

5 & 6 July 2024

DALIA STASEVSKA

CONDUCTS SIBELIUS' FIFTH SYMPHONY



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 Frémaux, Sir Charles Mackerras, Zdeněk Mácal, 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.

PERFORMING IN THIS CONCERT

FIRST VIOLINS

Andrew Haveron

Concertmaster

Alexandra Osborne

Associate Concertmaster

Lerida Delbridge

Assistant Concertmaster

Fiona Ziegler

Assistant Concertmaster

Sun Yi

*Associate Concertmaster
Emeritus*

Jennifer Booth

Brielle Clapson

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Benjamin Tjoa[°]

Ilya Isakovich*

SECOND VIOLINS

Kirsty Hilton

Principal

Emma Jezek

Acting Associate Principal

Alice Bartsch

Acting Assistant Principal

Victoria Bihun

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Maja Verunica

Marcus Michelsen[°]

Emily Qin[°]

Dominic Azzi[†]

Tamara Elias*

Natalia Harvey*

VIOLAS

Tobias Breider

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Leonid Volovelsky

Andrew Jezek[°]

Stephen Wright[°]

Harry Swainston[†]

James Wannan*

CELLOS

Catherine Hewgill

Principal

Kaori Yamagami

Principal

Simon Cobcroft

Associate Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

Eliza Sdraulig[°]

Joseph Kelly[†]

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaap Pallandi

Benjamin Ward

FLUTES

Emma Sholl

Acting Principal

Carolyn Harris

OBOES

Shefali Pryor

Acting Principal

Callum Hogan

CLARINETS

Olli Leppäniemi*

Guest Principal

Christopher Tingay

Alexander Morris

Principal Bass Clarinet

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

HORNS

Samuel Jacobs

Principal

Euan Harvey

Acting Principal

Emily Newham[°]

Acting Principal 3rd Horn

Rachel Silver

Stefan Grant[†]

TRUMPETS

David Elton

Principal

Cécile Glémot

Anthony Heinrichs

TROMBONES

Tim Dowling*

Guest Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

TUBA

Edwin Diefes*

Guest Principal

TIMPANI

Antoine Siguré

Principal

PERCUSSION

Rebecca Lagos

Principal

Joshua Hill[°]

Acting Associate

Principal Timpani/

Section Percussion

Timothy Constable

HARP

Natalie Wong[°]

Acting Principal Harp

KEYBOARDS /

EXTRAS

Susanne Powell*

Guest Principal Celeste

Bold Principal

* Guest Musician

[°] Contract Musician

[†] Sydney Symphony

Fellow

2024 CONCERT SEASON

Royal Caribbean Classics Under the Sails

Friday 5 July, 7pm

Saturday 6 July, 7pm

Concert Hall,

Sydney Opera House

DALIA STASEVSKA CONDUCTS SIBELIUS' FIFTH SYMPHONY MUSIC OF THE NORTH

EINOJUHANI RAUTAVAARA (1928–2016)

***Cantus Arcticus*, Op.61 – Concerto for Birds and Orchestra (1972)**

i. *Suo* (The Marsh)

ii. *Melankolia* (Melancholy)

iii. *Joutsenet muuttavat* (Swans Migrating)

KAIJA SAARIAHO (1952–2023)

***Trans* – Concerto for harp and orchestra (2015)**

i. *Fugitif*

ii. *Vanité*

iii. *Message*

INTERVAL

JEAN SIBELIUS (1865–1957)

***Symphony No.5 in E flat, Op.82* (1915)**

i. Tempo molto moderato

ii. Andante mosso, quasi allegretto

iii. Allegro molto

Pre-concert talk

By Andrew Howes in the Northern Foyer at 6.15pm.

Estimated durations

Rautavaara – 20 minutes

Saariaho – 25 minutes

Interval – 20 minutes

Sibelius – 35 minutes

The concert will run for approximately 1 hour and 40 minutes

Cover image

By Rebecca Shaw

Presenting Partner



Principal Partner



WELCOME

Welcome to **Dalia Stasevska conducts Sibelius's Fifth Symphony**, a performance in the *Classics Under the Sails* Series.

As the Presenting Partner of the *Classics Under the Sails* Series, we are delighted to be bringing audiences the opportunity to hear classical music's greatest works performed by the world's leading artists.

