



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

French Fellowship

Stravinsky's Pulcinella

2018



TEA & SYMPHONY

FRI 26 OCT, 11AM



CONCERT DIARY

OCTOBER



Playlist with Kees Boersma

Tue 30 Oct, 6.30pm

City Recital Hall

PIAZZOLLA Kicho
BEETHOVEN Symphony No.1: 1st movement
KATS-CHERNIN Witching Hour: 2nd movement
R STRAUSS Metamorphosen (septet version)
BARTÓK Divertimento: 3rd movement

Kees Boersma double bass

NOVEMBER



James Morrison

Fri 2 Nov, 8pm

Sat 3 Nov, 8pm

Sydney Opera House

The Great American Songbook

Jazz great James Morrison returns to the Sydney Symphony Orchestra to play Porter's *Ev'ry Time We Say Goodbye*, Gershwin's *Summertime*, and *A Foggy Day*, Ellington's *It Don't Mean a Thing if it Ain't Got That Swing* and more.

Guy Noble conductor

James Morrison trumpet, trombone, piano

William Morrison guitar • **Ben Robertson** bass

Gordon Rytmeister drums



The Happiness Box

Sun 4 Nov, 2pm

Sydney Opera House

A Sydney Symphony Family Concert

MARKS The Happiness Box

Based on the book by David Griffin and illustrated by Leslie Greener

Gordon Hamilton conductor • **Amanda Bishop** narrator



Beethoven Seven

Wed 7 Nov, 6.30pm

Thu 8 Nov, 1.30pm

Fri 9 Nov, 11am

Sydney Opera House

Rhythm and Energy

Wednesday:

DEAN Engelsflügel (Wings of Angels)

MACMILLAN Percussion Concerto No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Thursday:

PADEREWSKI Overture

MACMILLAN Percussion Concerto No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Friday:

PADEREWSKI Overture

BEETHOVEN Symphony No.7

David Robertson conductor

Claire Edwardes percussion



At the Eleventh Hour

Sun 11 Nov, 2pm

Verbruggen Hall,
Sydney Conservatorium
of Music

Commemorating 100 years since the end of World War I

STEPHAN arr. **Lessing** Music for 7 String Instruments

BAINTON Three Pieces for orchestra

BUTTERWORTH The Banks of Green Willow

RAVEL Le Tombeau de Couperin

MYASKOVSKY Two Pieces for string orchestra

ELGAR Sospiri

Roger Benedict conductor

Sydney Symphony Orchestra Fellows

Members of the Sydney Conservatorium Orchestra



Prokofiev Five

Mon 12 Nov, 7pm

Sydney Opera House

David Robertson Conducts

PADEREWSKI Overture

MACMILLAN Percussion Concerto No.2 **AUSTRALIAN PREMIERE**

PROKOFIEV Symphony No.5

David Robertson conductor

Claire Edwardes percussion



At the Eleventh Hour

Commemorating 100 years since the end of World War I

On the centenary of Armistice Day, the Sydney Symphony Fellows and the Sydney Conservatorium of Music present a program of works by composers from major powers of World War I, each touched by the war in their own ways.

STEPHAN arr. Lessing

Music for 7 String Instruments

BAINTON Three Pieces for orchestra

BUTTERWORTH

The Banks of Green Willow

RAVEL Le Tombeau de Couperin

MYASKOVSKY

Two Pieces for string orchestra

ELGAR Sospiri

Roger Benedict conductor

Sydney Symphony Orchestra Fellows and members of the Sydney Conservatorium Orchestra

Sunday 11 November, 2pm

**Verbruggen Hall,
Sydney Conservatorium of Music**

Presented in association with



EDUCATION PARTNER



Principal Partner



TEA AND SYMPHONY

FRIDAY 28 OCTOBER, 11AM

SYDNEY OPERA HOUSE CONCERT HALL

**sydney symphony
orchestra**

David Robertson

The Lowy Chair of Chief Conductor
and Artistic Director

French Fellowship

Stravinsky's Pulcinella

Roger Benedict *conductor*

Caitlin Hulcup *mezzo-soprano*

2018 SSO Fellows

with musicians and guests of the SSO

FRANCIS POULENC (1899–1963)

Suite française (after Claude Gervaise)

Bransle de Bourgogne

Pavane

Petite Marche militaire

Complainte

Bransle de Champagne

Sicilienne

Carillon

MAURICE RAVEL (1875–1937)

Trois Poèmes de Stéphane Mallarmé

Soupir

Placet futile

Surgi de la croupe et du bond

IGOR STRAVINSKY (1882–1971)

Pulcinella – Suite

Sinfonia (Overture)

Serenata

Scherzino – Allegro – Andantino

Tarantella

Toccata

Gavotta con due variazioni

Vivo

Minuetto – Finale

.....
Estimated durations: 17 minutes,
11 minutes, 24 minutes

.....
The concert will conclude at
approximately 12 noon.

