minutes
The concert will conclude at
approximately 8.25pm (Wed),
12.20pm (Fri), 3.55pm (Sat)

.....
COVER: Aaron Copland, c.1962
(Aaron Copland/Bridgeman Images)

* The Tea & Symphony program on Friday will consist of the
Rachmaninoff and Copland works, performed without interval.



Principal Partner

View the beginning of the finale to Copland's Third Symphony

bit.ly/Copland3Finale

Half an hour into his Third Symphony, Aaron Copland finally introduces the famous motif from his *Fanfare for the Common Man* – the effect is all the more thrilling in being given to the flutes, playing softly. Click the link above to view the beginning of the finale in the piano score.

The 'short' or piano score of the complete symphony is held in the Aaron Copland Collection of the Library of Congress and can be viewed online: bit.ly/Copland3rdPianoScore

Symphony for the Common Man

In the last 15 minutes of this concert we'll get to play, and you will hear, one of the most famous motifs in American music, the opening theme from Aaron Copland's *Fanfare for the Common Man*. But it won't ring out in the brass with thundering timpani – at least not at first. Instead it will enter quietly, on the flutes, and build from there. It's a thrilling moment – fully worth the wait.

But here's the irony: when Copland composed his Third Symphony in 1946, the *Fanfare* was only a few years old. No television network had chosen it as a theme tune, the Rolling Stones were yet to adopt it as entrance music, the Atlanta Olympics were a long way off... The *Fanfare* – composed as an occasional piece during war time – was by no means famous. Copland ensured its survival by including it in what was effectively the Great American Symphony, only to then see it eclipse the larger work.

To a certain degree, Rachmaninoff's Fourth Piano Concerto has been eclipsed by the more popular Second Concerto, the Rhapsody on a Theme of Paganini and even the Third Concerto, which captured renewed interest when it was featured in the movie *Shine* (together with the hands of tonight's soloist!). But Rachmaninoff himself was deeply invested in this work: despite a muted reception at its premiere (1927) and on publication, and despite it failing to cement a spot in his own repertoire as a concert pianist, he persevered with revisions (mostly cuts), performing it in its final version 14 years later.

Andrew Ford, too, felt the need to revise his work *Headlong* after its premiere in 2007, although not because of a muted reception. He explains why in his program note on page 8. *Headlong* was originally composed for the our 75th anniversary year – it gives us special pleasure to bring this 'unstoppable' music back in its new-and-improved form, this time to celebrate its composer's birthday.

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Andrew Ford *Headlong* (2006, rev. 2016)

The composer writes...

When the Sydney Symphony Orchestra commissioned a piece for its 75th birthday season, I wanted to write something that would celebrate and display all the instruments. The word 'headlong' popped into my head – I had recently read Michael Frayne's novel of that name – and gave me the idea for a sort of unstoppable music.

A long melodic line snakes through the orchestra across six octaves and an ever-shifting range of tone colours, after each run of 75 notes leading back to its beginning but a semitone higher. It sets off at a quick tempo, but in the middle of the piece gradually slows. A cor anglais leads the way through a thicket of dark woodwind sounds (bass clarinet and contrabassoon to the fore), the tempo gradually picking up as the piece builds to a final climax.

That's the outward structure. Because the melodic line is so long and (mostly) fast, its rhythm in constant flux, it isn't a tune you will leave the concert humming, but certain intervals regularly return and a sense of harmony is quickly established, created by the melodic line itself leaving notes hanging in the orchestral air, even as the melody moves on – a bit like the vapour trail of a jet plane.

When I heard the piece in 2007, it seemed somehow too much. There were four performances under Jeffrey Tate, and after each I asked the conductor if he would slow it down, which with great

Keynotes

FORD

*Australian composer
Born Liverpool, England, 1957*

Andrew Ford is an award-winning composer, writer and broadcaster. A 'complete failure at piano lessons', he began to compose his own music as a teenager. He moved to Australia in 1983 to teach composition at the University of Wollongong, and from 1992 to 1994 he was composer in residence for the ACO. In 1995, he retired from academe and ever since has presented *The Music Show* on ABC Radio National. His music has been performed throughout the world; he has published five books and written widely on music; and he has created radio series such as *Illegal Harmonies* and *Dots on the Landscape*.