Dalia Stasevska is one of the world's most exciting new international conductors, and her affinity with both contemporary music and Sibelius is unmatched. While her cultural background is Ukrainian, she has been immersed in the culture of Finland since the age of 5, where she is currently the Chief Conductor of the acclaimed Lahti Symphony Orchestra.

Her conducting is magnetic, physical and has been described by *The New York Times* as being full of 'verve, commitment, and above all, clarity.'

The extraordinary Finnish composer Kaija Saariaho was renowned for her poetry and power. In this concert, you will experience *Trans* for Harp and Orchestra, a piece imbued with the natural world and composed especially for the virtuoso harpist Xavier de Maistre.

The natural world moves even closer to the audience with Einojuhani Rautavaara's *Cantus Arcticus*, with its highly original integration of natural sounds into the score.

The Sydney Symphony Orchestra's performance of these works invites us all to embark on journeys to unfamiliar and fascinating worlds – a concept that's at the heart of all that we do at Royal Caribbean.

When in port, our award-winning ships are a feature of the stunning backdrop of Sydney Harbour, an iconic scene shared by the equally emblematic Sydney Symphony Orchestra.

Royal Caribbean are immensely proud of our partnership with the Orchestra. With an unwavering focus on creating exceptional experiences, both Royal Caribbean and the Sydney Symphony Orchestra share a resolute and long-standing commitment to excellence.

I hope you enjoy these performances of **Dalia Stasevska conducts Sibelius's Fifth Symphony**, just one of five wonderful concerts in the 2024 *Classics Under the Sails* series.



Gavin Smith
Vice President & Managing Director
Royal Caribbean



YOUR CONCERT AT A GLANCE

EINOJUHANI RAUTAVAARA (1928–2016)

Cantus Arcticus, Op.61 (1972)

Cantus Arcticus is a three-movement work derived from the bird song of the Arctic bogs, the Finnish coastline, and the sound and movement of swans migrating in autumn. The birdsongs are heard both as recorded natural sound, and as material for the instrumental writing.

It premiered in 1972, the year that saw Nixon go to China and come back to Watergate; the Whitlam government elected in Australia; Michelangelo's *Pietà* vandalised. New music included Steve Reich's *Clapping Music*, György Ligeti's Double Concerto, Pink Floyd's *Dark Side of the Moon*.



Einojuhani Rautavaara.
Photo by Laivakoira.

KAIJA SAARIAHO (1952–2023)

Trans – Concerto for harp and orchestra (2015)

Composed in 2015, *Trans* is also in three movements, each of which finds ways to explore old and new ways of writing for the harp, and of crafting a variety of orchestral textures that nevertheless allow the soloist to be heard.

In 2015 there was a short lived ceasefire in Ukraine; Queen Elizabeth II became the longest reigning British monarch; Malcolm Turnbull became Prime Minister of Australia. The *Charlie Hebdo* shooting took place, Harper Lee's *Go Set a Watchman* was belatedly and controversially published. There were new works from a host of composers including Elliott Carter, Unsuk Chin, Judith Weir, Sally Beamish, John Adams and Philip Glass.



Kaija Saariaho.
Photo by Andrew Campbell.

JEAN SIBELIUS (1865–1957)

Symphony No.5 in E flat, Op.82 (1915)

In its final form, Sibelius' Fifth Symphony is a three movement work. A lyrical central movement leads into the joyous finale, whose repeated horn call, like the finale of Rautavaara's work, is inspired the majesty of swans in flight.

The original piece dates from 1915 (but was revised several times over the next four years), when World War I was raging, Typhoid Mary was working her magic and William Morris Hughes was elected Prime Minister of Australia. Malevich painted his *Black Square*, Marcel Duchamp began his series of 'ready mades'. Richard Strauss wrote his *Alpine Symphony*, Debussy wrote *En blanc et noir*, and Rachmaninov wrote his *All-night Vigil* (the Vespers).



Jean Sibelius in the spring of 1918.

ABOUT THE ARTISTS

DALIA STASEVSKA conductor

Dalia Stasevska's charismatic and dynamic musicianship has established her as a conductor of exceptional versatility. Chief Conductor of Lahti Symphony Orchestra and Artistic Director to the International Sibelius Festival, Dalia also holds the post of Principal Guest Conductor of BBC Symphony Orchestra. She has made several appearances at the BBC Proms including the First Night of the Proms in 2023.