.....
COVER PHOTO: Keith Saunders

.....
This concert is dedicated in memory
of Mrs W Stening, long-term
supporter of the Sydney Symphony
Orchestra and Fellowship.



Principal Partner

ABOUT THE MUSIC

Francis Poulenc

Suite française (after Claude Gervaise)

Bransle de Bourgogne

Pavane

Petite Marche militaire

Complainte

Bransle de Champagne

Sicilienne

Carillon

Poulenc, who was born and died in Paris, studied piano first with his mother and then with Ricardo Viñes. He had harmony lessons with Charles Koechlin, but no formal training in counterpoint or orchestration. His music was first heard in 1918 at a concert organised by composer Erik Satie. By 1920 he was part of the group of composers known as 'Les Six', which included Darius Milhaud, Arthur Honegger, Louis Durey and Germaine Tailleferre as well as Georges Auric, and which attempted to break away from the then predominant influences of Wagner and Franck on the one hand and the 'impressionism' of Debussy on the other. Poulenc was particularly gifted as a composer of songs, many of which were inspired by his relationship with the baritone Pierre Bernac.

James Harding wrote: 'the large and expansive character of Francis Poulenc enclosed two quite different personalities. One was the clown, the jovial buffoon who entertained his friends with sly mimicry at the piano and doted on gossip. The other Poulenc, by contrast, was a humble and very devout Catholic.' Poulenc himself maintained that his worldly side – seen in his piano pieces, songs and ballets – came from his mother, a lover of the theatre, while his religious spirit came from his father.

The 'French Suite' highlights the theatrical side of Poulenc's nature. In 1935 the playwright Edouard Bourdet premiered his historical play, *La Reine Margot*, about Margot (Marguerite) de Valois, wife of Henri IV of France. Poulenc and Auric were commissioned to provide the incidental music, with Poulenc composing the music for the second act.

Nadia Boulanger – perhaps the leading teacher of composition in the 20th century – suggested to Poulenc that he might find inspiration in the books of dances by a contemporary of Queen Margot's, Claude Gervaise (fl.1540–60). And so, in the spirit of Stravinsky's 1920 ballet *Pulcinella*, Poulenc chose seven dances by Gervaise and arranged and orchestrated them for a chamber ensemble of winds, percussion and harpsichord. The result has a 16th-century flavour but with a quirky, 20th-century twist.

As Poulenc wrote in a letter in 1942, 'I know perfectly well that I'm not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there's room for new music which doesn't mind using other people's chords. Wasn't that the case with Mozart – Schubert?'

Keynotes

POULENC



Born Paris, 1899

Died Paris, 1963

Francis Poulenc was a French composer and pianist who belonged to Les Six. This group of composers flourished briefly in the 1920s, but Poulenc retained much of its aesthetic throughout his career, in particular what Jean Cocteau described as 'the sophistication of the graceful'.

His first big success was a ballet for Diaghilev's Ballets Russes, *Les Biches* (usually translated as 'The House Party'), which drew on aspects of rococo and earlier styles. Other works of his, such as the French Suite and the *Concert champêtre* for harpsichord, reveal a neoclassicist, indebted to the music of the past.

FRENCH SUITE

The Suite française is a concert adaptation of incidental music that Poulenc wrote in 1935 for a historical play, *La Reine Margot*. Its themes are drawn from books of dances by a 16th-century contemporary of Margot, Claude Gervaise, but are given 20th-century colours and quirky harmonies.

The bransle was a dance-step of the basse dance, a family of melody-based dances with gliding, walking or swaying steps. Bransles were of many regional varieties, three of which are represented in Poulenc's selection (the third is the jaunty bransle that disguises itself as the *Petite Marche militaire*). The pavane was a stately processional dance, one of the most popular court dances of the 16th century and later a mainstay of keyboard composers. The sicilienne, a simple pastoral song with a characteristic lilting triplet figure, was thought to have come from Sicily. Carillons were bell-imitative pieces; these and such character pieces as the *Complainte* served to round off the varied collection which fell under the generic heading of 'suite' in the 16th century.

