

7-9 July
Sydney Opera House

SIMONE YOUNG CONDUCTS TCHAIKOVSKY'S BALLET MUSIC

Presenting Partner



SYDNEY
SYMPHONY
ORCHESTRA

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON Her Excellency The Honourable Margaret Beazley AC KC

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.

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 Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

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. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

Simone Young

Chief Conductor

Donald Runnicles

Principal Guest Conductor

Vladimir Ashkenazy

Conductor Laureate

Andrew Haveron

Concertmaster
Chair supported by Vicki Olsson

FIRST VIOLINS

Andrew Haveron

Concertmaster

Harry Bennetts

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Fiona Ziegler

Assistant Concertmaster

Jennifer Booth

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Anna Skálová

Léone Ziegler

Amanda Chen^o

Seroan Danis^o

Marcus Michelsen[†]

Thibaud Pavlovic-Hobba[†]

Sun Yi

Associate

Concertmaster Emeritus

Brielle Clapson

Sophie Cole

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Emma Jezek

Assistant Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Benjamin Tjoa^o

Dominic Azzit^o

Caroline Hopson^o

Marianne Edwards

Associate Principal

Shuti Huang

Maja Verunica

VIOLAS

Tobias Breider

Principal

Anne-Louise

Cornford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Amanda Verner

Leonid Volovelsky

Aidan Filshie[†]

Nicole Forsyth[†]

David Wicks[†]

Graham Hennings

Justine Marsden

Felicity Tsai

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Miles Mullin-Chivers^o

Eliza Sdraulig^o

Paul Ghica^{*}

Joseph Kelly^{*}

Fenella Gill

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Dylan Holly

Steven Larson

Jaán Pallandi

Benjamin Ward

Nemanja Petkovic^{*}

Adrian Whitehall^{*}

Richard Lynn

FLUTES

Joshua Batty

Principal

Carolyn Harris

Katie Zagorski^o

Acting Principal Piccolo

Emma Shall

Associate Principal

OBOES

Diana Doherty

Principal

Callum Hogan

Alexandre Oguey

Principal Cor Anglais

Shefali Pryor

Associate Principal

CLARINETS

Francesco Celata

Acting Principal

Christopher Tingay

Alexander Morris

Acting Associate

Principal

BASSOONS

Todd Gibson-Cornish

Principal

Jamie Dodd[†]

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

HORNS

Euan Harvey

Acting Principal

Lee Wadenpfuhl^o

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Ian Wildsmith^{*}

Geoffrey O'Reilly

Principal

TRUMPETS

Brent Grapes

Associate Principal

Cécile Glémot

Anthony Heinrichs

Dominic Longhurst^{*}

David Elton

Principal

TROMBONES

Ronald Prussing

Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

Scott Kinmont

Associate Principal

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

Brian Nixon^{*}

Blake Roden^{*}

HARP

Natalie Wong^o

Principal Harp

Julie Kim^{*}

KEYBOARDS

Susanne Powell[†]

Guest Principal Piano

and Celeste

^{*} = Guest Musician

^o = Contract Musician

[†] = Sydney Symphony

Fellow

Grey = Permanent

Member of the Sydney

Symphony Orchestra

not appearing in this

concert

ROYAL CARIBBEAN CLASSICS UNDER THE SAILS

Friday 7 July, 7pm
Saturday 8 July, 7pm

SUNDAY AFTERNOON SYMPHONY

Sunday 9 July, 2pm

Concert Hall,
Sydney Opera House

SIMONE YOUNG CONDUCTS TCHAIKOVSKY'S BALLET MUSIC

SIMONE YOUNG conductor

Rhythmic Acknowledgment of Country

PETER ILYICH TCHAIKOVSKY (1840-1893)

The Sleeping Beauty, Op.66 (1889)

- i. Introduction
- ii. Act 2, No.12a. Scene
- iii. Act 2, No.12b. *Dance of the Duchesses*
- iv. Act 2, No.12e. *Dance of the Marquesses*
- v. Act 1, No.6. *The Garland Waltz*
- vi. Act 2, No.15. Pas d'Action
- vii. Act 3, No.23. Pas de quatre
- viii. Act 3, No.23c. *Variation of the Silver Fairy*
- ix. Act 3, No.23d. *Variation of the Sapphire Fairy*
- x. Act 1, No.8a. *Rose Adagio*

