



**sydney symphony orchestra**

Vladimir Ashkenazy Principal Conductor & Artistic Advisor

# THE LORD OF THE RINGS

THE RETURN OF THE KING

HOWARD SHORE'S COMPLETE SCORE PERFORMED LIVE



SPECIAL EVENT

PREMIER PARTNER CREDIT SUISSE

Friday 27 September 7pm

Saturday 28 September 7pm

Sunday 29 September 2pm

SPECIAL EVENT PRESENTED BY

**CREDIT SUISSE**

Premier Partner





# sydney symphony orchestra

Vladimir Ashkenazy Principal Conductor & Artistic Advisor

## CLASSICAL

### Ingrid Fliter in Recital

**HAYDN** Sonata in E minor, Hob.XVI:34  
**SCHUBERT** Sonata in A major, D959  
**CHOPIN** Complete Preludes, Op.28

Ingrid Fliter piano

INTERNATIONAL PIANISTS  
 IN RECITAL

**Mon 23 Sep 7pm**

City Recital Hall Angel Place

*Pre-concert talk  
 by David Garrett*



### The Lord of the Rings: The Return of the King

A screening of Part III of Peter Jackson's  
 trilogy with music by **Howard Shore**  
 performed live on stage.

**Justin Freer** conductor  
**Clara Sanabras** vocalist  
**Sydney Philharmonia Choirs**  
**Sydney Children's Choir**

SPECIAL EVENT  
 PREMIER PARTNER  
 CREDIT SUISSE

**Fri 27 Sep 7pm**

**Sat 28 Sep 7pm**

**Sun 29 Sep 2pm**

*Pre-concert talk  
 by Robert Murray*



### French Liaisons

Capuçon plays Saint-Saëns

**DUTILLEUX** Métaboles  
**SAINT-SAËNS** Cello Concerto No.1  
**BERLIOZ** Symphonie fantastique

**Lionel Bringuier** conductor  
**Gautier Capuçon** cello

THURSDAY AFTERNOON  
 SYMPHONY

**Thu 10 Oct 1.30pm**

EMIRATES METRO SERIES

**Fri 11 Oct 8pm**

GREAT CLASSICS

**Sat 12 Oct 2pm**

*Pre-concert talk  
 by Ilmar Leetberg*



### Mozart and Shostakovich

**MOZART** Piano Concerto No.19 in F, K459  
**SHOSTAKOVICH** arr. Barshai  
 Chamber Symphony, Op.83a

**Dene Olding** conductor  
**Avan Yu** Piano

MOZART IN THE CITY

**Thu 17 Oct 7pm**

City Recital Hall Angel Place

*Pre-concert talk  
 by David Garrett*



### Labèque Sisters in Recital

**RAVEL** Rapsodie espagnole  
**GLASS** Four Movements for two pianos  
*Australian Premiere*  
**BERNSTEIN** arr. Kostal West Side Story

**Katia & Marielle Labèque** piano duo  
**Gonzalo Grau** percussion  
**Raphaël Séguinier** drums

INTERNATIONAL PIANISTS  
 IN RECITAL

**Mon 21 Oct 7pm**

City Recital Hall Angel Place

*Pre-concert talk  
 by Stephanie McCallum*



BOOK NOW!

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or call 8215 4600 Mon-Fri 9am-5pm

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 9250 7777 Mon-Sat 9am-8.30pm  
 Sun 10am-6pm  
**cityrecitalhall.com\***  
 8256 2222 Mon-Fri 9am-5pm



\* Booking fees of \$7.50 - \$8.95 may apply. \*Additional fees may apply.

## WELCOME



We at Credit Suisse warmly welcome you to this screening of *The Lord of the Rings: The Return of the King*, accompanied by the Sydney Symphony Orchestra, live on stage at the Sydney Opera House.

This is the SSO's final instalment in Peter Jackson's epic trilogy, completing a set of thrilling presentations over three seasons

Great film composers – people such as John Williams, Erich Korngold, Bernard Herrmann and Howard Shore – take the rich tradition of orchestral concert music and transform it for a contemporary visual medium. Some of the most memorable moments in cinema are indebted to the musical scores that accompany them so powerfully.

The chance to watch a film while hearing the music performed live brings a fresh dimension to the cinematic experience, highlighting the role that music (and orchestras) play in the movies we love. The spectacle of the films combined with the visceral excitement of live music makes for a truly immersive experience in the concert hall.

We are excited to support these presentations of *The Return of the King* and we hope you enjoy the performance.



**Rob Stewart**

Chief Executive Officer  
Credit Suisse Australia



**sydney symphony  
orchestra**

**Vladimir Ashkenazy**  
Principal Conductor & Artistic Advisor

2012 SEASON

SPECIAL EVENT

PREMIER PARTNER CREDIT SUISSE

Friday 27 September | 7pm

Saturday 28 September | 7pm

Sunday 29 September | 2pm

Sydney Opera House Concert Hall

## The Lord of the Rings: The Return of the King

**Justin Freer** CONDUCTOR

**Clara Sanabras** VOCALS

**Lachlan Massey** BOY SOPRANO

**Sydney Philharmonia Choirs**

**Sydney Children's Choir**

Howard Shore's Academy Award-winning score performed live to Peter Jackson's epic motion picture

Pre-concert talk by Robert Murray in the Northern Foyer, 45 minutes before each performance.

Visit [bit.ly/SSOspeakerbios](http://bit.ly/SSOspeakerbios) for speaker biographies.

The presentation will conclude at 10.40pm (Friday and Saturday) and 5.40pm (Sunday).

