

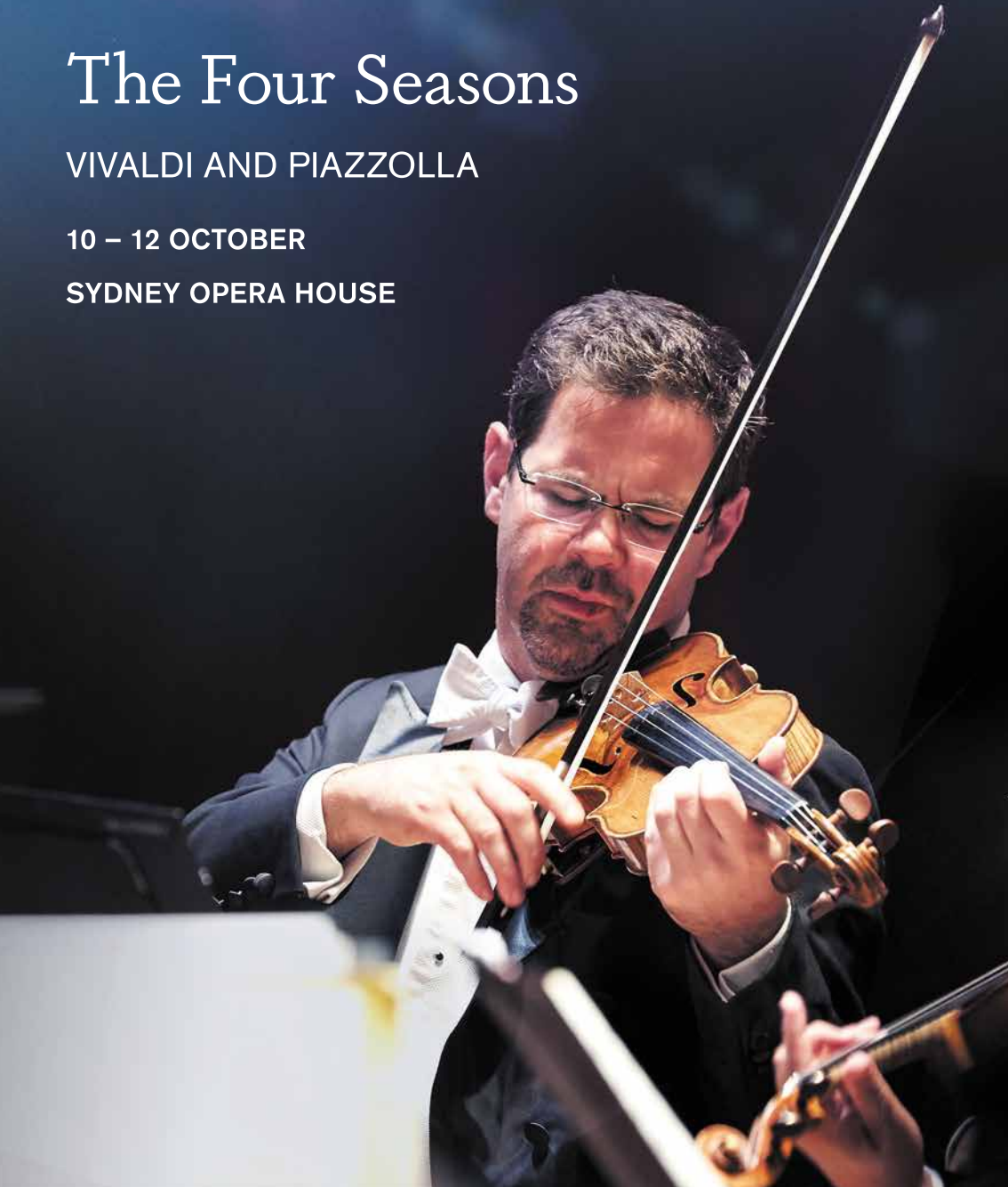
SYDNEY
SYMPHONY
ORCHESTRA

The Four Seasons

VIVALDI AND PIAZZOLLA

10 – 12 OCTOBER

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

MEET THE MUSIC

THURSDAY 10 OCTOBER, 6.30PM

KALEIDOSCOPE

FRIDAY 11 OCTOBER, 7PM

SATURDAY 12 OCTOBER, 7PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

The Four Seasons

Vivaldi and Piazzolla

Andrew Haveron *violin-director*

ANTONIO VIVALDI (1678–1741)

The Four Seasons

ASTOR PIAZZOLLA (1921–1992)

Las cuatro estaciones porteñas

(The Four Seasons of the Porteñas)

arr. Leonid Desyatnikov (born 1955)