HEADLONG

***Headlong* was commissioned for the SSO's 75th anniversary year and has the character of a celebratory showpiece for orchestra. A short piece, its basic structure has energetic outer sections framing a tranquil episode. The music is infused with lyricism and what Ford has described as 'an unstoppable melodic line that runs *headlong* from one end of the piece to the other'.**

HAPPY BIRTHDAY

Composed for an orchestra's birthday, *Headlong* is performed this week in celebration of its composer's birthday: Andrew Ford turns 60 on Saturday.

JIM FOLSON



good humour he did. But there was still something wrong. I slowly came to realise that the problem with this unstoppable piece was that it badly needed to stop. After a few minutes, the listener (and the composer!) craves a moment of peace, of orientation. So I cut a hole in the music, just before the cor anglais solo. I also made numerous other small revisions. This new version is approximately 45 seconds longer than the original, and there's a brand new final bar – an abrupt dissipation of the original triumph.

Headlong is dedicated 'to the Sydney Symphony Orchestra on its 75th birthday'.

About the composer

Andrew Ford is a composer, writer and broadcaster, and has won awards in all three capacities, including the 2004 Paul Lowin Prize for his song cycle *Learning to Howl*, a 2010 Green Room Award for his opera *Rembrandt's Wife* and the 2012 Albert H Maggs Prize for his large ensemble piece, *Rauha*.

His music has been played throughout Australia and in more than 40 countries around the world. His orchestral work *Blitz* was a finalist in the 2013 Paul Lowin Orchestral Prize, and his electric guitar concerto, *Raga*, was premiered in 2016 by Zane Banks with the Adelaide Symphony Orchestra under Benjamin Northey. Writing in *The Australian*, Graham Strahle called it 'a sonic bombshell'.

Ford has been composer in residence with the Australian Chamber Orchestra (1992–94), Peggy Glanville-Hicks Fellow (1998–2000), Australia Council Music Board Fellow (2005–06) and resident composer at ANAM in 2009. In April 2014 he was Poynter Fellow and Visiting Composer at Yale University. A former academic, he has written widely on all manner of music and published eight books, most recently *Earth Dances: Music in Search of the Primitive* (2015). He has written, presented and co-produced five radio series, including *Illegal Harmonies* and *Dots on the Landscape*, and since 1995 he has presented *The Music Show* each weekend on ABC Radio National. His new book, *The Memory of Music*, will be published in July.

ANDREW FORD © 2017

Headlong is scored for 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 percussion (tubular bells, xylophone, suspended cymbal, vibraphone, crotales, wind chimes, glockenspiel, tom-toms, snare drum, congas, bass drum); celesta, harp and strings.

Headlong was commissioned by Symphony Australia for the Sydney Symphony Orchestra with financial assistance from the Australian Government through the Australia Council, its arts funding and advisory body. The premiere was conducted by Jeffrey Tate on 1 August 2007.

...leaving notes
hanging in the
orchestral air, even
as the melody moves
on – a bit like the
vapour trail of a jet
plane.

COMING UP

with your SSO



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David Robertson Chief Conductor and Artistic Director

RACHMANINOFF PIANO CONCERTOS

The 'Rach 2'

Piano Concerto No.2

Rachmaninoff's Second Concerto – possibly the most popular piano concerto of all time – will be played by stunning Chinese-American pianist George Li.

ADAMS The Chairman Dances
RACHMANINOFF Piano Concerto No.2
PROKOFIEV Symphony No.5
DAVID ROBERTSON *conductor*
GEORGE LI *piano*

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Rachmaninoff on Fire

Piano Concerto No.3

The Third Concerto, well known from the film *Shine*, is a virtuoso tour de force! Featuring Australian Piers Lane as soloist.