The Nutcracker, Op.71 (1892)

- i. Act 1, No.2. *March of the Toy Soldiers*
- ii. Act 1, No.5. Scene
- iii. Act 1, No.6. Scene
- iv. Act 2, No.13. *Waltz of the Flowers*
- v. Act 2, No.12c. *Tea (Chinese Dance)*
- vi. Act 2, No.12e. *Dance of the Reed Flutes*
- vii. Act 2, No.12d. *Trépak (Russian Dance)*
- viii. Act 2, No.14. *Variation II: Dance of the Sugar Plum Fairy*
- ix. Act 2, No.14. Pas de deux

INTERVAL

Cultural Stories of Australia:

A Journey of Knowledge and Truth

Swan Lake, Op.20 (1876)

- i. Act 1, No.1. Scene
- ii. Act 1, No.2. Waltz
- iii. Act 2, No.10. Scene
- iv. Act 2, No.13, IV. *Dance of the Little Swans*
- v. Act 2, No.13, V. Pas d'action
- vi. Act 2, No.13, VI. *Tout le Monde danse*
- vii. Act 2, No.13, VII. Coda
- viii. Act 1, No.5. Pas de deux for Two Merry-makers
 - i. Tempo di valse ma non troppo vivo, quasi moderato
 - ii. Andante
 - iv. Coda
- ix. Act 4, No.29. Final scene

PRE-CONCERT TALK

By Simon Bruckard in the
Northern Foyer at 6.15pm
(1.15pm Sunday)

ESTIMATED DURATION

Acknowledgement – 5 minutes
Sleeping Beauty – 20 minutes
The Nutcracker – 22 minutes
Interval – 20 minutes
Cultural Stories – 15 minutes
Swan Lake – 40 minutes

The concert will run for
approximately 2 hours

COVER IMAGE

Chief Conductor
Simone Young
Photo by Pierre Toussaint

PRESENTING PARTNER



PRINCIPAL PARTNER



CONCERT DIARY

JULY 2023



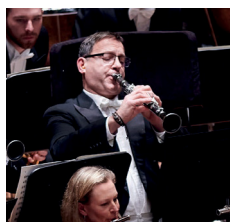
RAY CHEN PERFORMS TCHAIKOVSKY
BEAUTY & ROMANCE

ALICE CHANCE
Through Changing Landscape
50 Fanfares Commission
TCHAIKOVSKY Violin Concerto
NIELSEN Symphony No.5
DAVID ROBERTSON conductor
RAY CHEN violin

Emirates Masters Series Emirates
Thursday Afternoon Symphony

Wednesday 12 July, 8pm
Thursday 13 July, 1.30pm
Friday 14 July, 8pm
Saturday 15 July, 8pm

Concert Hall,
Sydney Opera House



BETHOVEN & MOZART
HEARTWARMING CLASSICS

BETHOVEN
Sextet for Clarinets, Bassoons and Horns
SEIBER Serenade
MOZART Serenade No.11

SYDNEY SYMPHONY ORCHESTRA
MUSICIANS

Cocktail Hour

Friday 21 July, 6pm
Saturday 22 July, 6pm

Utzon Room,
Sydney Opera House



PLAY WITH RAY
BACH'S DOUBLE VIOLIN CONCERTO

Program to include:
BACH Concerto for Two Violins in D minor
TIANYI LU conductor
RAY CHEN violin

Credit Suisse Special Event

Tuesday 25 July, 7pm

Concert Hall,
Sydney Opera House



JAVIER PERIANES IN RECITAL
SCENES FROM SPAIN

FALLA Homenaje from le Tombeau de
Claude Debussy
Serenata Andaluza
DEBUSSY
Préludes: Book II: La Puerta del Vino
Préludes: Book I: La sérénade interrompue
ALBÉNIZ Iberia: El Albaicín
FALLA Fantasía Bética
GRANADOS Goyescas
JAVIER PERIANES piano