Vivaldi

Concerto in E, *La primavera*

[Spring]

Allegro –

Largo –

Allegro

Piazzolla

Primavera porteña [Spring]

Vivaldi

Concerto in G minor, *L'estate*

[Summer]

Allegro non molto

Adagio – Presto

Presto

Piazzolla

Verano porteño [Summer]

Piazzolla

Otoño porteño [Autumn]

Vivaldi

Concerto in F, *L'autunno*

[Autumn]

Allegro – Allegro assai

Adagio molto

Allegro

Piazzolla

Invierno porteño [Winter]

Vivaldi

Concerto in F minor, *L'inverno*

[Winter]

Allegro non molto

Largo

Allegro



Thursday's concert will broadcast on ABC Classic on 20 October at 12 noon and again on 4 November at 1pm.

.....
Pre-concert talk by Raff Wilson in the Northern Foyer 45 minutes before the performance.

.....
Estimated durations: 37 minutes (Vivaldi); 25 minutes (Piazzolla).

.....
The concert will be performed without interval and will conclude at approximately 7.35pm (Thursday) and 8.05pm (Friday and Saturday).

.....
Cover image: Andrew Haveron
(Photo by Keith Saunders)



Principal Partner

CONCERT DIARY

OCTOBER



Donald Runnicles conducts Bruckner Symphony No.7

MUSIC OF INSPIRATION

MESSIAEN Les offrandes oubliées
(The Forgotten Offerings)
BRUCKNER Symphony No.7

Donald Runnicles conductor

Thursday Afternoon Symphony
Thu 17 Oct, 1.30pm
Emirates Metro Series
Fri 18 Oct, 8pm
Great Classics
Sat 19 Oct, 2pm
Sydney Opera House



Principal Partner



Donald Runnicles conducts Fauré's Requiem

MUSIC OF INSPIRATION

R STRAUSS Death and Transfiguration
R STRAUSS Four Last Songs
FAURÉ Requiem

Donald Runnicles conductor
Erin Wall soprano
Samuel Dundas baritone
Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series
Wed 23 Oct, 8pm
Fri 25 Oct, 8pm
Sat 26 Oct, 8pm
Sydney Opera House



A Paris Happening

TEA & SYMPHONY WITH THE FELLOWS

MILHAUD The Creation of the World
IBERT Chamber Concertino, for alto saxophone
and orchestra
DEBUSSY arr. **Sachs** Prelude to the Afternoon of a Faun
IBERT Divertissement

Roger Benedict conductor
Nicholas Russoniello saxophone
Sydney Symphony Orchestra Fellows

Tea & Symphony
Fri 25 Oct, 11am
Sydney Opera House



Mendelssohn and Martinů

COCKTAIL HOUR

VILLA-LOBOS Duo for oboe and bassoon
MENDELSSOHN String Quartet No.2
MARTINŮ Nonet
Musicians of the Sydney Symphony Orchestra

Cocktail Hour
Fri 25 Oct, 6pm
Sat 26 Oct, 6pm
Sydney Opera House,
Utzon Room

NOVEMBER



A Russian Gala

BEHZOD ABDURAIMOV PERFORMS TCHAIKOVSKY

TCHAIKOVSKY Piano Concerto No.1
RACHMANINOFF Symphony No.2

Lionel Bringuier conductor
Behzod Abduraimov piano

Special Event
Fri 8 Nov, 8pm
Sat 9 Nov, 8pm
Sydney Opera House



The Composer is Dead

A SYDNEY SYMPHONY FAMILY EVENT

STOOKEY & SNICKET The Composer is Dead

Brett Kelly conductor
Brendon Taylor The Inspector

Sun 10 Nov, 1pm
Sun 10 Nov, 2:45pm
Sydney Opera House



Andrew Haveron performs Mozart

BEETHOVEN The Ruins of Athens: Overture
MOZART Violin Concerto No.5 in A, K219 (Turkish)
HAYDN Symphony No.100 (Military)

Andrew Haveron violin-director

Mozart in the City
Thu 14 Nov, 7pm
City Recital Hall
Tea & Symphony
Fri 15 Nov, 11am
Sydney Opera House



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Andrew Haveron *violin–director*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the Sydney Symphony Orchestra as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting, and many prize-winning recordings. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became Concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, has been the leader of the John Wilson Orchestra since its inception, and has toured with the Academy of St Martin in the Fields. With the Sydney Symphony Orchestra and David Robertson he has performed Walton's Violin Concerto and the Brahms Double Concerto with cellist Umberto Clerici. He also regularly directs concerts in the Orchestra's subscription series.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guadagnini violin, generously made available to the Sydney Symphony Orchestra by Vicki Olsson.