### ACT I

Roots and Beginnings

Journey to the Cross-roads

Return to Edoras

The Chalice Passed

Gollum's Villainy

The Palantir

The Grace of Undómiel

The Eyes of the White Tower

A Coronel of Silver and Gold

The Lighting of the Beacons

The Stairs of Cirith Ungol

Allegiance to Denethor

The Parting of Sam and Frodo

The Sacrifice of Faramir

Marshalling at Dunharrow

Andúril – Flame of the West

The Paths of the Dead

### ACT II

The Siege of Gondor

Shelob's Lair

Grond – The Hammer of the Underworld

Shelob the Great

The Tomb of the Stewards

The Battle of the Pelennor Fields

'A Far Green Country'

Shieldmaiden of Rohan

The Passing of Théoden

The Tower of Cirith Ungol

The Last Debate

The Mouth of Sauron

For Frodo

Mount Doom

The Crack of Doom

The Eagles

The Fellowship Reunited

The Journey to the Grey Havens

Days of the Ring

INTERVAL

**CREDIT SUISSE** 

Premier Partner





**Aragorn (Viggo Mortensen) leading the Host of the West against the Black Gate of Mordor.  
“A day may come when the courage of men fails, when we forsake our friends and break all bonds  
of fellowship, but it is not this day.... This day we fight!”**

# INTRODUCTION

## The Lord of the Rings: The Return of the King Original score composed by Howard Shore

The climactic chapter in Howard Shore's music for *The Lord of the Rings: The Return of the King* gathers all that has come before and sets it charging relentlessly towards conclusion. Each character theme, each cultural style, every motif associated with the precepts of Tolkien's work must reach the destination set before it in the previous two scores.

The Fellowship theme, after forming then breaking, must draw itself to a newfound level of heroic focus as the Company reaches Mount Doom. The Elves' themes must bestow their final melodic gifts upon Middle-earth before receding into the West. Isengard's metallic fury must meet its wrenching demise, but not before scraps of its rhythmic and melodic gestures migrate to Sauron's domain and join with Mordor's twisted themes, which are consolidating into their own terrible apotheosis.

Combating Mordor's rise, the two kingdoms of Men summon their might: Rohan by aligning itself with Nature's Reclamation; Gondor by calling upon the two grand themes established in *The Fellowship of the Ring*, the Realm of Gondor and Minas Tirith. These two lines, heretofore heard in isolated statements, are brought to the fore in *The Return of the King*, assuming lead roles in the breaking war.

And yet it is the Ring itself, that slim band of gold that has become the focal point for all Middle-earth, that undergoes the most profound and disturbing musical fusion. The Ring's long journey to Mordor is nearing completion. Heeding its master's call, the Ring has united its characteristics: Shore's three principle Ring themes – History, Seduction and Evil – now impact each other directly, intertwining contrapuntally or pulling at melodic contours to form new lines, exposing the Ring at the dangerous height of its wicked promise.

In the end, Middle-earth survives the War of the Ring to enter its Fourth Age. Ushering in a new dawn of peace and unity, Shore grants the surviving cultures Fourth Age themes that maintain the aesthetics of each society, but which cultivate newly enlightened ideals. Men are granted respite; the Elves, peace; hobbits, wisdom – and the Ring is granted its just fate: destruction.

DOUG ADAMS

Doug Adams is a Chicago-based musician and writer.

He is the author of *The Music of the Lord of the Rings Films*.

**And yet it is the Ring itself...that undergoes the most profound and disturbing musical fusion.**

## bravo!

Turn to page 27 to read *Bravo!* – musician profiles, articles and news from the orchestra. There are nine issues through the year, also available at [sydneyssymphony.com/bravo](http://sydneyssymphony.com/bravo)

## ABOUT THE MUSIC

### **The Themes of *The Lord of the Rings: The Return of the King***

Notes by Doug Adams

#### **The Fellowship of the Ring**

*The Fellowship of the Ring* was broken at the end of the first film. *The Two Towers* found the members of the Fellowship scattered, but no less determined. Likewise, the Fellowship theme lacked the weight and heroism it once displayed, but it braved adversity unwaveringly. In *The Return of the King*, however, the Fellowship theme soars to new heights. At the story's climax, the theme expands past the orchestral palette into the chorus, which – as the Fellowship rushes the Black Gate – proudly sings:

<i>Cyll e-Gorv</i>	Ringbearer,
<i>Le annon beth nín</i>	I give you my word,
<i>Ú-erir aen han risto</i>	It cannot be broken,
<i>Ú-erir aen han presto...</i>	Nor turned aside...

NEW LINE CINEMA / COURTESY CAMI



**Frodo (Elijah Wood), Gollum (Andy Serkis) and Sam (Sean Astin) venture into Mordor to destroy the One Ring.**

## The Shire and the Hobbits

This theme is composed of basic and unadorned musical elements. The diatonic melody hints at a simple pentatonic scale while the harmonies present only a sensitive handful of chord changes. Because this tune is so simply and flexibly constructed, Shore is able to create several distinct variations out of the material. In *The Return of the King*, these variations are augmented by several distinct Heroic Settings of the Shire theme, which transform the gentle melody into a fanfare.

## The World of Men

### *Rohan*

The Rohirrim's love for their land is embedded in every turn of phrase present in their theme. The songful melody is equally at home in proclamatory brass or the intense, thoughtful strains of the Hardanger, a Norwegian fiddle. [In these performances the fiddle part will be played by the concertmaster on violin.] *The Return of the King* expands the theme, altering its intervals and modes and striking a more forceful profile as the Rohirrim ride to Gondor's aid.