International Pianists in Recital

Monday 31 July, 7pm

City Recital Hall

AUGUST 2023



SIMONE YOUNG CONDUCTS
BETHOVEN'S PASTORAL SYMPHONY
RADIANT BEAUTY

MARY FINSTERER
Stabat Mater – Symphony (First Movement)
50 Fanfares Commission
BETHOVEN Piano Concerto No.4
BETHOVEN Symphony No.6, Pastoral

SIMONE YOUNG conductor
JAVIER PERIANES piano

Credit Suisse Special Event

Wednesday 2 August, 8pm
Thursday 3 August, 1:30pm
Friday 4 August, 8pm
Saturday 5 August, 8pm

Concert Hall,
Sydney Opera House

WELCOME

Welcome to *Simone Young Conducts Tchaikovsky's Ballet Music*, a very special concert in the Classics Under the Sails series.

As the first Presenting Partner of the inaugural Classics Under the Sails series, we are both proud and delighted to be bringing audiences the opportunity to hear classical music's greatest works performed by the world's leading artists.

Chief Conductor Simone Young takes us on a spellbinding journey through this beloved ballet repertoire, bringing the music of *Swan Lake*, *Sleeping Beauty* and *The Nutcracker* to centre stage.

Irresistible and extraordinarily romantic, this is music to capture the heart forever.

At Royal Caribbean, we also aspire to capture the hearts of our guests by combining excellence and joy, just as the Sydney Symphony does in this spellbinding concert.

When in port, our incredible ships are a feature of the stunning backdrop of Sydney Harbour, a backdrop shared by the equally iconic Sydney Symphony Orchestra.

We are immensely proud of our inaugural partnership with the Sydney Symphony, and with an unwavering focus on creating extraordinary experiences, both Royal Caribbean and the Orchestra share a deep and longstanding commitment to excellence.

We hope you enjoy these performances of *Simone Young Conducts Tchaikovsky's Ballet Music*, just one of five extraordinary concerts in the 2023 Classics Under the Sails series.



Gavin Smith

Vice President & Managing Director Australia and New Zealand
Royal Caribbean





Simone Young AM
Photo by Peter Brew-Bevan

ABOUT THE ARTISTS

SIMONE YOUNG AM conductor

Sydney Symphony Orchestra's Chief Conductor, Simone Young, was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg from 2005–2015. Her Hamburg recordings include The *Ring Cycle*, *Mathis der Maler* (Hindemith), and symphonies of Bruckner, Brahms and Mahler. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of *Der Ring des Nibelungen* at the Vienna Staatsoper, Berlin Staatsoper and in Hamburg.

This season she returns to the Berlin, Los Angeles, Oslo and Stockholm Philharmonic Orchestras, Orchestres National de France and Lyon, Zürich Tonhalle Orchestra, Madrid, Gothenburg, Dallas and Washington National Symphony Orchestras, and Orchestre Suisse Romande. Opera engagements will take her to La Scala Milan (*Peter Grimes*), the Metropolitan Opera New York (*Der Rosenkavalier*), Vienna State Opera (*Die Fledermaus* and *La Fanciulla del West*) and Berlin State Opera (*Khovanshchina*). She will also lead the ANAM orchestra in their co-production with Victorian Opera of Strauss's *Capriccio*.

Simone Young is regularly invited by the world's great orchestras and has led the New York, Los Angeles, Berlin, Vienna, Munich, Stockholm, New Japan, Helsinki and Dresden Philharmonic Orchestras; the Orchestre Philharmonique de Monte Carlo; Orchestre de Paris; Staatskapelle Dresden; the BBC, San Francisco, Cincinnati, Detroit, Chicago, Dallas, and National Symphony Orchestras. In Australia she has conducted the West Australian, Adelaide, Melbourne and Queensland Symphony Orchestras and the Australian World Orchestra.

Highly sought-after by the world's leading opera houses, most recently Simone Young has appeared at the Vienna State Opera (*Peter Grimes*), Opera Nationale de Paris (*Parsifal* and *Salome*), Bavarian State Opera, Munich (*Tannhäuser*), Berlin State Opera (*Der Rosenkavalier*) and Zurich Opera (*Salome*).