SIBELIUS Scene with Cranes from Kuolema
DEAN Fire Music
RACHMANINOFF Piano Concerto No.3
BRETT DEAN *conductor*
PIERS LANE *piano*

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THU 19 OCT / 1.30PM

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Rachmaninoff Piano Concerto No.4 in G minor, Op.40 (1941 version)

Allegro vivace

Largo

Allegro vivace

Simon Tedeschi *piano*

Rachmaninoff's fourth concerto was a troubled work: between the earliest sketches and its final form, its composition covered a period of 27 years. While his previous compositions for piano and orchestra did not at the time enjoy the fame they are accorded today, they had all been successful, and the Russian press had reported the composer at work on a new concerto as early as 1914. However, the turbulent events of 1917 drove Rachmaninoff and his young family away from Russia. He took few things when he left, but included among his possessions were sketchbooks containing a substantial amount of material for the new work. In need of financial stability, he was fortunate to arrive in the United States at a time of immense interest in Russian culture, and his subsequent phenomenal success as a concert

Keynotes

RACHMANINOFF

*Born Oneg (Novgorod region),
1873*

Died Beverly Hills CA, 1943

In 1992 Rachmaninoff graduated from the Moscow Conservatory with the Great Gold Medal.

His prospects as a performer and a composer promised to be equally golden, but following his arrival in the West he made a practical decision to focus on a career as a concert pianist.

The two activities came together in his works for piano and orchestra, from the first concerto, composed while he was still a student, to the fourth, which he revised several times over a period of 15 years.

PIANO CONCERTO NO.4

This is Rachmaninoff's final piano concerto, and the longest to reach completion. There was an announcement that he was working on a fourth concerto in 1914, before he left Russia, but most of the work took place in 1926, in New York and Dresden. The first premiere was in 1927, but the concerto went through several revisions before the 1941 version that we hear in this concert. The Fourth Piano Concerto has never been as popular in the concert hall as the Second and Third or the Rhapsody on a Theme of Paganini, and yet the music represents a revitalisation of Rachmaninoff's musical rhetoric, and a clarity of expression that seems 'stark' only in the shadow of the Third Concerto's extravagance.



Rachmaninoff at the piano, 1933. Autographed sketch by Hilda Wiener

pianist – a career he saw as preferable to conducting – meant there was little time for composition. He also felt an intense sadness on being separated from his homeland, alluding to a lack of inspiration for creating new works when he wrote to his friend, Nikolai Medtner, ‘how can I compose without melody?’

More settled and financially secure by the summer of 1925, Rachmaninoff dramatically reduced his performance schedule to allow a return to composition, producing two new works the following year: the Three Russian Songs, for orchestra and chorus, and the Fourth Piano Concerto. Completed in Dresden, the concerto was premiered in Philadelphia in March 1927 with Leopold Stokowski conducting. Reviews of the new work were unkind, however, and Rachmaninoff immediately set about making revisions: in all, 114 bars were removed, most of them from the final movement. A second version was performed in London in 1928 with Sir Henry Wood at the podium, and subsequently published. However it again failed to find success and eventually disappeared from the composer’s repertoire.

Perhaps disheartened by the lack of success generated by his return to composition, Rachmaninoff wrote only a few works in the years before the final version of the fourth concerto. In 1938, following the unexpected success of his Rhapsody on a Theme of Paganini, Rachmaninoff again revisited the concerto, but it was not until the summer of 1941 when holidaying in Long Island that the final version took shape. Again, the work was shortened, and this time a further 78 bars were removed. The new version was performed on 17 October in Philadelphia with Eugene Ormandy conducting, and a recording was made in December, just one-and-a-half years before the composer’s death. The composition of this concerto had covered more than a third of his life.

Listening Guide

With the soloist playing the soaring opening theme in double-octave chords, the concerto seems to set out from where the Third Piano Concerto had ended. The musical mood soon changes, however, as the intensely lyrical second subject is introduced in the key of the relative major. As is typical in his large-scale works, a motif links the various movements, and in the development section this motif – a leaping minor ninth figure – is first heard. A more substantial build-up ensues, with melodic material derived from the opening theme sustaining a gradual *accelerando*. Uniquely for Rachmaninoff, the recapitulation states the first and second themes in reverse order: the second is heard in the woodwinds over an arpeggiated piano accompaniment, and the first theme, formerly triumphal and exuberant, is treated gently and scored for high strings. The music dies to a murmur before ending abruptly.



The composition of this concerto had covered more than a third of his life.