### *Gondor*

The Gondor music, which skirted the edges of *Fellowship* and *The Two Towers*, now comes to center stage as Mankind faces its greatest challenge. Two proud brass-dominated themes stand for Gondor in *The Return of the King*: the leaping Realm of Gondor theme and the more introspective Minas Tirith theme. The Realm of Gondor represents the kingdom's might and pride, but it is the thoughtful Minas Tirith theme that will survive into the Fourth Age.

## Gollum

### *Gollum's Menace*

The cimbalom, a distant relative of the hammered dulcimer, represents Gollum's heritage with twitchy chromatic figures. In *The Two Towers* this instrument represented but one aspect of Gollum's split personality. In *The Return of the King*, however, Gollum has decided to kill the hobbits by leading them to Shelob, the giant spider. Thus, his villainous inclinations bared, this theme alone represents the character throughout most of *The Return of the King*.

## Shelob

Shore's music for Shelob is an orchestral tour de force, as well as the densest and most psychologically unsettling writing in the score. Though a recurring (and appropriately arachnidan) eight-note motif treads through the writing, it is the heavy web of orchestral counterpoint that makes Shelob so unique. Her music is written and orchestrated to undermine any sort

Shore's music for Shelob is an orchestral tour de force...



of stability – a constant swarm of activity, tripping forwards and backwards unpredictably.

## **Mordor**

Mordor is morbid, threatening and sinister – this music favors low strings and the deepest registers of brass, fused to create a thick fog of overtones. Mixed choruses erupt into primal rhythms with abnormally close-spaced harmonies for a towering, ritualistic effect.

### ***Mordor/Sauron (The Evil of the Ring)***

The primary motif for Barad-dûr and Sauron is identical to the One Ring's Evil theme. (The three are practically interchangeable story elements.) Shore uses this theme to portray the Ring's 'character', but it also represents its effect upon the world.

## **Nature's Reclamation**

The Nature music spends most of its existence resisting outward manifestations of emotion. It is rarely angry or vengeful. It is, instead, ethereal and restrained – resolute, perhaps, but as a musical balm for the imbalances in Middle-earth. But as the Orc themes infect the musical landscape of Middle-earth, Nature's Reclamation is spurred to action. In *The Return of the King*, this theme aligns itself with Rohan as they ride to Gondor. In the end, however, it returns to Nature itself upon the arrival of the great Eagles.

## **The One Ring**

The One Ring is the story's most proactive element. It has three distinct themes to represent its multidimensional nature.

### ***The History of the Ring***

In each film, this theme is first heard as "The Lord of the Rings" text appears, and reappears whenever the One Ring changes hands or marks significant progress in its journey. In *The Two Towers*, The History of the Ring intertwines with Gollum's Pity theme to illustrate his besetting obsession with the Ring. But in *The Return of the King*, the History theme begins to intertwine with the Evil of the Ring as the Ring projects its legacy as a threat. Sauron's hand may again claim the Ring...

### ***The Seduction of the Ring***

This theme, set in pure, clean choral tones and punctuated by rumbling bass drum strokes, represents the One Ring's overwhelming allure.



**Arwen (Liv Tyler) rides with the Elves**

NEW LINE CINEMA / COURTESY CAMI



**Gandalf (Ian McKellan) wielding his sword Glamdring.  
“We have come to it at last, the great battle of our time!”**

### ***The Evil of the Ring (Mordor/Sauron)***

The third theme for the One Ring is an impervious snarl, limited to only four or five pitches, and unwavering in its focus. As with the other ancient powers of Middle-earth, Shore treats this theme to Eastern-tinted harmonic inflections suggesting a past age.

### ***The Destruction of the Ring***

The music for the destruction of the Ring and the collapse of Sauron’s domain represents the collision of the History, Seduction and Evil themes for the Ring, intertwining bits of each tune into a meditation on all the Ring has stood for and all that has been reconciled upon Sauron’s destruction. The Ring’s fall and Sauron’s withering complete the journey, vindicating the heroes’ plight and all suffering they have endured.

## ABOUT THE CREATORS

### Howard Shore COMPOSER

Howard Shore is among today's most respected, honoured and active composers and conductors. His work with Peter Jackson on *The Lord of the Rings* trilogy stands as his most towering achievement to date, earning him three Academy Awards. He has also been honoured with four Grammy and three Golden Globe awards. He was one of the original creators of *Saturday Night Live*, serving as the music director on the show from 1975 to 1980. At the same time, he began collaborating with David Cronenberg and has scored 14 of the director's films, including *The Fly*, *Crash* and *Naked Lunch*. His original scores to *A Dangerous Method*, *Eastern Promises* and *Dead Ringers* were each honoured with a Genie Award, and *Cosmopolis* received Canadian Screen Awards for its score and the song 'Long to Live'. Howard Shore continues to distinguish himself with a wide range of projects, from Martin Scorsese's *Hugo*, *The Departed*, *The Aviator* and *Gangs of New York*, to *Ed Wood*, *The Silence of the Lambs*, *Philadelphia* and *Mrs Doubtfire*.

Howard Shore's music has been performed in concerts throughout the world. In 2003, he conducted the New Zealand Symphony Orchestra and Chorus in the world premiere of *The Lord of the Rings Symphony* in Wellington. Since then, this work and *The Lord of the Rings – Live to Projection* concerts have received over 285 performances by the world's most prestigious orchestras.