Recent engagements have included orchestras such as New York Philharmonic, Los Angeles Philharmonic, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, San Francisco Symphony, Toronto Symphony Orchestra, The Philadelphia Orchestra, Minnesota Orchestra, the National Symphony Orchestra and Netherlands Radio Philharmonic Orchestra at the Concertgebouw Hall, Amsterdam.

Last season, with BBC Symphony Orchestra, she embarked on a six-concert tour to Japan with soloists Sol Gabetta, Nicola Benedetti and Roderick Williams. In spring 2024, Dalia and BBC Symphony Orchestra collaborate on a Total Immersion project focussing on Missy Mazzoli. Performing works of living composers is a core part of Dalia's programming, and with Lahti Symphony Orchestra they present works by Andrew Norman, Thomas Adès, Helen Grime, Kaija Saariaho and Outi Tarkianen, to name a few.

A passionate opera conductor, 2023 saw Dalia's highly successful debut at the Glyndebourne Opera Festival with a revival of the iconic Peter Hall production of Britten's *A Midsummer Night's Dream*. In previous seasons, she returned to Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La voix humaine* and Weill's *Songs* with Karita Mattila, and to Norske Opera to conduct *Madama Butterfly* and *Lucia di Lammermoor*.

Her debut solo album *Dalia's Mixtape* with BBC Symphony Orchestra, released in Spring 2024 on Platoon, features ten tracks of some of the freshest sounds in

contemporary music, released one month at a time with music by genre-bending composers such as Anna Meredith, Caroline Shaw, Andrea Tarrodi, Noriko Koide, Judith Weir and others. In June 2023 together with Lahti Symphony Orchestra and pianist Olli Mustonen, she released piano concerti by Rautavaara and Martinu on BIS.

Dalia originally studied as a violinist and composer at the Tampere Conservatoire and subsequently violin, viola and conducting at the Sibelius Academy. As a conductor her teachers include Jorma Panula and Leif Segerstam. In December 2018, she had the honour of conducting Royal Stockholm Philharmonic Orchestra at the Nobel Prize Ceremony in Stockholm. She was awarded the Royal Philharmonic Society's Conductor Award in 2020, Alfred Kordelin Prize in 2022 and *BBC Music Magazine's* Personality of the Year award in 2023.

Dalia was bestowed the Order of Princess Olga of the III degree by President Volodymyr Zelenskyy in October 2020 for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally and popularisation of its historical and cultural heritage. Since February 2022, she has actively been supporting Ukraine by raising donations to buy supplies and on a number of occasions delivering them herself.



Dalia Stasevska

ABOUT THE ARTISTS

XAVIER DE MAISTRE harp

Xavier de Maistre is one of today's leading harpists and a profoundly creative musician. As a fierce champion of his instrument, he has broadened the harp repertoire, commissioning new work from composers. He also creates transcriptions of important instrumental repertoire.

This musical vision has led him to work with conductors including Sir André Previn, Sir Simon Rattle, Riccardo Muti, Daniele Gatti, Philippe Jordan, James Gaffigan, Bertrand de Billy, Andrés Orozco-Estrada, Daniel Harding, Susanna Mälkki, Mirga Malkki and Mirga Gražinytė-Tyla. He has been invited by orchestras such as Chicago, Montreal, City of Birmingham, NHK, Swedish and Finnish Radio Symphony orchestras; Los Angeles, London, St Petersburg, Oslo and China Philharmonic orchestras; Tonhalle-Orchester Zürich, Mozarteum Orchester Salzburg, Orquestra Sinfônica do Estado de São Paulo and Orchestre de la Suisse Romande. In his native France he has worked with Orchestre de Paris, the national orchestras of France and Lyon; the philharmonic orchestras of Radio France, Monte-Carlo, Montpellier, Lille and Nancy; and recitals in Paris and Lille operas, Lyon, Bordeaux, Nice, Poitiers and Avignon, among other places.

