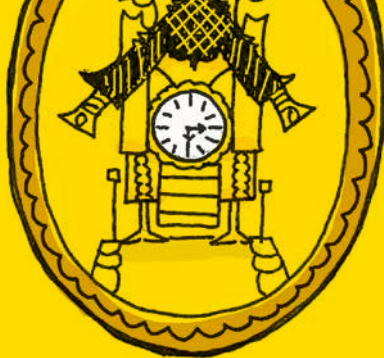


SYDNEY
SYMPHONY
ORCHESTRA



A SYDNEY SYMPHONY FAMILY EVENT

PICTURES
~ AT AN ~
EXHIBITION

BY MUSSORGSKY



17 MARCH

SYDNEY OPERA HOUSE

 sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

 Emirates
Principal Partner



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

FAMILY CONCERTS

SUNDAY 17 MARCH, 1PM & 2.45PM

SYDNEY OPERA HOUSE CONCERT HALL

Pictures at an Exhibition

Benjamin Northey *conductor*

Andy Dexterity *mime artist*

MODEST MUSSORGSKY (1839–1881)

orch. Walter Goehr (1903–1960)

Pictures at an Exhibition

Promenade

The Market of Limoges

Promenade

The Old Castle

Promenade

In the Tuileries

Bydlo (the wagon)

Promenade

Ballet of the Chickens in their shells

Samuel Goldenberg and Schmuile (one rich man, one poor man)

The Catacombs

The Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev

The concert will be performed without interval and will conclude at approximately 1.50pm (1pm concert) and 3.35pm (2.45pm concert).



Cover artwork by Amy Zhou

**Join us in the Northern Foyer after the concert
for our musical Activity Zone for kids!**



Principal Partner



Benjamin Northey *conductor*

- At school Ben once hit four runs off the last ball of a cricket match to win the game for his team. Just ask him about it, he'll tell you over and over and over...
- Last year Ben took over one hundred flights mainly for work. That's quite a lot and not as fun as it sounds.
- Once during a concert Ben's conducting baton snapped and flew over his head into a lady's lap in the audience. She wasn't impressed.

Benjamin Northey is Chief Conductor of the Christchurch Symphony Orchestra and Associate Conductor of the Melbourne Symphony Orchestra. He was previously Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002–2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007–2010). He also appears regularly as a guest conductor with all the major Australian symphony orchestras, as well as Opera Australia, Victorian Opera and State Opera of South Australia.

His international appearances include concerts with the London Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia, Malaysian Philharmonic, Auckland Philharmonia and New Zealand Symphony Orchestra.

Benjamin Northey studied conducting with John Hopkins at the University of Melbourne Conservatorium of Music, with Leif Segerstam and Atso Almila at the Sibelius Academy, and with Jorma Panula at the Stockholm Royal College of Music.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists, including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan and Marc-André Hamelin.

He is a regular guest of the Sydney Symphony Orchestra; recent engagements have included an all-Rautavaara program in the 2016 Sydney Festival as well as the 2018 and 2019 Sydney Symphony Under the Stars concerts in Parramatta Park, and concerts featuring Simon Tedeschi, Kate Miller-Heidke and Megan Washington.



© CAITLIN MITCHELL

Andy Dexterity

mime artist

- Andy Dexterity loves eating pasta.
- Andy loves dancing while eating pasta – because it is fun and he thinks it probably helps the pasta digest.
- Andy probably shouldn't eat too much pasta, because sometimes, there is the same amount of cheese as pasta on the plate!
- Andy loves singing in the shower, especially so the neighbours can join in too.
- Andy loves making strange body shapes, especially in public, when you least expect it.

Andy Dexterity is a mime artist and travels the world telling stories through movements of hands, face and body, incorporating physical theatre, dance and signed languages. During his travels across continents and cultures, Andy developed and coined the term 'signdancing' (sign language-inspired dancing).

One of Andy's many jobs is being the Mayor of Wiggle Town on The Wiggles television show. In 2015, he conducted alongside Benjamin Northey when The Wiggles met the Melbourne Symphony Orchestra.

Andy recently translated Queen's *Bohemian Rhapsody* into body poetry for a TEDx Sydney presentation entitled Physical Communication is Universal.