In 2008, his opera *The Fly* premiered at the Paris Théâtre du Châtelet and at Los Angeles Opera. Other recent works include the piano concerto *Ruin and Memory* for Lang Lang, premiered in Beijing in 2010, the cello concerto *Mythic Gardens* for Sophie Shao (American Symphony Orchestra, 2012) and Fanfare for the Wanamaker Organ in Philadelphia. He is working on his second opera and J.R.R. Tolkien's *The Hobbit*.

Howard Shore received the Career Achievement for Music Composition Award from the National Board of Review of Motion Pictures and New York Chapter's Recording Academy Honors, ASCAP's Henry Mancini Award, the Frederick Loewe Award and the Max Steiner Award from the city of Vienna. He holds honorary doctorates from Berklee College of Music and York University, he is an Officier de l'Ordre des Arts et des Lettres de la France and the recipient of the Canadian Governor General's Performing Arts Award.



BENJAMIN EALOVEGA

## **Fran Walsh** LYRICIST

In 2004, Fran Walsh was awarded Academy Awards for Best Adapted Screenplay, Best Original Song, and Best Picture for *The Lord of the Rings: The Return of the King*. For her work co-writing *The Lord of the Rings: The Fellowship of the Ring*, she was nominated for an Oscar, a British Academy of Film and Television Arts award and Writers Guild of America Screen Award, and (together with Peter Jackson, Barrie Osborne and Tim Sanders) won the AFI Film Award. Fran Walsh first garnered an Academy Award nomination for Best Screenplay for the feature *Heavenly Creatures*, which she wrote with her collaborator Peter Jackson. Her background is in music and she began her writing career soon after leaving Victoria University where she majored in English Literature.

## **Philippa Boyens** WRITER

Since being named by *Variety* in their list of Ten Writers to Watch in 2000, Philippa Boyens, who made her debut as a screenwriter with *The Lord of the Rings* trilogy, has won an Academy Award for Best Adapted Screenplay for *The Lord of the Rings: The Return of the King* and was previously nominated for an Oscar, a British Academy of Film and Television Arts Award and a Writers Guild of America Award, among others. Philippa Boyens has worked in theatre as a playwright, teacher, producer and editor. She moved to film via a stint as Director of the New Zealand Writers Guild. Her love of J.R.R. Tolkien's work brought her to this project, having been a fan since she was 11 years old.

## **Peter Jackson** DIRECTOR

Peter Jackson made cinema history in making *The Lord of the Rings* film trilogy, comprising nine hours of a continuous cinema. The films have become a cross-cultural phenomenon worldwide, not only embracing the respect of established Tolkien fans and scholars, but introducing young audiences to Tolkien's classic novels. Peter Jackson was awarded three Academy Awards for Best Director, Best Picture and Best Adapted Screenplay for *The Lord of the Rings: The Return of the King*.

## ABOUT THE ARTISTS

### Justin Freer CONDUCTOR

Born in California, Justin Freer began his formal music studies on trumpet and quickly turned to piano and composition, writing his first work for wind ensemble aged 11. He made his professional conducting debut at 16 and went on to earn degrees in composition from the University of California, Los Angeles, where his principal teachers included Paul Chihara and Ian Krouse. In addition, he was mentored by the prominent film composer and conductor Jerry Goldsmith.

Since then he has composed for a wide variety of different mediums and performance spaces throughout the world. He has written music for renowned trumpeters Doc Severinson and Jen Lindemann, composed and conducted music for Major League Soccer Championship Cups in Los Angeles, and his works have been performed by the Musashino Academia Musicæ Wind Ensemble, Grand Symphonic Winds and the wind bands of the universities of North Texas, Purdue, Kansas State, North Dakota, Illinois, Indiana, Cal State, Los Angeles and UCLA, to name a few. Recent premieres include *Rio's Convergence* (commissioned for the Texas All-State Symphony Band), *Make It So* (Henry Mancini Institute Orchestra) and *Liberty Fallen*, (St Cloud State University Wind Ensemble and the American Composers Forum).

Justin Freer has composed for several independent films, including Jahim Jones's *Generation Never*, and written motion picture advertising music for some of 20th Century Fox Studios' biggest campaigns, including *Avatar* and *The Day the Earth Stood Still*. He is also a classical record producer, working with the London Symphony Orchestra (conductor Neville Marriner) and the Pacific Symphony Orchestra (Carl St Clair) on recordings of Paul Chihara's orchestral works.

Justin Freer is the founder and music director of the Los Angeles Brass Ensemble and has been music director of the acclaimed UCLA Brass Choir. Forthcoming orchestral conducting engagements include live-to-projection film performances in London, Hong Kong, Dallas and Lucerne. This year in Australia he also conducts the Melbourne and Queensland symphony orchestras; this is his SSO debut.

### Shih-Hung Young ASSISTANT CONDUCTOR

Born in Kuala Lumpur, Shih-Hung Young lived in Taiwan before moving to the United States. He holds degrees from the Juilliard School and a doctorate from the State University of New York at Stony Brook. He conducts both symphonic and operatic repertoire, and performs as a violinist in solo and chamber music recitals. He has been on the Juilliard School faculty since 1995, and conducts the chamber orchestras of the Juilliard School Pre-College Division, Lucy Moses School, and Third Street Music School Settlement. He also conducted *My Fair Lady* and the US national tour of *The Light in the Piazza*.



[www.justinfreermusic.com](http://www.justinfreermusic.com)



## Clara Sanabras VOCALIST

Born in France, raised in Barcelona and now a Londoner, Clara Sanabras is one of the most original artists to emerge from the East London scene, with music-making as varied as her background. Classically trained, she has worked in early music, world music, jazz, folk and contemporary, and she accompanies herself on a diverse collection of instruments, including baroque guitar, oud, charango and Indian harmonium. She now also writes her own music and composed the scores for the British TV documentaries *The Glories of Islamic Art* and *The Story of the Jews*.