De Maistre has been an exclusive Sony Music artist since 2008, when he recorded his first album, *Nuit d'Etoiles*, dedicated to Debussy, winning an Echo Klassik Award as Instrumentalist of the Year. Further releases included *Hommage à Haydn* (2009), *Aranjuez* (2010) and *Notte Veneziana* (2012), featuring significant Baroque repertoire. Recent releases have included a DVD of performances with Diana Damrau, his transcription of Mozart's Piano Concerto No.19, K459, with Mozarteum Salzburg under the baton of Ivor Bolton, *Moldau* (2015), solo harp pieces by Slavic composers, and *La Harpe Reine* (2016) with Les Arts Florissants and William Christie. His last album,

Christmas Harp (October 2021) features paraphrases and fantasies of famous Christmas carols as well as melodies by Schubert and Tchaikovsky.

Born in Toulon, de Maistre studied the harp with Vassilia Briano at his local conservatoire before perfecting his technique with Catherine Michel and Jacqueline Borot in Paris. He also studied in Sciences-Po Paris and then at the London School of Economics. In 1998 he was awarded First Prize (and two interpretation prizes) at the prestigious USA International Harp Competition (Bloomington) and became the same year the first French musician to be admitted at the Wiener Philharmoniker. He has taught at Musikhochschule in Hamburg since 2001.

He plays on a Lyon & Healy harp.



Photo by Nikolaj Lund

ABOUT THE MUSIC

MUSIC IN FINLAND

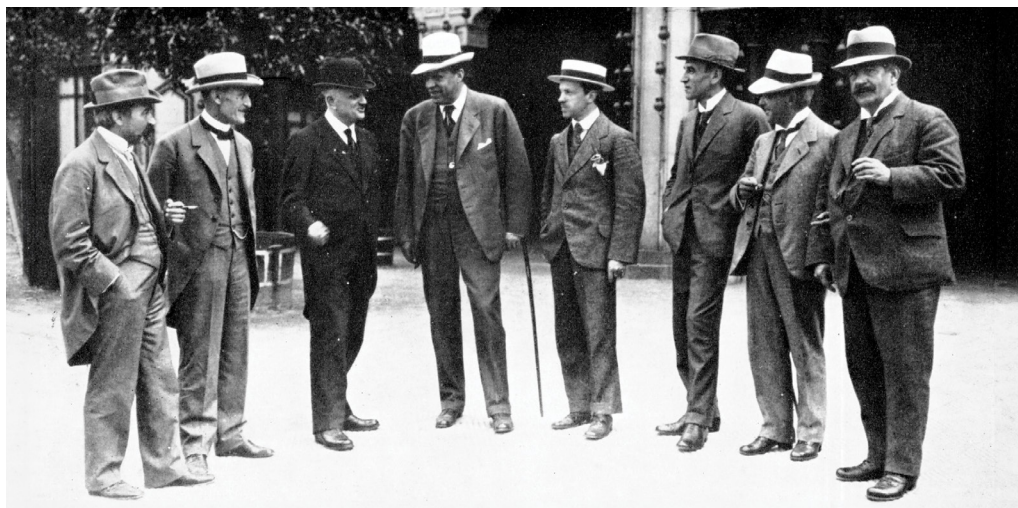
Finland had been under Swedish rule since the 13th century, and by the 17th had an established Swedish-speaking gentry and administrative class. In 1809, after the Napoleonic skirmish known as the 'Finnish War' between Sweden and Russia, Finland was ceded to Russia and became an autonomous Grand Duchy. Initially Russia had encouraged the use of the Finnish language – a non-Indo-European language related to Hungarian, rather than Swedish – no doubt to purge any remaining links with Swedish culture. By the end of the 19th century, however, the Tsars ruled in increasingly repressive fashion. This was a response to the growing movement for national self-determination, whose cause it naturally inflamed.

The hour produced – in this case – the man, in the form of Jean Sibelius, born into the 'Swedish' minority. As a young man, Sibelius had been largely unaware of the richness of ethnic Finnish culture until he became engaged to Aino Järnefelt, whose family was very pro-Finnish, in 1890. The Järnefelt family introduced Sibelius to the mythological and literary culture of the Finns, and the result was a series of works that celebrated *Kalevala*, the national epic.

He was able to create a distinct musical language out of the drama of its legends, the typical modal patterns of Finnish folk-song (though he never quoted actual folk-tunes) and the rhythmic imprint of its verse, and to blend these elements with the contemporary idioms of Bruckner, Liszt and Tchaikovsky.