ADAPTED FROM A NOTE BY BRUCE BROWN © SYMPHONY AUSTRALIA

The Suite française is scored for pairs of oboes, bassoons and trumpets, three trombones, percussion and harpsichord.

Sydney audiences heard the piano arrangement of the Suite française in 1960, when Grant Johannesen performed it, and in 1977 in a recital by Alicia de Larrocha. This is the Sydney Symphony's first performance of the ensemble version.



◀ Marguerite de Valois (1553-1615): drawing by anonymous artist, held in the Bibliothèque nationale de France, Paris.

Maurice Ravel

Trois Poèmes de Stéphane Mallarmé

Soupir

Placet futile

Surgi de la croupe et du bond

In 1912 Ravel's *Daphnis et Chloé* was premiered by the Ballets Russes, and through his connection with the company he became friendly with the young Igor Stravinsky. Stravinsky admired *Daphnis* as one of the most beautiful pieces of French music of the time, and Ravel, seeing the score of *Le Sacre du printemps*, knew what an effect Stravinsky's 'Rite' would have on the course of music. Ravel was also taken by Stravinsky's *Three Japanese Lyrics* for soprano, pairs of flutes and clarinets, string quartet and piano, whose third song the composer had dedicated to Ravel. Stravinsky in turn, had been fascinated by the scoring, if not the musical language, of Schoenberg's *Pierrot lunaire*, for singing actress and mixed ensemble. Inspired by the example of both Stravinsky and Schoenberg, Ravel set about writing his own song-cycle to poetry of Stéphane Mallarmé. He used the same instrumentation as Stravinsky's, where the quartet of flutes and clarinets allows for the smoothest of tonal blends with the strings.

Mallarmé, whose *L'après-midi d'un faune* had such a decisive effect on Debussy, was one of the earliest *symboliste* poets, creating a poetry which is characterised by extremely vivid imagery and elegant diction, even when the meaning is not immediately or easily apprehended. (The French novelist Jules Renard famously joked that Mallarmé wrote 'intelligently, like a madman' and that his poetry was 'untranslatable, even into French'.) Mallarmé, however, maintained that the poet should attempt to paint 'not the thing itself, but the effect it produces'. Ravel, in a lecture given 15 years later in Houston, Texas, argued that Mallarmé's 'illimitable vision but...precise design enclosed a mystery of sombre abstractions in an art where all the elements are so intimately linked among themselves that one cannot always analyse the effects, but only perceive them.'

So it would be a fool's errand to try and explicate the poetry; what Ravel does is to translate its striking images into musical moments. The opening of 'Soupir' – dedicated to Stravinsky – is a case in point: a woman's russet-flecked brow becomes an autumn garden where a fountain ceaseless aspires towards the azure sky (usually a symbol for the ideal or infinite). In a texture reminiscent of the sunrise music in *Daphnis*. Ravel gives us a remarkable image of stasis: there is no harmonic movement, while in the foreground the repeated glittering arpeggios in string harmonics support the slowly rising simple vocal line. It reaches the 'azure' briefly before returning to the earth and its stagnant pools – here the bright chord of the opening is supplanted by somewhat rank, chromatic harmony.

Keynotes

RAVEL



Born Ciboure, 1875

Died Paris, 1937

In some exasperation, Ravel once asked a friend, 'Doesn't it ever occur to those people that I can be "artificial" by nature?' He was responding to the criticism that his music was more interested in technique than expression. There is some truth in the charge: Stravinsky described him – affectionately – as the 'Swiss watchmaker of music', and Ravel's stated aim was indeed 'technical perfection'. In fact, his love of mechanical intricacy led Ravel to collect various automata and other small machines, and he dreamed, as he put it in a 1933 article, of 'Finding Tunes in Factories'. Many of his pieces are exquisite simulacra of earlier or other forms and styles – Renaissance dances, Spanish music, jazz, or the music of the French Baroque.

TROIS POÈMES DE STÉPHANE MALLARMÉ

Ravel's Mallarmé songs reflect the dreamlike quality of the poet's untranslatable but vivid imagery of nature and sound. They were inspired partly by Schoenberg's *Pierrot lunaire*, and by the identically scored *Three Japanese Lyrics* of the composer's friend and colleague, Igor Stravinsky.



Stéphane Mallarmé

Soupir

Mon âme vers ton front où rêve, Ô calme soeur,
Un automne jonché de taches de rousseur,
Et vers le ciel errant de ton oeil angélique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur!
Vers l'azur attendri d'octobre pâle et pur
Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent et creuse un froid sillon,
Se traîner le soleil jaune d'un long rayon.