ABOUT THE MUSIC

Antonio Vivaldi (1678–1741)

The Four Seasons

Concerto in E, RV 269, *La primavera* (Spring)

Allegro

Largo

Allegro

Concerto in G minor, RV 315, *L'estate* (Summer)

Allegro non molto

Adagio – Presto

Presto

Concerto in F, RV 293, *L'autunno* (Autumn)

Allegro – Allegro assai

Adagio molto

Allegro

Concerto in F minor, RV 297, *L'inverno* (Winter)

Allegro non molto

Largo

Allegro

There was great excitement in 2010 when the score of a hitherto unknown flute concerto by Vivaldi was discovered. Despite the old jibe that Vivaldi 'wrote the same thing 300 times' he is now acknowledged as a key figure in the development of the concerto. Although ordained a priest, Vivaldi spent his adult life as a composer and violinist. He pioneered the solo concerto, rather than the more common *concerto grosso* which had, at the very least, a pair of solo instruments. This was in part a vehicle for his own virtuosity; Vivaldi also experimented with violin technique, developing methods like position shifts, the use of mutes and pizzicato to create new sounds and effects, often with specifically illustrative intent. Vivaldi knew *not* to publish certain works in order to have exclusive use of them; he also, however, in his capacity as director of music at Venice's Ospedale della Pietà – a high-class orphanage for girls – composed the first known concertos for cello, bassoon, mandolin and *flautino* (sopranino recorder). On the available evidence, the students were very fine players indeed.

The Four Seasons forms part of *Il cimento dell'armonia e dell'invenzione* ('The Contest of Harmony and Invention'), Opus 8, which was published in 1725 in Amsterdam. *The Four Seasons* is a frankly programmatic work. French composers had a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein. Vivaldi's rhetoric exquisitely depicts the seasons' progress, described also in sonnets (possibly written by him) which he affixed to the score.



Antonio Vivaldi

IN BRIEF

Priest, virtuoso and composer, Vivaldi led a colourful life even by the standards of Baroque Venice, when he was mainly based. He pioneered the solo concerto and formalised the three movement design, having huge influence on J S Bach and subsequent composers; he extended violin technique and enjoyed the benefits of new technology in printing to publish widely. His most celebrated works are these exquisite examples of musical evocation and mimicry.

The bright opening of the first concerto reflects joy at the arrival of *Spring*, and the soloist's entry sets off a chain reaction of trilling birdcalls over a static bass. Rippling passages suggest running water, and the menace of distant thunder can be heard before the birds sing again. In the slow movement, a goat-herd falls asleep among murmuring plants, not even disturbed by the repeated barking of his dog. In the finale Botticellian nymphs and shepherds perform a rustic dance with bagpipe drone.

Summer's first movement embodies a sense of heat-struck lassitude with only the intrepid cuckoo and turtle-dove calling, as the shepherd fears the encroaching storm. This apprehension is carried over into the unquiet slow movement, before the storm arrives in all its fury in the finale.

Autumn begins with peasants celebrating the harvest with dance and song, and, as the movement progresses Vivaldi creates a striking musical image of drunkenness. In the slow movement, the peasants sleep off their binge, before going hunting in the finale. This contrasts cantering 'hunting' music with the panic of the quarry, which is caught and killed.

Snow, ice, chattering teeth and a cruel wind inform the first movement of *Winter*, but for the slow movement we go indoors and enjoy a crackling fire as the rain beats on the windows. The finale begins with ice-skating, weaving different voices in slow-moving elegant arcs. The ice cracks, the skater shivers, and the four winds are unleashed.

GORDON KERRY © 2010

Vivaldi's *Four Seasons* calls for solo violin, strings and continuo.

The Sydney Symphony Orchestra first performed Vivaldi's *Four Seasons* in April 1954 under Eugene Goossens with Maurice Clare, violin, and most recently in October 2014 with James Ehnes, violin and director.

French composers had a tradition of music imitating nature, but Vivaldi was one of the first Italian composers to experiment in this vein.



Landscape with River and Figures by Marco Ricci, c1720, Gallerie dell'Accademia Venice

SPRING

Allegro

*Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrono intanto:*

*Vengon' coprendo l'aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:*

Largo

*E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.*

Allegro

*Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.*

SPRING

Allegro

Here comes the Spring, and festively
She is saluted by the birds with a merry song;
The fountains and whispering Zephyrs
Flow all the while, with sweet murmuring harmonies.