Sibelius produced his first major works in the 1890s, and in July 1900, wrote to his wife, Aino, from Germany: 'I can win a place, I believe, with my music. No, I don't believe; I know I can'. Sibelius became, especially in such works as *Finlandia* (euphemistically entitled 'Prelude' for its first performance, but no-one was fooled...) a lodestar for the rising Finnish national movement.

There had been 'classical' music in Finland before Sibelius, of course, and indeed he was by no means the first composer to embrace traditional Finnish music and poetry, or indeed to write an opera in Finnish. And the Nordic countries generally had seen the flowering of classical music by resident composers such as Carl Nielsen in Denmark. But the arrival of Sibelius and his genius on the scene at a crucial moment founded a musical culture that has gone from strength to strength from his time until our own, with a particular



At the Festival of Nordic Music, 1919. (L-R) Frederick Schnelder-Petersen, Robert Kajanus, Jean Sibelius, Georg Høeberg, Erkki Melartin, Wilhelm Stenhammar, Carl Nielsen, Johan Halvorsen.

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flowering of music education under the likes of composer Joonas Kokkonen from the mid-20th century.

Finnish-Australian writer Hanna-Mari Latham takes up the story:

The music of Europe's North is often the music of solitude and space, a music that is wide and vast rather than tall, more concerned with horizontal lines than vertical harmonic interest. This is also the nature of the environment, and perhaps for this reason northern European music seems to have a special appeal to Australian audiences. Both regions are in the extreme corners of the world, physically isolated, the landscapes mainly flat and the land masses largely uninhabited. As a result of this, people seem to relate to nature and place more profoundly, and are generally driven less by intellectual concerns and more by their instinctive emotional reactions.

While the music scene in the North had always been vigorous, there was a sudden outburst of music from composers in the Scandinavian and Baltic countries during the last decade of the 20th century, largely a result of the CD revolution in the 1980s. Since this time, Northern European contemporary music has been extensively recorded, and the wealth of music that had been written from the 1960s on was all of a sudden within the world's reach, on radios and in record stores. The overwhelming success of Arvo Pärt and Einojuhani Rautavaara paved the way for many other Nordic composers. The particular Nordic flavour of longing and sadness has struck a nerve in the general public, and as a result the works of such composers as Rautavaara, Kaija Saariaho and Magnus Lindberg from Finland, Estonians Arvo Pärt and Erkki-Sven Tüür and Latvian Pēteris Vasks have found a prominent place in the musical world.

In Finland, music education had enjoyed strong government subsidy for decades, resulting in the highest percentage of musicians per capita of any Western country. For instance, Finland, with its 5.6 million inhabitants, has almost 30 professional orchestras and a fifth of the population sings in some kind of choir. Finnish world-class conductors, such as Esa-Pekka Salonen, Jukka-Pekka Saraste, Sakari Oramo and Osmo Vänskä to mention a few, have been strong ambassadors for Finnish contemporary music abroad during the past decade, taking important posts in Europe and the United States.

However, probably the most significant reason that music from the North has been so well received is that it appeals to people who are increasingly busy and stressed, by offering peace and solace for the soul. Nordic composers are increasingly unafraid to write attractive and beautiful music. It also seems that while globalisation is taking giant leaps, locality is beginning to be more and more important for people, and especially so in music. Increasingly, composers want to create music that speaks of their own time and place, of how their inner world reflects their cultural heritage. The curious thing about Nordic composers is that while they seem to write music primarily for their local audience, foreign listeners have found it to be more approachable, meaningful and understandable.

Einojuhani Rautavaara's musical landscape is spacious, and unashamedly romantic. The composer has said that he has an affinity with infinity and the emotional atmosphere of our lives. He is an incredible colourist who paints evocative scenes in sound, sometimes drawn from Russian Orthodox elements or Finnish legends. He is most well-known for his *Angels* series which ranges from the terrifying angels of his childhood

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nightmares in the work *Angels and Visitations* to the most serene and brilliant beings of Symphony No.7, *Angel of Light*.