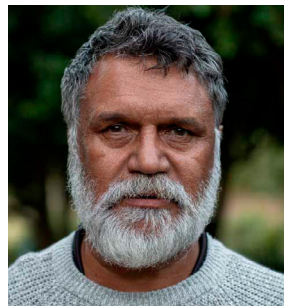
Simone Young has been Music Director of Opera Australia, Chief Conductor of the Bergen Philharmonic Orchestra and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon and the Lausanne Chamber Orchestra. Her many accolades include Honorary Member (Ehrenmitglied) of the Vienna State Opera, the 2019 European Cultural Prize Vienna, a Professorship at the Musikhochschule in Hamburg, honorary Doctorates from the Universities of Western Australia and New South Wales, Griffith University and Monash University, the Sir Bernard Heinze Award, the Goethe Institute Medal, Helpmann Award and the Chevalier de l'Ordre des Arts et des Lettres, France.

ABOUT THE ARTISTS

UNCLE RAY KELLY

Dr Raymond Kelly is the Deputy Head of the Wollotuka Institute for Indigenous Engagement and Advancement at the University of Newcastle. As a Dhangatti and Gumbayngirr speaker, his research is centred on the recognition and revival of Indigenous languages. Through his collaborative language research with multiple Indigenous communities across Australia, he has been able to make vital connections between different Aboriginal languages as part of his revitalisation work.

Kelly has been integral in advising on language and his expertise is sought as a consultant for community and school language programs. He has been instrumental in helping build relationships between communities and government, and he has been called on to offer his advice on language policy and legislation. As a respected language researcher, speaker, performer, and knowledge-holder, Ray is known for centring an Indigenous strengths-based approach in his ongoing contribution to Indigenous Language Ecologies.



ABOUT THE ARTISTS

ADAM MANNING

Adam Manning is a musician, artist, producer/researcher and educator, and has Kamilaroi kinship. Currently serving as the Conservatorium Coordinator at the University of Newcastle, NSW, Adam's multifaceted pursuits reflect his deep connection to his ancestral land, Kamilaroi Barray, as an original Custodial Descendant. As a composer, percussionist and artist he finds solace in the rhythmic expressions that intertwine with the essence of Land, People, Culture and Story, resonating with the natural frequency, the heartbeat, of Ngaya Barray, Mother Earth.

Adam's rhythmic expressions take on diverse forms, blending the old and the new, transcending disciplinary boundaries. Renowned percussion instrument maker, Latin Percussion, proudly endorses him, while his music can be frequently heard on the airwaves of ABC Classic. His artworks can be observed in locations such as Murrook Cultural Centre, the University of Newcastle, NSW Department of Education, and Government Social Service buildings. Furthermore, Adam has been commissioned for infrastructure design works by Port Stephens Council and Lake Macquarie City Council.



ABOUT THE MUSIC

Rhythmic Acknowledgment of Country

Featuring First Nations percussionist Adam Manning and the Sydney Symphony Orchestra Percussion Section

The Rhythmic Acknowledgment of Country is a unique and creative way to pay tribute to the traditional custodians of the land. Taking place immediately after orchestral tuning, this powerful Acknowledgment aims to honour the connection between the performers and the First Nations Sydney Basin rhythms, which were first documented in the 1800s.

Led by First Nations percussionist and Newcastle Conservatorium Coordinator, Adam Manning, this rhythmic journey will invite our talented percussionists to reference, improvise and revive these ancient rhythms.

Adam Manning, with his extensive experience and dedication to this art form, has been actively engaged in the exploration and sharing of these rhythms for many years. Through thoughtful discussions and seeking feedback, he has cultivated a rich understanding of the significance and meaning behind this Rhythmic Acknowledgment.

Following the Rhythmic Acknowledgment, a Verbal Acknowledgment or Welcome will be offered, as it remains an essential part of our respect and recognition of the First Nations people and their enduring cultural heritage.