A short piano introduction begins the **second movement** before the theme, marked *misterioso*, is introduced in the strings. Perhaps as a conscious nod to the times, the use of melodic material here is tightly controlled: in place of a longer, more structured melody Rachmaninoff presents a two-bar theme, the interest being sustained throughout by its richly varied harmonisation. A sudden fortissimo heralds what seems to be a new section but which is, in fact, a chromatic transformation of the main theme. A sense of calm gradually returns before a new melody – borrowed from an étude-tableau held over from inclusion in the opus 33 set of 1913 – acts as an apotheosis for the movement, in which the strings are accompanied by repeated piano chords.

The **final movement** begins suddenly, with the first subject (closely related to the leaping motif heard first in the opening movement) appearing almost immediately. The thematic material is presented twice before a short, whimsical passage – so typical of Rachmaninoff’s later style – leads to the second subject. Fanfare-like motifs form much of the first part of the theme, while a more extended second section shows Rachmaninoff in a lyrical vein. A complete state of rest, however, is not reached until a series of descending thirds leads to a quiet cadenza. The development section, which is substantially based on the rising minor ninth motif, continues amid hints of a recapitulation, before Rachmaninoff – settling on a solution that he believed had evaded him in the earlier versions of the work – recalls material from the climax of the first movement, bringing the concerto to a thrilling close.

* * * * *

While his other works for piano and orchestra may have achieved a greater level of fame, the Fourth Piano Concerto heralded a notable shift in Rachmaninoff’s approach to piano writing and a revitalisation of his musical rhetoric. It has been suggested that the tendency of some listeners to have less enthusiasm for works of the composer’s later years is directly proportional to their love of the more overtly romantic earlier works, with the musical indulgences that a bygone age had allowed. Yet, along with other later works such as the Symphonic Dances, the fourth concerto is a testament to the composer’s refusal to let such attitudes stifle his creativity.

SCOTT DAVIE © 2007

Scott Davie is a pianist and scholar of Russian music, with a particular focus on the music of Rachmaninoff, also the subject of his postgraduate research.

Rachmaninoff – settling on a solution that he believed had evaded him in the earlier versions of the work – recalls material from the climax of the first movement...

The orchestra for the Fourth Piano Concerto comprises piccolo, two flutes, two oboes, cor anglais, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (triangle, tambourine, snare drum, cymbal, bass drum); and strings.

In 1963 the SSO gave the first complete performance of the concerto in Australia in concerts in Newcastle and Sydney, with Henry Krips conducting and soloist Igor Hmelnitsky. The most recent performance of the 1941 version was in 2007 in Vladimir Ashkenazy’s Rachmaninoff Festival with pianist Kazune Shimuzu; in 2012 Scott Davie performed the original version of the concerto, again with Ashkenazy conducting.

Aaron Copland

Third Symphony (1946)

Molto moderato

Allegro molto

Andantino quasi allegretto

Molto deliberato (Fanfare) – Allegro risoluto

In the 1940s, Aaron Copland was at the height of his powers as a composer. He had defined the quest of the American composer as 'wanting to speak with a largeness of utterance wholly representative of the country that Walt Whitman had envisaged'. With the country now embroiled in World War II, the largest utterance a composer could make would be in the form of a symphony that could embody the spirit and aspirations of a nation at war.

Although there are sketches for a large-scale symphony dating back to 1940, Copland did not begin work on his Third Symphony until the middle of 1944. It was to occupy two years, a huge undertaking made possible by the earnings from some film scores and a generous commission from the Koussevitzky Foundation.

During his long tenure (1924–49) as Music Director of the Boston Symphony Orchestra, Serge Koussevitzky premiered a dozen Copland compositions, culminating in the Third Symphony, which the composer dedicated to the conductor's late wife, Natalie. This titanic, four-movement work lasting over 40 minutes had Koussevitzky's stamp all over it and Copland was not coy about revealing its paternity. 'I knew exactly the kind of music he enjoyed conducting and the sentiments he brought to it,' Copland recalled in 1980. 'I knew the sound of his orchestra, so I had every reason to do my darndest to write a symphony in the grand manner.' That sentiment was echoed by Leonard Bernstein, arguably the work's most acclaimed interpreter. 'The grandeur of that magnificent conductor must have had great influence on the shape and manner of the symphony,' he told an audience in Tel Aviv in October 1948. 'It is truly a symphony in the "Koussevitzky manner".'