The same Northern landscape and cultural heritage have also been taken in a more intellectual direction by a younger generation of Nordic composers. The late Kaija Saariaho was always a visual composer, using colour and texture to create a music of poetry and of mystery. Her musical landscapes reflect purity without severity, and a sense of coolness and crystalline light. Fellow Finn Magnus Lindberg paints with a broader palette and his orchestral music in particular reflects his sparkling personality. There is a sense of enthusiasm, mischief and often overwhelming energy present in his works. Erkki-Sven Tüür comes from a rock background and combines that very direct approach with his highly intellectual mind. His music is thoroughly contemporary and rhythmic, and often incorporates electronic elements as well.

At its best, contemporary music is not just a display of technique, but reveals the composer's inner soul. This results in music that has a lot at stake. Exposing oneself in the music makes the composer vulnerable, but at the same time it offers a golden opportunity for the listener to grasp something meaningful, intimate and real. It is very probable that in this century the musical world may be led not by the centre of the world, but instead by the extremes. In this respect both Northern and Australian composers may be best qualified to teach the rest of the world how to speak from the heart, in these times where that has become all too rare.

EINOJUHANI RAUTAVAARA (1928–2016)
***Cantus Arcticus*, Op.61 – Concerto for Birds and Orchestra (1972)**



Rautavaara in later life, photo by Teemu Rajala

Einojuhani Rautavaara achieved widespread popularity outside his native Finland through such works as *Angel of Light*. But the 'mystical' works, such as the various *Angel* pieces, are only part of a long and successful career which spans many different styles of music, all held together with a rigorous technique and a wonderful ear for texture.

Rautavaara's compositional life took an early leap into the spotlight in 1953, when his brass piece *A Requiem in our Time* caught the public imagination. It has remained one of his most-played works. Following this success, in 1955 the 90-year-old Sibelius selected him as a special scholarship recipient. Rautavaara acknowledged he never looked back from that moment.

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His later works seem to be a synthesis of all the techniques and devices he has explored over decades. In the 1950s and 60s, like so many of his colleagues, he delved into twelve-note and serial works; but he constantly found himself using these often astringent methods to create pieces that were surprisingly Romantic. One wonders if his student days in Vienna, sharing a dilapidated palace with a 'commune' of other young musicians, left an indelibly bohemian and lyrical mark on his music. Rautavaara's work, no matter how 'clever', is weighted more towards emotional effect than pure technical experimentation. He said, with no disrespect intended towards his colleagues, that he never wanted to change the world through his music – rather, he was just a channel for the music.

Rautavaara held a place in Finnish music which can perhaps be compared to that of Peter Sculthorpe in Australia. His works, which encompass almost every known genre, are part of the mainstream repertoire, and he taught a large number of the present middle and young generations of composers. His international reputation grew exponentially around the turn of the century, owing not only to the increasing profile of Finnish musicians in general, but also because his compositional style (often dubbed Neo-Romantic) was both modern and very appealing.

Cantus Arcticus was commissioned by the 'Arctic' University of Oulu (Finland) for a graduation ceremony (following a tradition of which Brahms' *Academic Festival Overture* is the best-known example). Rather than produce the kind of stirring anthem often associated with these events, the composer sought something more personal. He went bird-watching in the bogs of Liminka, inside the Arctic Circle, and taped what he heard. Using these sounds as both a core element (the 'soloists', if you like) and as inspiration, Rautavaara produced a strikingly original concerto for birds and orchestra. Since its

premiere in Oulu on 18 October 1972 (with the Oulu Symphony Orchestra, conducted by Stephen Portman), it has become one of Rautavaara's most-performed works.

The composer described the work thus:

The first movement, *Suo* (The Marsh), opens with two solo flutes. They are gradually joined by other wind instruments and the sounds of bog birds in spring. Finally, the strings enter with a broad melody that might be interpreted as the voice and mood of a person walking in the wilds.

In *Melankolia*, the featured bird is the shore-lark; its twitter has been [electronically] brought down by two octaves to make it a 'ghost bird'.

Joutsenet muuttavat (Swans Migrating) is an aleatory [chance, or random] texture with four independent instrumental groups. The texture constantly increases in complexity, and the sounds of the migrating swans are multiplied too, until finally the sound is lost in the distance.