ABOUT THE MUSIC

Cultural Stories of Australia: A Journey of Knowledge and Truth

Featuring Uncle Ray Kelly Senior, Cultural Custodian and Storyteller, First Nations percussionist Adam Manning and the Sydney Symphony Orchestra Percussion Section

Uncle Ray Kelly Senior is a cultural custodian, researcher and storyteller, and will share significant First Nations cultural stories from Australia. Through the art of storytelling, Uncle Ray will impart valuable cultural knowledge and engage in truth-telling, fostering a deeper understanding and connection to the rich tapestry of Indigenous heritage.

One of the captivating narratives explored by Uncle Ray will be the timeless tale of the Rainbow Serpent. These cultural stories hold great significance, serving as poignant reminders of our roots and the essence of our existence.

Just as Tchaikovsky's ballets captivate audiences with their vibrant melodies and rhythmic movements, these cultural stories, too, are brimming with life and captivating rhythms. Throughout the storytelling, accompanying rhythms will resonate, intricately weaving a musical thread to the orchestra's percussion section.

As Uncle Ray presents these stories and their accompanying rhythms, we invite you to immerse yourselves in this profound knowledge and to reflect upon the narratives that unfold. Then, allow the enthralling rhythms of Tchaikovsky's music to transport you to a realm where ancient wisdom intertwines with the exhilaration of ballet music.

Embrace the power of storytelling and the allure of music as we embark on this illuminating journey, celebrating the rich cultural heritage of Australia and embracing the beauty of shared experiences.

ABOUT THE MUSIC

Ballet came to Russia in the mid-18th century in the wake of Peter the Great's attempts to Europeanise his court and country. Like so much of the European culture that Peter wished to emulate, the ballet was French in flavour if not origin. As in the West, it tended at the time to form part of larger 'all-singing, all-dancing' stage spectacles, though the dance might not necessarily relate to the plot of the show in which it might appear: it was not uncommon to see a cheery dance interlude between the acts of an *opera seria* with its moral tales of gods and heroes. In France the fashion for ballet in opera persisted in such works as the Paris version of Gluck's *Orphée et Euridice* and as late as Wagner's *Tannhäuser* (where he faced the wrath of the high-society Jockey Club, whose members took a dim view of the ballet appearing in Act I, before they had deigned to turn up for the show.) It was therefore something of a radical change when an Italian dancer, Gaspero Angiolini, arrived at St Petersburg in 1758. As well as the required intermezzos and pantomimes, he proceeded to stage 'a complete dramatic action, based upon principles of the ancients' in full-length ballets that enacted a dramatic plot. Around the turn of the 19th century a French dancing master, Charles-Louis Didelot, presided at St Petersburg; his method was to devise choreography for a full-length ballet in meticulous detail and only then commission a musical score to embody it.

As also happened at various times in opera, ballet was hijacked by celebrity, and by the mid-19th century was often reduced to a ramshackle collection of star vehicles. The appointment of French choreographer Marius Petipa at St Petersburg in 1869 largely put a stop to that, and laid the foundations for Russia's pre-eminence in ballet from then on. Composers for the Russian ballet were, like the choreographers, almost all from elsewhere. (Recall that the Conservatories of St Petersburg and Moscow were only founded well into the 19th century: Tchaikovsky was in the first graduating class of the former and was a founding staff member at



Tchaikovsky in 1891

ABOUT THE MUSIC

the latter.) Two years before Petipa's arrival, *The Fern*, produced at Moscow's Bolshoi Theatre with choreography by Sergei Solokov and music by Yuri Gerber, was probably the first truly Russian ballet. But the first major work by a Russian composer was arguably the opera *Ruslan and Ludmila* by Mikhail Glinka, which appeared in 1842. Tchaikovsky never met Glinka but regarded his music as the 'acorn from which the oak of Russian music grew'. Glinka's benign influence over Russian music stems less from the sound of his music than from the interest in folk- and fairy-tales that *Ruslan*, a lively 'quest' story involving a princess, evil magicians, malevolent gnomes and gigantic heads, helped to fuel. Such themes would recur in Russian ballet up to and beyond the generation of Prokofiev and Stravinsky.