Sigh

My soul rises towards your brow, O calm sister, where there lies dreaming
An autumn strewn with russet freckles,
And towards the restless sky of your angelic eye,
As in a melancholy garden
A white fountain faithfully sighs towards the Azure!
Towards the compassionate azure of pale and pure October,
Which mirrors its infinite languor in the great pools
And, on the stagnant water where the tawny agony
Of the leaves stirs in the wind and digs a cold furrow,
Lets the yellow sun drag itself out in a long ray.

TRANSLATION © NICOLAS GOUNIN

The sonnet, 'Placet futile', dedicated to composer Florent Schmitt, begins with a series of isolated gestures, often featuring a high cello line, that reflect the allusive nature of the opening stanza of verse. The second, admitting more glittering sounds, seems to proceed from Mallarmé's fairy-tale image of hairdressers as goldsmiths. Here the vocal line plunges to its lowest point, before rising again to a climax in the delirium of bleating lambs, as the poet asks to be the shepherd of the princess's smiles.

Placet futile

Princesse! à jalouser le destin d'une Hébé
Qui point sur cette tasse au baiser de vos lèvres,
J'use mes feux mais n'ai rang discret que d'abbé
Et ne figurerai même nu sur le Sèvres.
Comme je ne suis pas ton bichon embarbé,
Ni la pastille ni du rouge, ni jeux mièvres
Et que sur moi je sais ton regard clos tombé
Blonde dont les coiffeurs divins sont des orfèvres!
Nommez-nous...toi de qui tant de ris framboisés
Se joignent en troupeau d'agneaux apprivoisés
Chez tous broutant les vœux et bêlant aux délires.
Nommez-nous...pour qu'Amour ailé d'un éventail
M'y peigne flûte aux doigts endormant ce bercail,
Princesse, nommez-nous berger de vos sourires.

Futile Petition

Princess! in envying the fate of a Hebe,
Who appears on this cup at the kiss of your lips,
I use up my ardour, but my modest station is only that of abbé
And I won't even appear nude on the Sèvres porcelain.
Since I am not your bewhiskered lapdog,
Nor lozenge, nor rouge, nor affected games,
And since I know that you look on me with indifferent eyes
Blonde whose divine hairdressers are goldsmiths!
Appoint me...you whose many raspberry laughs
Are gathered into flocks of docile lambs,
Nibbling at all vows and bleating deliriously,
Appoint me...in order that Love, with a fan as his wings,
May paint me fingering a flute and lulling this sheepfold,
Princess, appoint me shepherd of your smiles.

© NICOLAS GOUNIN



Beethoven Seven

Rhythm and Energy

Of all the Beethoven symphonies the Seventh is the most thrilling. Revel in the obsessive, hypnotic rhythms and inexorable power of this awesome symphony that provided the music to the emotional climax of the Oscar-winning film, *The King's Speech*.

And soloist Claire Edwardes will perform an exciting new percussion concerto that has been compared to New York at rush hour – all colour and energy!



“Powerhouse playing from Edwardes.”
The Australian

Wednesday

DEAN Engelsflügel (Wings of Angels)

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Thursday

PADEREWSKI Overture

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Friday

PADEREWSKI Overture

BEETHOVEN Symphony No.7

David Robertson conductor
Claire Edwardes percussion

Wednesday 7 November, 6.30pm

Thursday 8 November, 1.30pm

Friday 9 November, 11am*

Sydney Opera House

*Complimentary morning tea from 10am

The funeral imagery of 'Surgi de la croupe et du bond', also a sonnet, is reflected in Ravel's sparse ensemble writing: a piccolo line, above gently shimmering strings, is taken up by clarinet and viola. The central part of the song, dedicated to Erik Satie, is made up of static chords from wind and strings, isolated peals from the piano and a languid vocal line, enlivened only slightly at the end by a falling sequence of melodic fragments and distant piano trills, as the voice sinks to the lowest part of its range.

Surgi de la croupe et du bond

Surgi de la croupe et du bond
D'une verrerie éphémère
Sans fleurir la veillée amère
Le col ignoré s'interrompt.

Je crois bien que deux bouches n'ont
Bu, ni son amant ni ma mère,
Jamais à la même chimère,
Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise mais ne consent.

Naïf baiser des plus funèbres!
À rien expirer annonçant
Une rose dans les ténèbres.

Rising up from its bulge and stem...

Rising up from its bulge and stem
of fragile glassware
– with no flowers to crown its bitter vigil –
the vase's neglected neck stops short.

I do believe the mouths
of my mother and her lover
never drank from the same love-cup
[I, sylph of this cold ceiling].