Rautavaara's *Cantus Arcticus* is scored for pairs of flutes, oboes, clarinets and bassoons; two horns, two trumpets and a trombone; timpani, percussion, harp, celeste and strings, plus pre-recorded birdsong.

It was commissioned by the University of Oulu, Finland, for its first doctoral degree ceremony and premiered on 18 October 1972 with Stephen Portman conducting.

The Sydney Symphony Orchestra has performed this work just once before, in January 2017 as part of Sydney Festival, with Benjamin Northey conducting.

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KAIJA SAARIAHO (1952–2023)

***Trans* – Concerto for harp and orchestra (2015)**



Kaija Saariaho, photograph by Andrew Campbell

Born in Helsinki in 1952, Kaija Saariaho studied at the Sibelius Academy there and, with Magnus Lindberg and others, founded the progressive ‘Ears Open’ group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris – the city which was her home until her death from a brain tumour in 2023.

At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Through IRCAM,

Saariaho became allied with the French ‘spectralist’ composers, whose techniques are based on computer analysis of the sound-spectrum of individual notes on different instruments. This analytical approach led her to the regular use of harmonies resting on long-held bass notes, microtonal intervals, and a precisely detailed continuum of sound extending from pure tone to unpitched noise – all features of one of her most frequently performed works, *Graal théâtre* for violin and orchestra or ensemble (1994/97).

In the new millennium Saariaho turned to opera. *L’Amour de loin*, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufré Rudel, won the composer a prestigious Grawemeyer Award. *Adriana Mater*, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed at the Opéra Bastille in Paris in March 2006. *Émilie*, a monodrama for Karita Mattila, premiered in Lyon in March 2010. The evening-long *La Passion de Simone*, portraying the life and death of the philosopher Simone Weil, formed part of Peter Sellars’ international festival ‘New Crowned Hope’ in 2006/07. Her last opera, *Innocence*, appeared in 2021.

Writing for voices led to some simplification of Saariaho’s language, with a new vein of modally-oriented melody accompanied by more regular repeating patterns. This was carried over into orchestral works including *Aile du songe* for flute and chamber orchestra (2001) and *Orion* for large orchestra (2002), *Notes on Light* (2006) and the Bergman inspired *Laterna Magica*.

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In the profusion of large and small works which Saariaho produced, two features which have marked her whole career continue to stand out. One is a close and productive association with individual artists. The other is a concern, shown in her choice of subject matter and texts and in the profusion of expression marks in her scores, to make her music not a working-out of abstract processes but an urgent communication from composer to listener of ideas, images and emotions.

Saariaho completed her harp concerto, *Trans*, for Xavier de Maistre in 2015, writing:

The harp is an instrument I like a lot, and I have written for it often in the context of orchestral and chamber music. Planning a concerto for harp is another challenge; some of the more delicate textures are so easily covered by the orchestra. Even if aware of this, I wanted to keep all instrumental colours of the orchestra available for this piece, but find musical situations to allow the harp to have its soloist space. So passages with full orchestra playing are rare, and the music is concentrated rather in different kinds of dialogues between the solo instrument and the various instrumental groups. What I love in harp are the many possibilities of glissandi, but also simply hearing so clearly the fingers plucking the strings, as well as the generous resonance and large register of the instrument. Detailed varying of these characteristics have inspired me especially when creating the music for the cadenzas – there is one for each movement – played by the solo harp, sometimes sparsely accompanied by other instruments. *Fugitif*, the first movement, introduces the contrasting musical characters and textures of the solo instrument and its dialogues with the different orchestral groups. For example the opening harp gesture of the piece is a recognizable seed for the cadenzas.

The title of the second movement, *Vanité*, points to a particular type of still life evoking both human life and its ephemeral nature. The objects represented in these paintings symbolize human activities, study, money, pleasure, wealth, power, shown against elements evoking the time that passes, fragility and destruction. I came to think about this title because the music of this movement is like a still life; it is based on different interpretations of symmetry, and the musical elements, some dark, others fragile, are treated as objects observed in different lights. *Messenger*, the last movement is quick and energetic. The harp and the orchestral instruments carry the musical message in turns, and the material gets transformed back and forth on the way.

Saariaho's *Trans* is scored for two flutes (the second doubling piccolo), one oboe, two clarinets and bassoon; four horns, one trumpet, two trombone and a tuba; timpani and percussion, strings and harp soloist.