She has appeared at many international festivals, including Glastonbury, the London Jazz Festival and WOMAD, and has mingled with artists from all disciplines. Her collaborations include James Newton-Howard (*Snow White and the Huntsman*), Jocelyn Pook, Alberto Iglesias, Natacha Atlas, The Harp Consort (Andrew Lawrence King), composer John Rutter, Jarvis Cocker, Theatre of Voices, London Voices, Charivari Agréable, Israel Camerata, eX Ensemble and The Dufay Collective. She has appeared with the Royal Philharmonic Orchestra and the Orchestra of the Age of Enlightenment, and with the Adelaide and Sydney symphony orchestras (making her SSO debut in 2012 in *The Lord of the Rings: The Two Towers*).

Her broadcast, theatre and screen credits include an appearance on screen alongside Al Pacino in *The Merchant of Venice* (Mike Radford, 2004), on stage with director Nicholas Hytner at the National Theatre, with Bill Nighy in the BBC Radio 3 play *The Don* and in concert under the guidance of Karlheinz Stockhausen. She is also the featured singer in the movie *Cristiada*, with music by James Horner (*Titanic*) and appears in top Hollywood soundtracks such as *The Hobbit* and *The Hunger Games*.

She burst into the global music scene in 2006, with the album *Clara & The Real Lowdown*, produced by Harvey Brough and featuring The Real Lowdown, a collective of the finest folk, jazz and world musicians in London. Since then, they've recorded another two albums – *Hopetown House* and *The Emblem* – and this month she releases her fourth album *Scattered Flight – Songs of Spanish Exile*, in which she returns to her roots with an elegy to exile, told in Spanish, Catalan, French and English.



[www.clarasanabras.com](http://www.clarasanabras.com)

## MORE MUSIC

### Selected Discography and Further Reading

#### THE LORD OF THE RINGS

The complete recordings of Howard Shore's music for *The Lord of the Rings* (with, for the most part, the London Philharmonic Orchestra) are available on the Reprise label.

REPRISE 49454-2 (The Fellowship of the Ring)

REPRISE 44376-2 (The Two Towers)

REPRISE 162044-2 (The Return of the King)

Author Doug Adams has made a thorough and authoritative analysis of Howard Shore's soundtrack for the trilogy, *The Music of the Lord of the Rings Films*. Definitely a first stop for anyone wanting to explore this music in depth.

[www.musicoflotr.com](http://www.musicoflotr.com)

A truly dedicated enthusiast, Marilyn Miller, has compiled an unofficial website with a wealth of information about *The Lord of the Rings* movie soundtracks. A Magpie's Nest, LOTR – check it out: [www.amagpiesnest.com](http://www.amagpiesnest.com)

And visit Howard Shore's website for links to sheet music and to recordings of his other film soundtracks, including *The Hobbit: An Unexpected Journey*.

[www.howardshore.com](http://www.howardshore.com)

A special extended trilogy edition of Jackson's *Lord of the Rings* (12-DVD set) is available in Australia from Roadshow. The individual movies from the trilogy are also available on Blu-ray disc.

Finally, for another take – musical and dramatic – on *The Lord of the Rings*, seek out the BBC Radio dramatisation from 1981, available in a 13-CD set. The performances feature Ian Holm (as Frodo in this version) and Michael Horden (Gandalf), with music by Stephen Oliver.

Available from ABC shops.

### Webcasts



Selected Sydney Symphony Orchestra concerts are webcast live on BigPond and Telstra T-box and made available for later viewing On Demand.

Our current webcast:

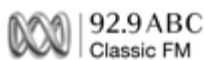
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### Broadcast Diary

#### October



[abc.net.au/classic](http://abc.net.au/classic)

Friday 11 October, 8pm

#### FRENCH LIAISONS

**Lionel Bringuier** conductor

**Gautier Capuçon** cello

Dutilleux, Saint-Saëns, Berlioz

Tuesday 22 October, 1.05pm

#### BOHEMIAN ADVENTURE

**Antonello Manacorda** conductor

**Jonathan Biss** piano

Bartók, Mozart, Dvořák

Thursday 31 October, 9.30pm

#### ALL STOPS OUT!

**David Drury** organ

**Female voices of VOX**

**Elizabeth Scott** chorus director

**Rebecca Gill** violin

JS Bach, Mozart, Vienne, Brahms, Karg-Elert

### Fine Music 102.5

#### SYDNEY SYMPHONY ORCHESTRA 2013

Tuesday 15 October, 6pm

Musicians, staff and guest artists discuss what's in store in our forthcoming concerts.

### Sydney Symphony Orchestra Online



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# ABOUT THE CHOIRS

## Sydney Children's Choir

The Sydney Children's Choir has built a worldwide reputation for choral excellence, inspiring audiences with a distinctly Australian choral sound. Under the direction of founder Lyn Williams OAM, the choir has commissioned over a hundred works from leading Australian composers and has toured extensively, performing this Australian choral repertoire to great acclaim throughout Australia as well as in Indonesia, Singapore, Finland, Estonia, Denmark, France, the United Kingdom, Japan and China.