For its Boston premiere on 18 October 1946, Copland provided some characteristically offhanded comments, paraphrased in later record cover notes. 'If I forced myself, I could invent an ideological basis for the Third Symphony,' he conceded. 'But if I did, I'd be bluffing – or, at any rate, adding something *ex post facto*, something that might or might not have been true but that played no role at the moment of creation.' He would only say that the work 'intended to reflect the euphoric spirit of the country at the time.'

Keynotes

COPLAND

Born Brooklyn, NY, 1900

Died Peekskill, NY, 1990

For many, Aaron Copland's name is synonymous with American music – you only have to think of works such as his ballets *Rodeo* and *Appalachian Spring* or the *Fanfare for the Common Man*. It was his pioneering achievement to shrug off the musical influence of Europe and develop a style that was recognisably characteristic of America in the 20th century, and yet distinctive to him alone.

THIRD SYMPHONY

As a long, four-movement work for a large orchestra, Copland's Third Symphony satisfied a need in the 1940s for what you might call 'The Great American Symphony'. At the same time, its jubilant spirit matched the mood of celebration at the end of World War II. Borrowing words from Beethoven, the conductor Koussevitzky said, 'There is no doubt about it – this is the greatest American symphony. It goes from the heart to the heart.'

Copland himself pointed out that the symphony 'contains no folk or popular material'. By 1946 he was anxious to shake his reputation as a composer of symphonic jazz or a 'purveyor of Americana'. But in the last movement of the symphony, Copland borrows from himself and cements the triumphant mood by incorporating his *Fanfare for the Common Man*.



Given the circumstances of Copland's personal politics around this time, something that he was reticent to discuss openly over the years, one could view Copland's symphony as a study in social contrasts. Virgil Thomson saw it as a conflict between the pastoral and the military, resolved only in the finale. The conductor Hugh Wolff takes this a step further: combining the ambiguous imagery of Blake, Britten and William Bolcom, he compares it to songs of innocence and experience, contrasting light against darkness, and suggests that it's not impossible that Copland may have been thinking of 'a Marxist dialectic'.

In passing, we may note that, from the early 1930s onwards, Copland was closely associated with progressive socialist politics emanating from the Village in Lower Manhattan, and he was president of the Young Composers Group, strongly influenced by Marxist principles and dedicated to the creation of music for the proletariat. On 25 May 1953, Aaron Copland, even then dean of American composers, was hauled before the House Un-American Activities Committee [HUAC] and grilled by Senator Joseph McCarthy and chief counsel Roy Cohn for two hours about his 'communist sympathies'. Copland managed to maintain his dignity throughout the ordeal but it was to leave an almost indelible stain on his reputation. From that time on, he was reluctant to discuss his political beliefs openly.

The symphony was
‘intended to reflect the
euphoric spirit of the
country at the time’

Honoring the Common Man

In August 1942, Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, invited Copland and other composers to write short patriotic fanfares for brass and percussion as 'stirring and significant contributions to the war effort'. Most of the composers wrote fanfares for Freedom, Liberty, Paratroopers, the Signal Corps, and so on. Copland considered the Spirit of Democracy and Our Heroes, among other options but settled on the Common Man because: 'it was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare.'

Goossens had hoped that Copland's fanfare would launch his series in October, but the score arrived late. Another date was found: 12 March 1943. 'It deserves a special occasion for its performance,' wrote Goossens. 'If it is agreeable with you, we will premiere it at income tax time.' (After World War II, the income tax deadline for Americans became April 15.) Copland had no argument with that. 'I was all for honoring the common man at income tax time,' he chuckled.

All the same, Copland would not allow his music to be played at the inaugurations of Presidents Eisenhower and Nixon, but was happy to conduct a concert for President Carter's inauguration in 1977. The present author attended a concert on the Capitol Lawns in 1982, when the composer conducted the National Symphony Orchestra in a free concert of his music, intended as something of an apology for his shabby treatment there decades earlier. 'It's on the House,' screamed the PR blurb. 'And the Senate too!'