Advancing over the heavens is a black mantle
With lightning and thunder chosen to announce her;
Then, when all is silent, the little birds
Return anew to their tuneful songs.

Largo

And later in the lovely flowering fields,
To the delightful murmuring of fronds and leaves,
The goat-herd sleeps, his faithful dog watchful beside him.

Allegro

To the rustic bagpipes' sound
Nymphs and shepherds dance beneath the canopy;
Spring appears, clothed in brilliance.

SUMMER

[Allegro non molto - Allegro]

*Sotto dura Staggion dal Sole accesa
Langue l'uom, langue 'l gregge, edarde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l gardellino.
Zèfiro dolce Spira, ma contesa
Muove Bòrea improvviso al Suo vicino;
E piange il Pastorel, perché sospesa
Teme fiera borasca, e 'l suo destino;*

Adagio e piano - Presto e forte
Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e tuoni fieri
E de mosche e moscon lo Stuoil furioso.

Presto

Ah, che purtroppo i suoi timor Son veri!
Tuona e fulmina il Ciel e grandioso:
Tronca il capo alle Spiche ed a' grani alteri.

AUTUMN

Allegro

*Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Baccho accesi tanti
Finiscono col Sonno il lor godere
Adagio molto*

*Fà ch' ogn' uno tralasci e balli e canti
L'aria che temperata dà piacere,
E la Stagion ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.*

Allegro

*I cacciator alla nov'alba a caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belva, e Seguono la traccia;
Già Sbigottita, e lassa al gran rumore
De' Schioppi e cani, ferita minaccia
Languida di fuggir, ma oppressa muore.*

WINTER

Allegro non molto

*Aggiacciato tremar trà nevi argenti
Al Severo Spirar d' orrido Vento,
Correr battendo i piedi ogni momento;*

*E pel Soverchio gel batter i denti;
Largo*

*Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento*

Allegro

*Caminar Sopra il ghiaccio, e à passo lento
Per timor di cader gersene intenti;
Gir forte Sdruziolar, cader à terra
Di nuove ir Sopra 'l ghiaccio e correr forte
Sin ch' il ghiaccio si rompe, e si disserra;
Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest' é 'l verno, mà tal, che gioia apporta.*

SUMMER

Allegro non molto - Allegro

Beneath this hard and burning sun
Men and beasts languish and the pine trees burn;
Stuttering, the Cuckoo gives voice, and in answer
Sing the Turtledove and the Goldfinch.
The sweet Zephyr blows, but is challenged
by Boreas the North Wind;
The shepherd weeps, because he fears
The fierce coming storm, and for his fate.

Adagio

His tired limbs are deprived of their rest
By his fear of lightning and fierce thunder;
The flies swarming furiously!

Presto

Ah, his fears are all too true –
Thunder and flashes in the Heavens!
Hailstones dash the heads from stalks of ripe grain!

AUTUMN

Allegro

The peasants celebrate with dance and song
The happiness of a good harvest
And the wine of Bacchus having fired them,
It comes to an end in sleep.

Adagio molto

Gradually each ceases singing and dancing;
The mild and pleasant air
Of this Season beckons one and all
To the sweetness of sleep.

Allegro

The hunter at the new dawn joins the chase
With horn, guns and dogs;
The hunted beast flees, and the scent is followed;
Already confused and distracted by the great noise
Of guns and dogs, wounded by shot
Weakly it flees, but exhausted, dies.

WINTER

Allegro non molto

We freeze and shiver amidst the silvery snow
At the severe breath of the horrid wind;
We stamp cold feet relentlessly
While the harsh frost makes our teeth chatter.

Largo

To pass the day by the fire, quiet and content,
While outside there is drenching rain.

Allegro

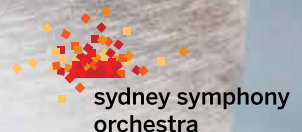
To walk out on the ice, and with slow steps,
For fear of falling, tread cautiously.
To go boldly, skid, fall to the ground,
And go on the ice anew; to run strongly
Until the ice breaks and splits apart.
To hear them emerge from their iron gates:
Sirocco the South, Boreas the North and all the Winds at war –
This is Winter, but it too brings joy.