Fairy-tales were not, of course, exclusively the province of Russian composers and choreographers, and the work of the Brothers Grimm and ETA Hoffmann brought fairy-tales to a wide audience in the German speaking countries and beyond. And of course German Romantic opera, from Weber to Wagner, is frequently set in the world of the supernatural. Each of Tchaikovsky's three great ballets takes place in a fairy-tale landscape; none is explicitly Russian.



Adelaide Giuri as Odette and Mikhail Mordkin as Prince Siegfried at the Bolshoi Theatre, Moscow, 1901



Maria Petipa as the
Lilac Fairy in 1890

ABOUT THE MUSIC

The Sleeping Beauty is based on the 17th-century version by Charles Perrault. Tchaikovsky wrote the work at the invitation of Ivan Vsevolozhsky, who wrote the libretto and who suggested ‘a musical fantasia written in the spirit of Lully, Bach, Rameau etc.’ Set in 17th-century France, it was first performed at the Mariinsky (briefly the Kirov) Theatre in St Petersburg in 1889 with choreography by Marius Petipa, who, like Didelot, would give his composers an extremely detailed brief as to how long a section should last and what its character should be. The scenario is based on the well-known story: a fairy who has been overlooked on the invitation list to the christening of the baby Aurora casts a spell on her: that one day she will prick her finger and fall into endless sleep; the Lilac Fairy softens the blow with her own spell, that Aurora will awaken when a handsome prince kisses her. The scenario allows for many set pieces in addition to solos and loving *pas de deux*: there are dances for the fairies who arrive to bless the new-born Aurora in Act I, a ball scene in Act II, and when Aurora wakes from her century of sleep and marries Prince Desiré, there is a cavalcade of fairies, other famous fairy-tale characters and folk of various nationalities.

Today we hear the work’s spirited Introduction, then three dances from Act II, when, 100 years later, Prince Desiré and his retinue are enjoying dancing and game-playing as a respite from hunting.

The *Garland Waltz* is from Act I, when Aurora’s 20th birthday is celebrated in the palace gardens.

Act II’s ‘Pas d’action’ represents the Prince dancing with a vision of Aurora that the Lilac Fairy has conjured to lead him to the sleeping Princess. We then hear three dances from Act III’s *pas de quatre*, which includes solo ‘variations’ for the Silver and Sapphire Fairies.

ABOUT THE MUSIC

The story of ***The Nutcracker*** was written in German by the great Romantic, ETA Hoffmann, but made into a French version by Alexandre Dumas *père*. Tchaikovsky used a libretto by Vsevolozhsky and Petipa for his ballet in 1892. In Hoffmann's story, on Christmas Eve in 18th-century Germany a young girl, Clara, enters the fairy-tale world, witnessing a battle between the Nutcracker and her other toys against an army of mice. This selection begins with the march of the Toy Soldiers, after which we hear the Scene. Clara returns to the empty room to look after the wooden Nutcracker, carved in the form of a soldier, that has been broken by the other children. It is after this touching scene that the battle breaks out, and when Clara kills the king of the mice, the Nutcracker – now transformed back into a handsome Prince – takes her to the Kingdom of Sweets, ruled over by the Sugar Plum Fairy.

To entertain Clara, the denizens of the Kingdom of Sweets put on a show of national and character dances. These include the *Waltz of the Flowers*, the 'Chinese Dance' to represent tea, the *Dance of the Reed Flutes* or Mirlitons, and the 'Trepak', the only Russian dance in the whole ballet.

The Sugar Plum Fairy is depicted by the silver tones of the celesta, an instrument that had only been invented six years before Tchaikovsky made it famous. Finally we hear the *pas-de-deux* for the Prince and Sugar Plum Fairy, an extraordinary example of Tchaikovsky's use of simple material and repetition to create powerful effects.

ABOUT THE MUSIC

Swan Lake dates from 1875-7 and was commissioned for the Bolshoi Theatre in Moscow. It is based on a German fairy-tale collected in the late 18th century. Prince Siegfried has come of age, so a ball has been arranged by his mother at which he must choose a bride. While hunting he inconveniently falls in love with Odette, a princess who is one of several young women enchanted by Rothbart – she is a swan by day and a human by night, and will be until she marries. Amidst a series of ‘national’ dances, Rothbart appears at the ball with his daughter Odile, who is identical to Odette, and Siegfried is tricked into marrying her. When Siegfried discovers the betrayal he rushes to the lake where he and Odette break Rothbart’s spell by perishing in its waters.