Closer to home, the Sydney Children's Choir has performed at major events including the Papal Welcome at World Youth Day 2008, APEC Leaders' Week at the Sydney Opera House, the Australia Day Spectacular at Darling Harbour and the Opening Ceremony of the Sydney

Olympic Games. The choir is also frequently invited to perform with some of the world's most acclaimed orchestras and conductors including Michael Tilson Thomas and the YouTube Symphony Orchestra, Zubin Mehta and the Israel Philharmonic Orchestra, and with the SSO under Edo de Waart, Charles Dutoit and Vladimir Ashkenazy. The choir's many performances with the SSO in recent years have included Mahler symphonies (No.8 and No.3), *The Fellowship of the Ring*, *The Two Towers*, Tchaikovsky's *Queen of Spades* and most recently *Carmina Burana*. The choir appears on the soundtracks of *Moulin Rouge*, *Happy Feet* and *Australia*, and on their most recent recording, *Voices of Angels*.

[www.sydneychildrenschoir.com.au](http://www.sydneychildrenschoir.com.au)

## Lyn Williams OAM

ARTISTIC DIRECTOR & FOUNDER

Lyn Williams is Australia's leading director of choirs for young people, having founded the internationally renowned Gondwana Choirs. Since 1989, Gondwana Choirs has grown to include the Sydney Children's Choir, Gondwana National Choirs and Gondwana National Indigenous Children's Choir. Her exceptional skill in working with young people is recognised for its high artistic quality and ground-breaking innovation. She frequently directs and conducts for

major events, tours internationally with her choirs, and has conducted the Sydney, Adelaide, Melbourne symphony orchestras, Australian Chamber Orchestra and Australian Youth Orchestra. In 2004 she was awarded a Medal of the Order of Australia in recognition of her services to the Arts, and in 2006 the NSW State Award (Classical Music Awards) for her contribution to the advancement of Australian music. Lyn Williams is a Churchill Fellow and also a composer.

## Sydney Children's Choir Staff

Lyn Williams OAM *Artistic Director & Founder*  
Dan Walker *Associate Artistic Director*  
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## Sydney Philharmonia Choirs

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation. The three principal choirs – the Chamber Singers, Symphony Chorus and the young adult choir VOX – perform a diverse repertoire each year, ranging from early a cappella works to challenging contemporary music. Sydney Philharmonia Choirs presents an annual concert series of choral masterpieces, and has premiered several commissioned works, including Ford's *Waiting for the Barbarians*, Rautavaara's *Missa a Cappella*, and most recently *Chaconne* by Lyle Chan. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms

(Mahler's Eighth Symphony under Simon Rattle), returning in 2010. Other highlights have included Britten's *War Requiem* at the 2007 Perth Festival and *Semele Walk* at the 2013 Sydney Festival. Appearances with the SSO have included Mahler's Eighth for the Olympic Arts Festival (2000), Stravinsky's *Oedipus Rex* and *Symphony of Psalms*, 'Midsummer Shakespeare' and 2001: *A Space Odyssey* (Sydney Festival), Vladimir Ashkenazy's Mahler *Odyssey* (2010–11), Sibelius's *Kullervo*, the *Lord of the Rings* trilogy, Tchaikovsky's *Queen of Spades*, conducted by Ashkenazy, and Verdi's *Requiem* and Wagner's *Flying Dutchman* (David Robertson).

### Elizabeth Scott MUSIC DIRECTOR, VOX

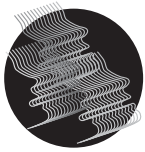
Elizabeth Scott graduated from the Sydney Conservatorium of Music in 1995 as a flute major, then studied choral conducting, vocal performance and aural training in Hungary and Germany. Before her appointment as Music Director of VOX, she was the Sydney Philharmonia Assistant Chorus Master (2006–2008), and she was also Acting Music Director in the first half of 2013. Elizabeth Scott is also Associate Conductor of Sydney Chamber Choir and a guest director for Gondwana Choirs,

Coro Innominata, Macquarie University Singers and Orpheus Choral Music. She is Music Performance Projects Officer at The Arts Unit, and Director of Vocal and Choral Studies at the Conservatorium High School. She has participated in the Symphony Australia Conductor Development Program, and in 2008 received the Sydney Choral Symposium Foundation Choral Conducting Scholarship. She sings with Cantillation, Pinchgut Opera and The Song Company.

### Anthony Pasquill ASSISTANT CHORUS MASTER

A pianist, clarinetist and singer by training, Anthony Pasquill began his musical training as a chorister at Lichfield Cathedral. He holds a Bachelor of Music degree from Leeds and a Master of Music degree from the Sydney Conservatorium. In addition to his work with Sydney Philharmonia Choirs, he is Musical Director of the chamber choir Bel a cappella, with whom he has conducted Howells' *Requiem*,

Britten's *A Boy Was Born*, Gabriel Jackson's *Edinburgh Mass*, Frank Martin's *Mass* and the Australian premieres of Dyson's *Hierusalem* and Vasks' *Missa*. This year he has prepared the Sydney Philharmonia Choirs for SSO performances of Verdi's *Requiem* and Wagner's *Flying Dutchman* (David Robertson) and will also prepare the choir for Britten's *War Requiem* (Vladimir Ashkenazy).



**sydney**  
philharmonia  
choirs

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Elizabeth Scott *Music Director, VOX*  
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Luke Byrne *Rehearsal pianist*

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\* Courtesy of Sydney Children's Choir

To find out about Sydney Philharmonia concerts or joining one of the choirs, visit [www.sydneyphilharmonia.com.au](http://www.sydneyphilharmonia.com.au)

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To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website:

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# SYDNEY SYMPHONY ORCHESTRA

*Vladimir Ashkenazy, Principal Conductor and Artistic Advisor*

*PATRON Her Excellency Professor Marie Bashir AC CVO*



JOHN MARMARAS

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, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, most recently in the 2012 tour to China.