Nowhere is Copland's true feeling about America, *his* America – the land of Lincoln, Jefferson, Ives and Walt Whitman – more tellingly revealed than in the fourth movement of his Third Symphony.

From the time he commenced work on the piece, he had intended to deploy the *Fanfare for the Common Man* (1943) as its principle thematic device. 'Make it a really K[nock] O[ut] symphony,' urged fellow composer David Diamond. 'And do, please use the fanfare material.' The Fanfare is now considered one of the most *echt* American pieces of music ever written, second only to Sousa's *Stars and Stripes Forever*, but at the time it was an obscure wartime morsel, virtually unknown. Far from capitalising on its [non-existent] popularity, Copland would now bring it to centre stage.

The *Fanfare* is stretched almost toffee-like throughout the 15 minutes of the finale of the Third Symphony, causing some of Copland's closest supporters to wince at what Irving Fine called his 'blatant populist tendencies'. Even Bernstein felt compelled to

'an American
monument'
BERNSTEIN

lecture his master on 'excess', and added 'a sizable cut' near the end of the coda. In his 1964 survey of American music, Wilfrid Mellers pointedly omitted mention of the work altogether. But Koussevitsky declared it 'simply the greatest American symphony ever written', and Bernstein extolled it as much 'an American monument [as] the Washington Monument or the Lincoln Memorial'.

More recently, Copland's Third Symphony has had to weather accusations of 'jingoism' and being 'the voice of American imperialism'. Such hackneyed and ill-informed stridencies forget the circumstances of its composition. In the exuberance and sheer relief of post-War America, Copland had written, according to playwright Clifford Odets, 'the loftiest [utterance] our country has yet expressed in music'.

Nearly 70 years later, that sentiment rings true for today's America, looking inward for its sustaining values and meaning. Facing a future that can seem insecure and unnerving, many find comfort in Copland's steady, reassuring sound.

In 2001, the African-American conductor William Eddins was in Australia conducting this symphony. He knew the work well but, as he explained to writer Gordon Kalton Williams, he continued to find the experience 'absolutely hair-raising', especially when the *Fanfare for the Common Man* creeps into the course of the finale:

Every night, when I get to that moment, where the flutes give you a little glimpse of the theme, every hair on my body stands straight up. There is something about it that just grabs us by the neck and shakes us around: "Pay attention to the rest of reality here. This is what your society is supposed to be all about. This is what you should be reaching for." It's an incredible moment for us, it really is.

ABRIDGED FROM A NOTE BY VINCENT PLUSH © 2003

Copland's Third Symphony calls for a large orchestra comprising four flutes (including two piccolos), three oboes (one doubling cor anglais), two clarinets, bass clarinet, E flat clarinet, two bassoons and contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and a large percussion section; two harps, celesta, piano and strings.

The Third Symphony was first performed on 18 October 1946 by the Boston Symphony Orchestra and Serge Koussevitsky. The SSO gave the Australian premiere on 15 November 1972, conducted by Elyakum Shapirra and it was on the program when Aaron Copland visited Australia to conduct the orchestra in 1978. Our most recent performance of the symphony was in 2012, under the direction of Robert Spano.

Copland in Australia

In March 1978, Aaron Copland visited Australia to conduct the Sydney and Melbourne orchestras. It was his second trip here.

In 1961, he had accompanied the Boston Symphony on their tour and, when conductor Charles Munch became ill, took his place on the podium. Seventeen years later, Copland was especially excited to be conducting in the Sydney Opera House and marvelled – as has nearly every guest artists since – at the expansive view of Circular Quay and the Harbour Bridge from his conductor's dressing room.

The 1978 performances also marked the debut appearance of a young American trumpeter, Daniel Mendelow, then principal with the Israel Philharmonic Orchestra. He'd arrived in Sydney just in time to play Copland's Third Symphony under the baton of the composer himself!

In rehearsal, Mendelow's exultation turned to consternation. It soon dawned on him, and most of the orchestra, that the 77-year-old composer was a little hard of hearing. Never one to deflect from personal shortcomings, the modest maestro had his own solution to this conundrum: if he could hear something 'too clearly', he told Vincent Plush, 'that player must be playing too loud.' Consequently, Mendelow found himself being 'shushed' during passages which featured the famous *Fanfare for the Common Man*.