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Astor Piazzolla (1921–1992)

Las cuatro estaciones porteñas (The Four Seasons of the Porteños) arr. Leonid Desyatnikov (born 1955)

Primavera porteña (Spring)

Verano porteño (Summer)

Otoño porteño (Autumn)

Invierno porteño (Winter)

In 1954 Astor Piazzolla won a scholarship to study with the legendary Nadia Boulanger in Paris. He was by this stage acknowledged as a great composer of tangos and performer on the bandoneón in his native Buenos Aires (though, incidentally, he spent many of his earliest years in New York) and had already studied with Alberto Ginastera. But Piazzolla, like Gershwin, yearned to be a serious composer and played down the importance of tango at first. Boulanger, however, showed her usual perspicacity. Hearing Piazzolla play tango on the bandoneón she famously said 'Astor, your classical pieces are well written, but the true Piazzolla is here, never leave it behind'.

Despite Piazzolla's distinguished career, tango was originally far from high art, and while its origins are complex it was the music of the *porteños* and *porteñas* – inhabitants of the slum port areas of Buenos Aires – in the early twentieth century, which is the root of Piazzolla's work. (And, we might note, plenty of people believed that Piazzolla had ruined tango by developing it into a 'classical' genre as he did.) These four pieces, composed between 1964 and 1970, are often referred to as the *Four Seasons of Buenos Aires*, but are really tango portraits of this particular aspect of the city's life through the year.



© EDUARDO COMESANA - BRIDGEMAN IMAGES

Astor Piazzolla

IN BRIEF

Ironically the bandoneón was invented by Heinrich Band, a German who adapted a concertina that poor parish churches could use in place of an organ. Street musicians in Argentina used this accordion to accompany the decidedly irreligious tango, and composers like Astor Piazzolla turned such music into high art. This work uses dance rhythms to evoke Buenos Aires in four seasons, arranged by Ukrainian composer Leonid Desyatnikov for violin and strings.



© ILAN COSTICA

Milonga, Buenos Aires

They were originally composed for Piazzolla's own ensemble of violin, piano, electric guitar, bass, and bandoneón (accordion). Violinist Gidon Kremer had the idea of using the pieces to complement Vivaldi's *Four Seasons*, so commissioned Ukrainian composer Leonid Desyatnikov to make this version for violin and string orchestra.

Desyatnikov was born in 1955 in Kharkov. In 1973 he went to Leningrad (St. Petersburg) to study at the Leningrad Conservatory from which he graduated in 1978. Desyatnikov uses contemporary techniques, but is also inspired, as in this piece, by elements from earlier musical traditions. Critic Alex Ross describes him as 'a polymorphous composer with minimalist leanings'. Like the late Russian composer Alfred Schnittke, he cultivates polystylism, and like Schnittke, Desyatnikov is a prolific composer of film scores so is necessarily a master of pastiche.

His works include a cantata based on verses by Russian poet Gavrila Derzhavin, the chamber opera *Poor Liza*, a song cycle *Dichterliebe und -leben* ('Love and life of a poet') after Daniil Kharms, *The Leaden Echo*, for voice and instruments based on a poem by Gerard Manley Hopkins and the opera *Rosenthal's Children*, in which a number of great composers are successfully cloned and brought back to life.

Desyatnikov's are, strictly speaking, versions rather than arrangements of Piazzolla's 'Seasons': Desyatnikov underlines the relationship to Vivaldi by incorporating thematic material, often to genuinely humorous effect, from the Baroque composer's work into Piazzolla's without disrespect to either. Desyatnikov also exploits the virtuosity of both Kremer and his orchestra.

Each movement has a strong musical and meteorological character. 'Spring', as in other parts of the southern hemisphere is busy but not always comfortable; 'Summer', the first composed of the set, was written for a play and is well-known in its own right. 'Autumn', composed second, begins with an implacable rhythm that gives way to an introspective solo, originally for bandoneón but here played on cello. 'Winter' begins with a slow introduction that leads, eventually, into the main tango, but ends in a mood of quiet nostalgia with music that recalls Pachelbel's famous canon.

GORDON KERRY © 2009/11

Desyatnikov's version of Piazzolla's *Las cuatro estaciones porteñas* requires solo violin and strings.

The Sydney Symphony Orchestra first performed the work in May 2008 with Michael Dauth, and most recently with Daniel Carter, conductor, and Andrew Haveron, violin.



Leonid Desyatnikov

Desyatnikov underlines the relationship to Vivaldi by incorporating thematic material, often to genuinely humorous effect, from the Baroque composer's work into Piazzolla's.



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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOW CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Her Excellency the Honourable Margaret Beazley AO QC

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 Sydney Symphony Orchestra 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 Sydney Symphony Orchestra 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 Sydney Symphony'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.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

THE ORCHESTRA



David Robertson

THE LOWY CHAIR OF CHIEF
CONDUCTOR AND ARTISTIC DIRECTOR



Donald Runnicles

PRINCIPAL GUEST CONDUCTOR



Vladimir Ashkenazy

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