The Sydney Symphony 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. David Robertson will take up the post of Chief Conductor in 2014. 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 Orchestra's award-winning education 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 its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle, Gordon Kerry and Georges Lentz, and the orchestra's recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on the ABC Classics label.

This is the fifth year of Ashkenazy's tenure as Principal Conductor and Artistic Advisor.

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02



03



04



05



06



07



08



09

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Photo: Richard Barlow

## CITIZEN MUSICIAN

Yoga. Gardening. Music. There's no limit to cellist Chris Pidcock's interests.

'Bikram cello.' That's what cellist Chris Pidcock suggests he's engaged in as he practises furiously in a rehearsal room at the Sydney Opera House. It's warm. It *could* be the air-conditioning, but equally, when you find out what he's working on... 'A bit of Saariaho, some Giacinto Scelsi, a work by Anna Clyne for cello and electronics.' Um. Perhaps the challenging repertoire better explains his heated condition?

Chris is getting ready for an extracurricular solo concert of contemporary music. 'The really fun part [of my preparations]

is playing for my colleagues. Suddenly I've got a hundred "teachers". I get really excited when I can play for them because they're buzzing with ideas.'

'I always knew I wanted to be part of a great orchestra. I remember walking away from an SSO performance of *La Mer*, and I couldn't understand how it was so perfect. I learnt how to crave a really great orchestral sound.' That craving was fed further by other great orchestras: 'You go to Vienna and the violins have a *flautando* [flutelike] sound so perfect that you can't breathe when you hear it. Then there's

“

I learnt how to crave a really great orchestral sound.

”

the Chicago Symphony Orchestra whose string sound is so present, so close to the bridge. All their courage is in the bow.'

Somewhat unusually, Chris's parents travelled with him on the last SSO tour. 'It was pretty cool having them there. It wasn't like "I'm a problem child and I need someone to look after me". Dad's a haematologist, and plays piano and organ a lot. If ever someone's had a bad diagnosis, Dad's two favourite things are gardening and playing piano. Mozart is a salvation. Any frustration you have with people can be dealt with through playing music or gardening.'

'Music is a vocation, not a job. I'm practising and thinking about music a lot. There's a great term that Yo Yo Ma uses, of a "citizen musician", where your role is to share music as a cultural device. Our orchestra is a major part of that. I feel that our schedule allows enough time to do other concerts, to make it a real vocation. There's so much work to be done, it never really ends.'

## Orchestra Highlight

### Your Orchestra's New Look



Everything old is new again! With the excitement of a new chief conductor and a new season of music on the horizon, we thought it was time to bring back something that in reality never truly went away (although it was effectively sidelined for more than a decade).

In announcing the 2014 season, we officially welcomed back our original name: Sydney Symphony Orchestra. Sometimes you might find it easier to refer to the shortened version of 'SSO'. Either way, we're *your* orchestra.

Perhaps you've also noticed our colourful new logo? We think it's rather joyful – akin to the explosion of colourful sound you can hear from the orchestra.

The graphic is a visual abstraction of both musicians and audience. The new exuberant identity also expresses the wide range of choice we offer audiences and the role we play in our community, with each vibrant square a different shade of a harmonious whole.

We hope you like our new/old name, and that you'll enjoy our fresh new look as we move into another exciting era of inspirational and first-class music making.

## Ask a Musician

**I noticed Janet Webb was playing a metal flute when she performed the Liebermann concerto recently. But she used to play on a wooden instrument – it was always a distinctive sight on the concert platform. Why the switch? And what difference does it make?**

*Lapsed Flautist*

Well spotted, Lapsed Flautist! Janet has indeed switched from her wooden flute back to a metal one – this time a solid 14-carat gold instrument. As Janet explains, she decided it was time for a change. 'I'm always looking for different sounds, and different possibilities.' Her new gold flute sounds more...well...golden. 'I want to make a mellow, rounded sound. The gold flute allows me to find warmer, darker, deeper, more complex qualities.' Janet describes the wooden flute as having an earthy sound, 'just like the material it's made from.' A silver flute offers something different again – a brighter, more penetrating sound.

There are some physical differences – Janet's wooden flute was heavier and fatter than her gold flute. The wooden flute also retained its warmth after being played – 'I could put it down and then come back to it later and it would still be warm.' This ensures stability in intonation. The physical properties of the metal mean a gold flute will cool down faster after being played. 'I just have to pay more attention to the tuning if I come in after a long rest.' Above all, however, the quality of the sound depends on the flautist. 'It's all about how people blow. I still sound like me!'

**Have a question about music, instruments or the inner workings of an orchestra? 'Ask a Musician' at [yoursay@sydneyssymphony.com](mailto:yoursay@sydneyssymphony.com) or by writing to Bravo! Reply Paid 4338, Sydney NSW 2001.**



In July, SSO Chairman John Conde AO welcomed patrons to his home for a special preview of our 2014 concert season. Guests were treated to a lively Q&A session with incoming Chief Conductor and Artistic Director David Robertson and our

Managing Director Rory Jeffes. Diana Doherty, Catherine Hewgill and Kirsty Hilton provided the musical entertainment.

*For information about the SSO Patrons Program email [philanthropy@sydneyssymphony.com](mailto:philanthropy@sydneyssymphony.com) or call (02) 8215 4674.*

# CHINA EXCHANGE



From left: Zhu Siyao, Guo Lu, Chen Chen

‘It’s impossible to say for certain, but some estimates suggest there are 50 million young people learning the violin in China,’ says our Managing Director Rory Jeffes.