The vase untouched by any drink
except eternal widowhood
is dying yet never consents

– oh naïve funereal kiss! –
to breathe out anything that might herald
a rose in the darkness.

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Ravel's *Trois Poèmes de Stéphane Mallarmé* is scored for mezzo-soprano and an ensemble of two flutes (one doubling piccolo), two clarinets (one doubling bass), string quartet and piano.

It was first performed at the Société Musicale Indépendante in Paris in January 1914; this is the Sydney Symphony Orchestra's first performance of the piece.

Igor Stravinsky

Pulcinella – Suite

Sinfonia (Overture)

Serenata

Scherzino – Allegro – Andantino

Tarantella

Toccata

Gavotta con due variazioni

Vivo

Minuetto – Finale

This concert suite was made by Stravinsky about 1922, from his music for *Pulcinella* – Ballet with Song in one act (after Pergolesi). Premiered at the Paris Opera in 1920, the ballet was commissioned by Sergei Diaghilev, impresario of the Ballets Russes, with designs by Pablo Picasso and choreography by Leonid Massine. The scenario, according to a note in the score, comes from a manuscript dated 1700, found at Naples, and containing a number of comic episodes in which the leading part is played by Pulcinella.

During the years 1917–1920, Diaghilev produced a series of new ballets based on music by old Italian masters. Tommasini arranged and transcribed music by Domenico Scarlatti to create *The Good Humoured Ladies*, while Respighi did the same for Rossini's music in *La Boutique fantasque*. Using music of Pergolesi, according to Stravinsky's memoirs, was Diaghilev's idea: Pergolesi was one of his favourite composers. What he got from Stravinsky, however, was not quite what he bargained for. Stravinsky later claimed that at that time he knew only Pergolesi's two most famous works, the *Stabat mater* and *La serva padrona*, and that they didn't interest him in the least. But he found himself surprisingly attracted to the pieces Diaghilev gathered by the eighteenth-century Italian composer. Stravinsky, however, did much more than arrange them. In effect, he re-composed them. A tribute of one composer to another, this stylised re-creation of some old Italian music also salutes the Neapolitan *commedia dell'arte* whose traditional hero is the subject of the ballet (Pulcinella is the Italian counterpart of Punch).

In retrospect we can grasp that Stravinsky was breaking new ground – histories of music often date from *Pulcinella* the beginnings of the 'neo-classicism' so prevalent in music of the 1920s. Many, beginning with Diaghilev himself, were taken aback at what Stravinsky had done, and dressed up their discomfort as indignant defense of Pergolesi. Stravinsky later explained his attitude in a series of rhetorical questions defining his relationship to the Pergolesi music: 'Is it love or respect that urges us to possess a woman? Is it not by love alone that we succeed in penetrating to the very essence of a being?...In order to create, there must be a dynamic force, and what force is more potent than love?'

Keynotes

STRAVINSKY

Born Oranienbaum (Lomonosov), 1882
Died New York, 1972

Stravinsky established his reputation with three ballet scores – *The Firebird*, *Petrushka* and *The Rite of Spring*, for the Paris seasons of Sergei Diaghilev's Ballets Russes. Effectively exiled from Russia by the Revolution, he lived briefly in Switzerland and then, for the rest of his life, the USA. After these wild and 'Russian' pieces, from around 1918 he produced works generally labelled 'neoclassical', which very often refer explicitly to the work or style of a composer from a previous generation.

Late in life he explored the musical system of what had always seemed the rival camp: twelve-note serial techniques emerge in parts of such works as the completely abstract ballet *Agon*, and the *Canticum sacrum*, written for St Mark's, Venice.

PULCINELLA

In 1918 Stravinsky had reached a creative impasse and began to look elsewhere for inspiration. Diaghilev asked Stravinsky to compose a new ballet based on works attributed to 18th-century composer, Pergolesi. Stravinsky famously described the resulting *Pulcinella* (whose hero is the Neapolitan *commedia dell'arte* 'incarnation' of the puppet *Petrushka*) as 'my discovery of the past, the epiphany through which the whole course of my later work became possible. It was a backward look of course – the first of many love affairs in that direction – but it was a look in the mirror too.'

In the years since Stravinsky played so free with music by Pergolesi, a considerable proportion of the pieces on which *Pulcinella* is based have been shown to have been falsely attributed to that very celebrated but short-lived composer (1710–1736). Perhaps Stravinsky had a premonition: when asked many years after writing the ballet which music by Pergolesi he liked best, he replied ‘my *Pulcinella*’.