Fascinated by the way people communicate, Andy loves to make performances that entertain audiences and inspire them to use their bodies in new ways. Passionate about making the world a more inclusive place, Andy's 'signdancing' gives people new tools to express themselves, encouraging new conversations that transcend linguistic barriers and unify audiences through a shared learning experience whilst celebrating empathy and diversity.

Andy has performed in award-winning shows for Sydney Theatre Company, Melbourne Theatre Company, Opera Australia, Griffin Theatre and Belvoir Street Theatre and has made art with a Grammy Award-winning pop singer Kimbra, Australian songbird Tina Arena and opened the 2015 Australian Dance Awards at the Sydney Opera House.

More recently, Andy choreographed the Australian revival of the musical *Rent* and *You're A Good Man Charlie Brown* for The Hayes Theatre Company, and has also been one of the recent artistic directors of the Sydney Gay & Lesbian Mardi Gras parades.

A proud ambassador for Deaf Australia, Andy loves introducing people to Australian Sign Language, also known as Auslan.

Andy is thrilled to be sharing the stage once again with the world-famous conductor Benjamin Northey.

ABOUT THE MUSIC

Modest Mussorgsky (1839–1881) orch. Walter Goehr (1903–1960)

Pictures at an Exhibition

Promenade

The Market of Limoges

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The Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev

The piano suite, *Pictures at an Exhibition*, was written in 1874 following the death of Mussorgsky's friend, artist Victor Hartmann. Hartmann, like Mussorgsky, was committed to Russian nationalism. Some of his friends organised a posthumous exhibition of his work in 1874. The piano suite consists of ten short continuous movements introduced and sometimes separated by a recurring *Promenade*. The suite depicts Mussorgsky walking through the exhibition and stopping before each picture for contemplation. Each movement communicates the essence of the picture for the listener. It has been orchestrated by different composers, but the orchestration by Ravel, commissioned by the conductor Serge Koussevitzky (Paris, 1925), is by far the best known.

Pictures at an Exhibition demonstrates Mussorgsky's genius in incorporating the Russian folk style, characterised by melodies that move within a narrow range with repetitive motifs and irregular rhythms. Mussorgsky retained the modal character of Russian folk tunes, tonalities and harmonies.

Today we are performing the orchestration by Walter Goehr. It uses a smaller orchestra than Ravel's arrangement and includes most, but not all, of the original movements.

The **Promenade** starts the music. It introduces the feeling of walking around a gallery. The promenade theme returns between some movements and each time is initiated by a different instrument.

The **Market of Limoges** was a busy outdoor marketplace in France. Short musical ideas come from different instruments as though they are calling the audience to 'come and buy' their wares. The main theme is played first by the violins.

Keynotes

MUSSORGSKY

Born Karevo, 1839

Died St. Petersburg, 1881

Mussorgsky was born into a wealthy land-owning, military family in the town of Karevo in Russia on 21 March 1839. While growing up he studied piano with his mother and later from Anton Herke. He performed brilliantly from an early age but did not plan a career in music. In 1856 he graduated from the Cadet School of the Imperial Guard and entered a famous infantry regiment as a lieutenant. Through other officers he met composer Balakirev and considered a career in music composition. He left the army after two years in order to study with Balakirev.

In 1867 Mussorgsky met the operatic composer Dargomizhsky and became fascinated with his attempt at making music follow natural speech patterns. This, combined with his commitment to Russian nationalism and realism in art, led Mussorgsky to compose the works for which he is now recognised as a creative genius.

"Ideas, melodies come to me. I can hardly manage to put it down on paper fast enough."

MUSSORGSKY, DESCRIBING
COMPOSING PICTURES AT AN
EXHIBITION.

The Old Castle is a slow movement with two melody ideas and a continuous heartbeat rhythm. The first melody is from a man singing of his love to the woman inside the castle. The man's first song comes from the bassoon. The second melody idea is the woman's response played by the cor anglais. The bass clarinet begins the steady heartbeat and is joined at times by the cellos, double basses and French horns.

The Tuileries is a famous park in Paris. In this movement a short, high and fast melody played first by the flute represents the children playing and quarrelling. The clarinet and strings play the 'tut-tut' of the nursemaids and carers watching the children.

Bydlo depicts a wooden ox-drawn cart with large wooden wheels lumbering along, the peasant farmer singing a folk song. The cart approaches from a distance, comes up close and then moves away down the road.