Recently, three of the top young string players visited us from the Xinghai Conservatory in Guangzhou. Violinists Guo Lu and Zhu Siyao and violist Chen Chen, aged between 19 and 23, spent a week with the SSO’s Sinfonia mentoring orchestra. They took part in a busy schedule of schools and family concerts, as well as a read through of Prokofiev’s Fifth Symphony. Violin mentors from the SSO, Shuti Huang and Ben Li, sat with the girls in the orchestra, occasionally translating for the students and generally unravelling the mysteries of professional orchestral etiquette.

‘The pace was faster than they anticipated, but they quickly adjusted,’ said Shuti. ‘By the end of the week, they were all feeling very much a part of the orchestra.’

Before our 2012 China tour, the SSO signed a Memorandum of Understanding with the Xinghai Conservatory. On that tour, as a first step in building ties, our musicians gave masterclasses to students at the conservatory and Vladimir Ashkenazy conducted a rehearsal of their orchestra.

‘These activities, which began last year, will lead to a long-term program of masterclasses, exchanges, orchestral workshops, commissions and tour performances, which will be further enhanced and facilitated through digital technology,’ says Rory. ‘Our relationship with the Conservatory, which is the only higher music education institution in Southern China, is also significant given the sister-city relationship between Sydney and Guangzhou.’

Also in 2012, the SSO signed a significant Memorandum of Understanding with the National Centre for the Performing Arts in Beijing, also known as ‘The Egg’. This agreement involves our musicians working with the NCPA orchestra, as well as SSO administrative staff passing on their expertise and knowledge about audience development. Our Director of Marketing, Mark Elliott, will soon be visiting the NCPA in this capacity.

Recently, the SSO won the major award at the inaugural Australian Arts in Asia Awards for our work in China. The awards, which attracted 120 entries, celebrate the role of Australian artists and arts organisations working in Asia.

## War Requiem

Vladimir Ashkenazy admits to not liking everything Benjamin Britten wrote, but the *War Requiem*, he says, is ‘one of Britten’s best pieces, maybe the best’. In its music, its text and its effect, it is ‘absolutely compelling’.

The *War Requiem* was composed in response to the horrors of World War II and was dedicated to the memory of four of Britten’s friends. It was an ambitious and daring musical creation, but also deeply symbolic. Perhaps most significant was Britten’s intended casting, and this is something Ashkenazy has set out to replicate for our performances in November, with Russian soprano Dina Kuznetsova, English tenor Andrew Staples and German baritone Dietrich Henschel.

The three nationalities were chosen by Britten to represent three principal countries in the conflict. (The first recording features the soloists he had in mind: Galina Vishnevskaya, Peter Pears and Dietrich Fischer-Dieskau.) And the symbolism reaches full weight when tenor and baritone, as two dead soldiers, sing the lines from Wilfred Owen’s World War I poem, *Strange Meeting*: ‘I am the enemy you killed, my friend.’

Britten’s *War Requiem* uses its multinational cast to issue a call for peace, a call that seems as relevant today as it did in 1961. It’s not merely a protest against war, but music that Britten hoped would make us ‘think a bit’.

## War Requiem

Master Series

8 and 9 November | 8pm

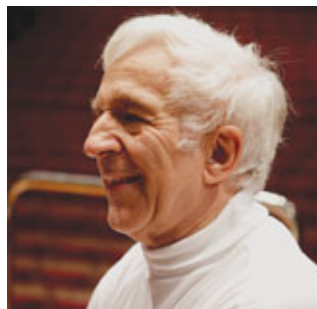


Photo: Keith Saunders

# CODA

## LET'S MISBEHAVE!

Dust off your tux and shake out the feather boa – it's time for the SSO Roaring 20s Ball. Taking place on Saturday 23 November at Paddington Town Hall, your fun night out will include a 50-piece orchestra, music from the jazz age and dancing! Tickets may be purchased through our box office 02 8215 4600. More information here: [sydneyssymphony.com/20sball](http://sydneyssymphony.com/20sball)

## REAL JOBS

It's not uncommon for friends to ask young musicians about their jobs: What do you do all day? And why do you have to practise so much? Perhaps you've occasionally wondered the same. SSO Fellow, flautist Laura van Rijn, has written a blog post answering these questions and others. Read it at: [blog.ssofellowship.com/2013/08/what-do-you-do](http://blog.ssofellowship.com/2013/08/what-do-you-do)

BRAVO EDITOR *Genevieve Lang Huppert*

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## EARLY BIRDS

The winners of our 2013 Season Emirates Early Bird prize, Joyce and Ivan Cribb, returned from their prize trip to Barcelona (and a side trip to France) with glowing reports and memories to cherish. A highlight was hearing the local Barcelona Symphony and Catalonia National Orchestra perform Mahler's First Symphony.

You could win this year! The 2014 Season Emirates Early Bird prize closes soon. This time the prize is two business class Emirates flights

to Dubai plus five nights' luxury accommodation Enter the draw by booking your 2014 SSO subscription by 10 September 2013. T&Cs apply.

## CONQUERORS

The mighty Team Sydney Symphony Sprint put in a valiant – nay, impressive! – effort in the recent City to Surf. Fastest on the day was double bassist David Campbell, with a time of 59:22. Breathing down his neck was Principal Trumpet David Elton, mere hundredths of a second behind. Go team!

## EMIRATES RENEWAL

We recently announced the renewal for three years of our principal partner relationship with Emirates, making it one of our longest-standing corporate partnerships. Among the benefits: SSO audiences receive an exclusive 10% online discount on all Emirates flights. How? Visit [sydneyssymphony.com/emirates](http://sydneyssymphony.com/emirates)



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