The music of *Pulcinella* brilliantly avoids pastiche or mere orchestral dressing up. A provocative combination of old and new, someone has called it, in which the square rhythms of the eighteenth century and its simple harmonic progressions are projected, as it were, on a new and complex screen. Picasso’s ideas for the scenery matched this distancing and stylising – he envisaged an eighteenth-century theatre as a framework for a smaller stage. Stravinsky considered *Pulcinella* ‘one of those productions where everything harmonises...subject, music, dancing and artistic setting’. This was a modernist treatment of an old genre, based on old music, where style dominates, yet the flavour of Stravinsky does not banish that of the eighteenth century, even of Pergolesi!

Nowadays *Pulcinella* is best known from the concert suite. It was Stravinsky’s idea to use for the ballet a small orchestra with certain eighteenth-century features, such as the exclusion of clarinets and percussion, and strings featuring a solo quintet as a concertino group – 33 players in total. The Suite has the same instrumentation, but the singers are omitted (in the ballet they sing in the orchestra pit). Stravinsky selected eleven of the ballet numbers for the suite, and where there were vocal parts, in the *Serenata* and *Minuet*, he gave them to instruments. As usual, Stravinsky’s crisp, lucid and often pungent instrumental writing is an inseparable aspect of his style. These things delighted Stravinsky the master craftsman. He pointed out, for example, that the real joke in his treatment of the *Vivo* (from a movement in a Pergolesi cello sonata) is that it is a duet between an instrument with a very big voice, the trombone, and the double bass, which although it is the biggest instrument in the orchestra, has hardly any voice at all!

DAVID GARRETT © 1999

Stravinsky’s *Pulcinella* Suite calls for an orchestra of two flutes, oboes and bassoons, two horns, one trumpet and trombone, and strings.

The Sydney Symphony Orchestra first performed Stravinsky’s *Pulcinella* Suite under Eugene Goossens in 1952, and more recently under Dene Olding in 2005.



Playlist with Kees Boersma

Behind every great work of music is a great story, and the same goes for great musicians. Our Dutch-born Principal Double Bass Kees Boersma has enjoyed a fantastically rich career with prestigious orchestras and ensembles around the world, so it's not surprising that his playlist is suitably cosmopolitan.

With music from the European tradition of Beethoven, Bartók and Richard Strauss, the Tango King Astor Piazzolla, and Australian favourite Elena Kats-Chernin, Kees' musical story is one that's sure to inspire and entertain.



TUESDAY 30 OCTOBER 6.30PM

City Recital Hall



sydney symphony orchestra

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ACN 003 311 064 ABN 27 003 311 064