MORE MUSIC

FORD

The Icarus myth has been a source of inspiration for Andrew Ford and five of his small ensemble works are collected together in an album of that name: *Hymn to the Sun, Like Icarus Ascending, In Constant Flight, Parabola, Icarus Drowning*.

TALL POPPIES TP150

Ford won the Paul Lowin prize for his 2001 song cycle *Learning to Howl*. You can hear it in a recording with soprano Jane Sheldon and the Sydney Chamber Choir. *Elegy in a Country Graveyard* is the other major work on the album. There's more vocal music in *Harbour*, an album of songs written especially for tenor Gerald English.

ABC CLASSICS 481 0188 (Howl)

TALL POPPIES TP128 (Harbour)

Or look for *The Waltz Book*, comprising 60 delightful one-minute waltzes commissioned and performed by pianist Ian Munro.

TALL POPPIES TP209

RACHMANINOFF

As a pianist, Vladimir Ashkenazy recorded the familiar 1941 version of Rachmaninoff's Fourth Piano Concerto with André Previn conducting the London Symphony Orchestra. It's available in a generous 3-CD set containing the other piano concertos, the Paganini Rhapsody, the Corelli Variations and the 1931 version of the Second Sonata.

DECCA 4732512

If you're curious as to what the original version sounded like, Vladimir Ashkenazy conducted the Helsinki Philharmonic for the first recording (2001). The soloist in this and the First Concerto is Alexander Ghindin.

ONDINE 977

COPLAND

Probably the greatest interpreter of Copland's Third Symphony, Leonard Bernstein recorded the work with the New York Philharmonic in 1966. It's available in Sony's Bernstein Century series, paired with Copland's 'Organ Symphony', or on Deutsche Grammophon with the much-loved *Quiet City*.

DEUTSCHE GRAMMOPHON 419 1702

Copland himself conducted the Third Symphony in Sydney in 1978. Twenty years earlier, Bernstein had invited him to conduct highlights for one of his televised Young People's Concerts. *What is American Music?* You can find the video online by visiting bit.ly/CommonManPinboard

The moment everyone waits for in the Third Symphony is the quotation from the now-famous *Fanfare for the Common Man*. This is included in an

'essential' American collection from the Los Angeles Philharmonic and Zubin Mehta, with concert suites from Copland's ballets *Rodeo* and *Appalachian Spring*. Samuel Barber's Adagio for strings, in a performance from the Baltimore Symphony Orchestra and David Zinman, fills out the disc.

DECCA 478 3353

BENJAMIN NORTHEY

Benjamin Northey conducts Copland with the Melbourne Symphony Orchestra in an album that pairs *Eight Poems of Emily Dickinson* (with soprano Emma Matthews) and the popular *Appalachian Spring*.

ABC CLASSICS 481 0863

SIMON TEDESCHI

You can hear Simon Tedeschi play more Russian music on his album *Pictures at an Exhibition*. Mussorgsky's magnum opus for the piano is paired with Tchaikovsky's Album for the Young, Op.39.

ABC CLASSICS 481 1963

Broadcast Diary

March–April



92.9 ABC
Classic FM

abc.net.au/classic

Sunday 26 March, 5pm

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Schumann, Shostakovich, Stravinsky

Performance recorded at the Melbourne Recital Centre on 14 March

Friday 31 March, noon

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SSO Radio

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

sydneyorchestra.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

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Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

finemusicfm.com



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PAPER
PARTNER

K.W.DOGGETT Fine Paper



Benjamin Northey *conductor*

Since returning to Australia from Europe in 2006, Benjamin Northey has rapidly emerged as one of the nation's leading musical figures. He has held the position of Associate Conductor of the Melbourne Symphony Orchestra since 2011 and in 2015 he became Chief Conductor of the Christchurch Symphony Orchestra.