In today’s selection, we hear the two opening numbers, in which Siegfried is celebrating the eve of his coming of age at an al fresco lunch in the park of his castle, and where peasants arrive to dance in his honour. The following Scene, with its famous oboe tune, shows us the lake shimmering in the moonlight, with mountains around and a ruined chapel, and a majestic procession of swans; we then hear three of the seven dances of the swans. Returning to Act I, we hear a pas-de-deux danced as part of Siegfried’s celebration, before the powerful finale of the whole tragic work.

Gordon Kerry © 2023



Varvara Nikitina as the Sugar Plum Fairy in the 1892 production of *The Nutcracker*.

THE FUTURE

is now

premium
economy

FLY BETTER

In the future, more airlines will have soft luxurious leather seats, raised footrests and more room to stretch out. They might even have delicious gourmet meals and thousands of entertainment channels. Meanwhile at Emirates, you can fly today. Introducing the new Premium Economy cabin on selected routes.


Emirates

ORCHESTRA CHAIR PATRONS

Andrew Haveron

Concertmaster
Vicki Olsson Chair

Harry Bennetts

Associate Concertmaster
Judy & Sam Weiss Chair

Victoria Bihun

Violin
Sylvia & the late Sol Levi Chair

Kees Boersma

Principal Double Bass
Council Chair,
with lead support from Brian Abel

Tobias Breider

Principal Viola
Roslyn Packer AC & Gretel Packer AM Chair

Nick Byrne

Trombone
Robertson Family Chair

Francesco Celata

Associate Principal Clarinet
John Curtis AM Chair

Anne-Louise Comerford

Associate Principal Viola
White Family Chair

Timothy Constable

Percussion
Christine Bishop Chair

Rosemary Curtin

Viola
John & Jane Morschel Chair

Lerida Delbridge

Assistant Concertmaster
Simon Johnson Chair

Diana Doherty

Principal Oboe
John C Conde AO Chair

Marianne Edwards

Associate Principal Second Violin
Dr Rebecca Chin & Family Chair

David Elton

Principal Trumpet
Anne Arcus Chair

Todd Gibson-Cornish

Principal Bassoon
Nelson Meers Foundation Chair

Rebecca Gill

Violin
Dr John Lam-Po-Tang Chair,
in memory of Reg & Jeannette Lam-Po-Tang

Carolyn Harris

Flute
Landa Family Chair,
in memory of Dr Barry Landa

Jane Hazelwood

Viola
Bob & Julie Clampett Chair,
in memory of Carolyn Clampett

Claire Herrick

Violin
Russell & Mary McMurray Chair

Catherine Hewgill

Principal Cello
The Hon. Justice AJ & Mrs Fran Meagher Chair

Kirsty Hilton

Principal Second Violin
Drs Keith & Eileen Ong Chair

Scott Kinmont

Associate Principal Trombone
Audrey Blunden Chair

Rebecca Lagos

Principal Percussion
I Kallinikos Chair

Emily Long

Violin
In memory of Dr Margot Harris Chair

Nicole Masters

Violin
Nora Goodridge OAM Chair

Fiona McNamara

Bassoon
Nelson Meers Foundation Chair

Elizabeth Neville

Cello
Bob Magid OAM & Ruth Magid Chair

Alexandre Oguey

Principal Cor Anglais
Mackenzie's Friend Chair

Mark Robinson

Associate Principal/Section Percussion
Robert Albert AO & Elizabeth Albert Chair

Marnie Sebire

Horn
Judge Robyn Tupman Chair

Emma Sholl

Associate Principal Flute
Robert & Janet Constable Chair

Rachel Silver

Horn
Sue Milliken AO Chair

Matthew Wilkie

Principal Emeritus Bassoon
Nelson Meers Foundation Chair

Justin Williams

Assistant Principal Viola
L Alison Carr Chair

Fiona Ziegler

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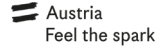
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