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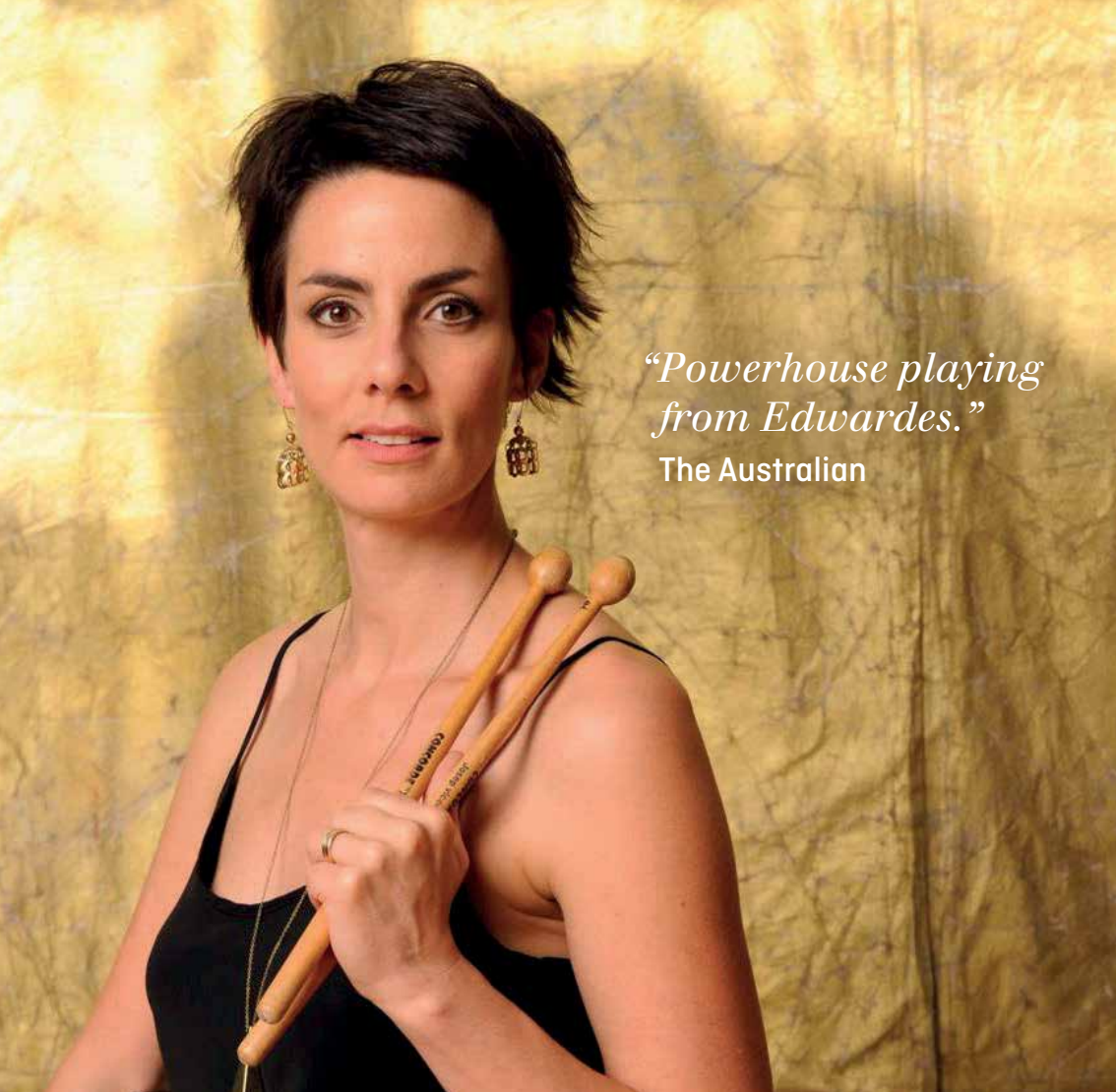
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David Robertson conductor
Claire Edwardes percussion

Monday 12 November, 7pm

Sydney Opera House

THE ARTISTS



Roger Benedict *conductor*

Roger Benedict's conducting career has been informed and enriched by more than two decades as a principal player in some of the world's leading orchestras, by his extensive work as a soloist and chamber musician, and through his deep involvement in orchestral training and development.

Principal Viola in the Philharmonia Orchestra, London, and then with the Sydney Symphony Orchestra, since 2002 Roger Benedict has been Artistic Director of the Sydney Symphony Fellowship Program and has been responsible for building it into one of the world's leading professional training programs for musicians. A Professor at the Royal Northern College of Music (UK) until 2002, he is currently a senior lecturer at the Sydney Conservatorium of Music. He gives frequent masterclasses throughout Europe and Asia.

In 2018 he conducts the Sydney Symphony Orchestra in four subscription programs and returned to conduct the Australian Youth Orchestra, demonstrating his ongoing commitment to emerging artists. He has also coached the European Union Youth Orchestra since 2000. He appears as a conductor with the Adelaide Symphony Orchestra and the Auckland Philharmonia Orchestra, and in the UK with the Southbank Sinfonia.

His adventurous and imaginative programming of the Sydney Symphony Fellows and his dedication to outreach and community activity, has seen him present concerts and workshops in schools, prisons and corporate settings. Passionate about using music to raise awareness and support for charitable causes, Roger Benedict conceived and conducted the highly successful Concert for Life at Sydney Town Hall in September 2015, raising nearly \$40,000 for suicide prevention.

As soloist Roger Benedict has appeared with the Philharmonia, Royal Liverpool Philharmonic, and Ulster Orchestras as well as the Sydney, Canberra, and New Zealand Symphony Orchestras and the Orchestra Ensemble Kanazawa (Japan).

His 2010 recital CD *Volupté*, with pianist Timothy Young, performing works by Charles Koechlin and Joseph Jongen, was greeted with considerable acclaim. His recording of Vaughan Williams' *Flos Campi* with the SSO was released in 2011, and a disc of music by Hans Gál and Ernst Krenek (*Voices in the Wilderness*) in 2014. His latest recording, *A Winter's Tale*, featuring music by Schubert and Schumann with pianist Simon Tedeschi, was released in early 2018.