Benjamin Northey studied with John Hopkins at the University of Melbourne Conservatorium of Music and then with Jorma Panula and Leif Segerstam at Finland's Sibelius Academy. In 2009 he was selected as one of three conductors worldwide to the Allianz International Conductors' Academy where he conducted the London Philharmonic and the Philharmonia orchestras under the mentorship of Vladimir Jurowski and Christoph von Dohnányi.

Internationally, he has conducted the London Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic Orchestra, National Symphony Orchestra of Colombia, New Zealand and Christchurch symphony orchestras, Auckland Philharmonia, Malaysian Philharmonic Orchestra and the Southbank Sinfonia of London.

In Australia, he has made his mark through critically acclaimed appearances as a guest conductor with all the Australian state symphony orchestras, as well as in opera productions such as *The Elixir of Love*, *The Tales of Hoffmann* and *La sonnambula* (State Opera of South

Australia), and *Don Giovanni* and *Così fan tutte* (Opera Australia). His recordings include award-winning releases with the Melbourne, Sydney, Tasmanian, Adelaide and West Australian symphony orchestras.

Recent engagement highlights have included return visits to all the major Australian orchestras, the HKPO and NZSO, and Opera Australia conducting *Turandot*, as well as conducting the MSO and Christchurch Symphony Orchestra.

Benjamin Northey's numerous awards include the 2010 Melbourne Prize Outstanding Musician Award, the Brian Stacey Memorial Award, the Nelly Apt Scholarship and the 2007 Limelight Magazine Best Newcomer Award. He is an Honorary Fellow of the University of Melbourne Conservatorium, where he is also a lecturer in conducting.

His most recent appearance with the SSO was in this year's Sydney Festival, conducting an all-Rautavaara program.

www.benjaminnorthey.com



Simon Tedeschi

piano

Simon Tedeschi is one of Australia's most renowned and sought-after pianists. As a soloist he performs with orchestras in Australia and overseas, with conductors including Richard Bonyngé, Alan Gilbert, Jun Märkl and Sir William Southgate. He has appeared in major concert halls throughout Europe, North America and Asia, and for world leaders such as George W. Bush, Vladimir Putin, Nelson Mandela and the Dalai Lama.

He was based in the USA for several years, returning to Sydney in 2010, and since then he has performed for the Sydney and Adelaide symphony orchestras, Musica Viva and the Queensland and Brisbane music festivals, as well as the Sydney Opera House, City Recital Hall Angel Place and Melbourne Recital Centre, and numerous concert series around the country.

Following his critically acclaimed national tour to launch his recording of Mussorgsky's *Pictures at an Exhibition* in 2015, his engagements last season included further concerts of *Pictures* at the Art Gallery of NSW and National Portrait Gallery and for Brisbane's Music by the Sea Festival; a concerto appearance with the Sydney Youth Orchestra and conductor Alexander Briger (Brahms); two tours to Western Australia; regional tours for Musica Viva; and concerts at the Sydney Town Hall, Brisbane City Hall, Casula Powerhouse, the Concourse (Chatswood), Melbourne's Monash University and Yarra Ranges (Victoria).

He has been awarded several prestigious prizes including first prize in the Keyboard division of the Royal Overseas League Competition (UK), Symphony Australia's Young Performer of the Year Award, and the Legacy Award from the Creativity Foundation (USA). He is also recipient of a Centenary of Federation Medal.

Tedeschi's discography includes acclaimed recordings of concertos by Grieg, Tchaikovsky and Mozart, and several solo albums: *Gershwin and Me*, *Gershwin: Take Two* and *Tender Earth*. He also played the hands of pianist David Helfgott for the Oscar-winning film *Shine*, directed by Scott Hicks.

Simon Tedeschi is Artistic Patron of Fine Music 102.5FM and an ambassador for the Australian Children's Music Foundation, Blue Mountains Concert Society and the Sydney and Ryde eisteddfods. His most recent appearance with the SSO was in 2010, when he performed a Shostakovich concerto.

www.simontedeschi.com

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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 fourth year as Chief Conductor and Artistic Director.

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Long-term SSO subscriber Audrey Blunden first met Associate Principal Trombone Scott Kinmont when in search of a euphonium for her grandson to play. Since then the pair have become the best of friends, who love discussing the ins and outs of the trombone repertoire.



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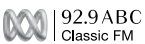
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