The **Ballet of the Chickens in their shells** is a lively movement. The sound of the chicks pecking is played by the piccolo and the running of little legs is played by the trumpets with the second violins and violas.

Samuel Goldenberg and Schmuile (one rich man, one poor man) is a character sketch of two older men. The stocky prosperous merchant is portrayed by the first motif played by the whole orchestra. The snivelling poor man is portrayed by short fast repeated notes played on muted trumpets.

The Catacombs is an underground cemetery in Paris. In this movement Mussorgsky imagined seeing his friend Hartman, the painter, who had died the year before. The slow music starts with tremolo high strings and an eerie setting of the promenade theme which alternates between the high and low woodwinds with the strings.

The Hut on Fowl's Legs (Baba Yaga) is a contrast to the last movement. It transports the listener from the deep grief of the Catacombs to the bizarre evil of Baba Yaga, the witch from Russian folk stories. The main motif of the giant fowl's legs is pounded out in the strings and low woodwinds as the witch rides in the mortar, rowing with a giant pestle that sits upon them. Eerie tremolo strings return her to the hut. The ferocity and evil reaches a climax, relieved only by the sudden sight of the next picture.

The Great Gate of Kiev was never built, except in this majestic Russian folk-style theme, with its extended notes and rich harmonies. After the exhausting grief and the frightening evil of the previous two movements, it is a complementary theme to the *Promenade* and provides a hopeful conclusion to the 'exhibition' with the rich sound of the full orchestra joined by bells and gongs in the percussion.

Adapted from Education resources 1999, 2015, 2017 by Linda Lorenza.

This concert is directed and produced by Linda Lorenza, Director of Education and Community Engagement.



Design for the 'unhatched chicks' in the ballet *Trilby*.

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Kids Activity Zone

Composing Wall

Test a few notes on the composing wall and have your work premiered by Sydney Symphony musicians with advice from composer, Peggy Polias.

Northern Foyer, Lounge West



Movers & Groovers

Ways to make music when you don't have an instrument.

Southern Foyer



Percussion Club

Come play the rhythms of the magical pictures in our exhibition with Emily McKnight.

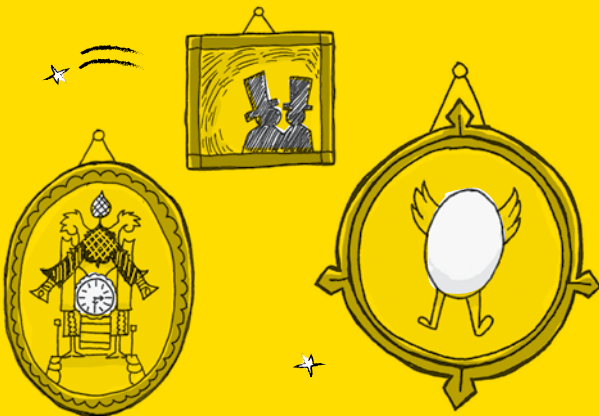
Northern Foyer, Mural Level



Exotic Instruments

Real and un-real instruments demonstrated by Verna Lee.

Northern Foyer, Granite Level



Selfie Wall

Snap your own concert moment in front of the Sydney Symphony Orchestra selfie wall.

Southern Foyer

ABOUT THE ORCHESTRA

DAVID ROBERTSON The Lowy Chair of Chief Conductor and Artistic Director
Patron PROFESSOR THE HON. DAME MARIE BASHIR AD CVO



Founded in 1932 by the ABC, 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 Sydney Opera House, the Sydney Symphony Orchestra also performs regularly at City Recital Hall, tours NSW and internationally, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal.

The Sydney Symphony Orchestra's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music – nurturing audiences and engaging the participation of young people. In addition to Family Concerts in Sydney, activities such as Playerlink and regional schools concerts expand the Orchestra's reach beyond Sydney to inspire students throughout NSW and Australia. The Sydney Symphony also promotes the work of Australian composers through performances, recordings and its commissioning program, and the SSO Live label captures the Orchestra's performances in recordings.

sydneyssymphony.com

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Learning & Engagement

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Mr Robert & Mrs Rosemary Walsh

In memory of Dr Bill Webb & Mrs Helen Webb

Anonymous [1]

SYDNEY SYMPHONY ORCHESTRA 2019

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Jake Baker

Elyssa Koh

Emily Miers

Emma Comerford

Paloma Birch

Tomas Phillips



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