© ROBERT CATTO

Caitlin Hulcup

mezzo-soprano

Australian-born Caitlin Hulcup is an international soloist with a career featuring major roles by Handel, Mozart, Rossini and Richard Strauss. She first sang Octavian in *Der Rosenkavalier* under Zubin Mehta in Florence, reprising the role for Moscow's Bolshoi Theatre and Beijing's National Centre for the Performing Arts. She has performed Rosina (*The Barber of Seville*) at Vienna State Opera, Calbo (Rossini's *Maometto II*) at Garsington, Donna Elvira (*Don Giovanni*) in Valencia, Sesto (*La clemenza di Tito*) in Taipei and Idamante (*Idomeneo*) at Teatro Nacional de São Carlos, Lisbon. Early in her career, Caitlin Hulcup sang the title role in Handel's *Ariodante* at London's Barbican and Madrid's Teatro Real with Les Talens Lyriques and subsequently at the Opernhaus Halle, Bavarian State Opera and Theater an der Wien. Baroque roles across her career include Diana in *La Calisto* with conductor René Jacobs, Aristeus in *Orpheus* with Christian Curnyn, and Cesare (*Catone in Utica*), Alceste (*Admeto*) and the title role in *Ariodante* with Alan Curtis. She has been a soloist in Beethoven's Ninth Symphony under Gustavo Dudamel in Venezuela and at the BBC Proms with Ivan Volkov, in

Beethoven's *Missa solemnis* with Wiener Akademie at the Theater an der Wien and in Rossini's *Stabat mater* with the Hanover Band. On CD she can be heard as Cyrus in Handel's *Belshazzar* with William Christie, Arbaces in *Artaxerses* with Ian Page, the title role in Vivaldi's *Griselda* and Irene in Handel's *Theodora* with Erin Helyard, and in *Iphigénie en Tauride* with Anthony Walker. Caitlin recently sang Iseult in Frank Martin's *Le Vin herbé* (Welsh National Opera) and Penelope in *The Return of Ulysses* (Royal Opera House, Covent Garden). Concerts in 2018 have included Micah (*Samson*) in Poland, Ravel's *Shéhérazade* in Austria, Mahler's Second Symphony in Singapore, Romeo (*I Capuleti e i Montecchi*) for Victorian Opera, and Dido (*Dido and Aeneas*) with the Orchestra of the Age of Enlightenment (the Barbican). Upcoming engagements include Orfeo in Gluck's *Orfeo ed Euridice* (Helsinki) and *Radamisto* (Washington and New York).

She most recently performed with the Sydney Symphony Orchestra in Mahler's Second Symphony and *Des Knaben Wunderhorn* in 2016.

She is currently singing with the SSO in its performances of Beethoven's Ninth Symphony.



Sydney Symphony Orchestra Fellowship

The Sydney Symphony Orchestra 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 the intensive, year-long program. During this time, they are immersed in the world of the Sydney Symphony Orchestra, to learn from those who are already making their living as professional orchestral musicians.

Under the guidance of Sydney Symphony Orchestra Principal Viola and Fellowship Artistic Director Roger Benedict, the Fellows are provided with the training and experience they need to secure full-time positions in professional orchestras. This training includes rehearsing and performing with the orchestra, coaching from touring international artists in masterclasses

and professional development workshops.

The Fellows also perform together in extensive chamber music series and participate in a variety of outreach projects.

Each of the Fellows receives a scholarship and professional support to allow them to fully commit to their year with the Sydney Symphony. Since the program's beginnings in 2001, Fellowship alumni have won positions in some of the finest orchestras in Europe, Asia and Australia, including 12 past Fellows who now hold permanent positions with the Sydney Symphony Orchestra.

The Fellowship has doubled in size in recent years and in 2018 we welcome 13 Fellows on strings, winds, brass and percussion.

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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 five 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.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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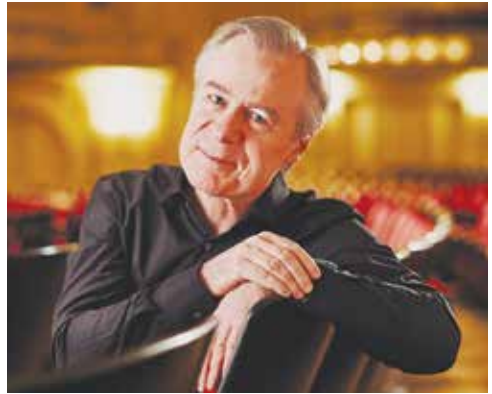


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Catherine Hewgill, Principal Cello*



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Learning & Engagement

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BRETT DEAN *Cello Concerto* with soloist Alban Gerhardt
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 who introduced me to music
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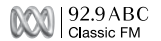
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