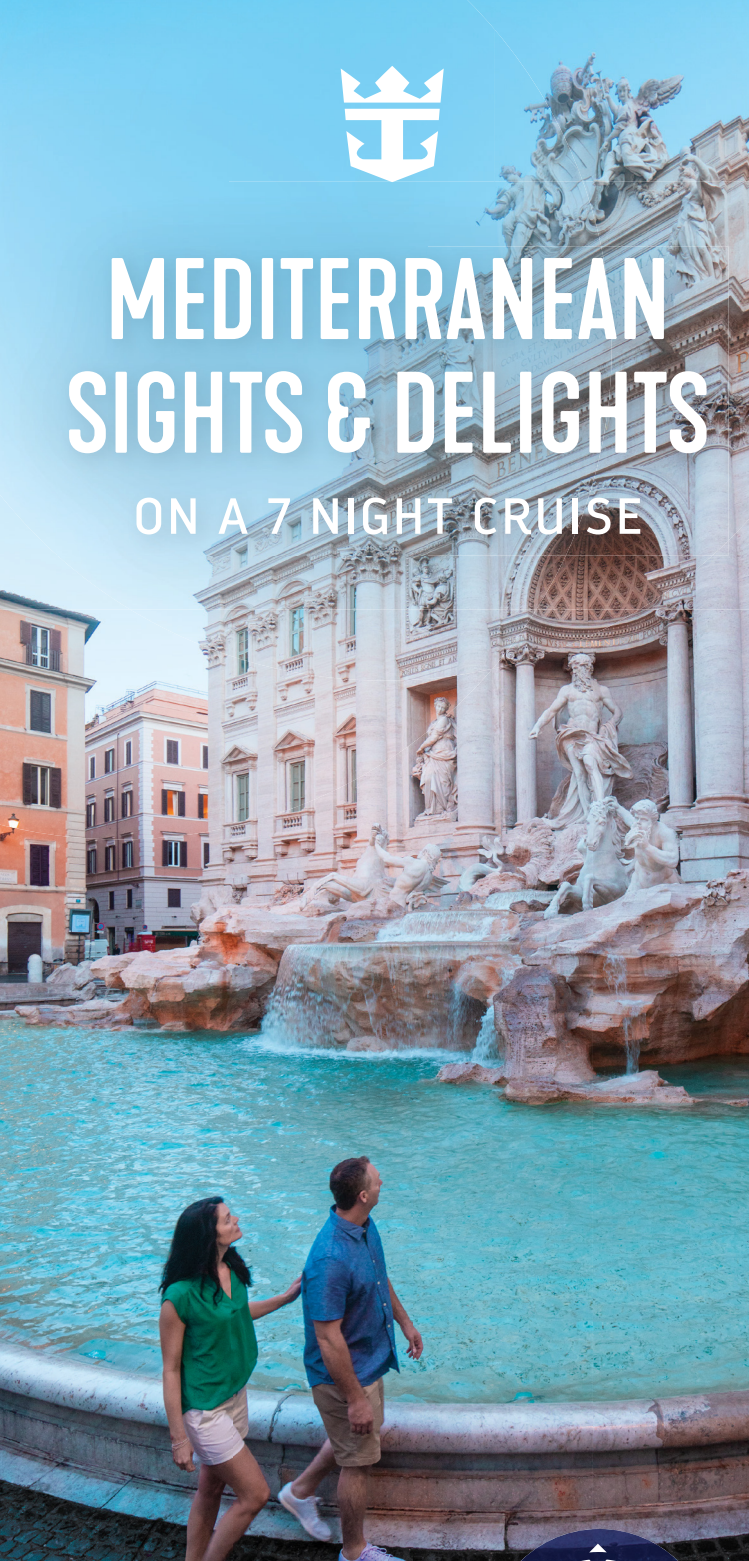
It was premiered by Xavier de Maistre and the Tokyo Symphony Orchestra, led by Ernest Martínez Izquierdo, in August 2016.

This is the work's Australian premiere.



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5 Rome (Civitavecchia), Italy

Tick off two countries in one day, exploring Romes ancient ruins and Vatican City's impressive collection of religious artworks and architecture. Back onboard, savour some of the locally sourced ingredients from 150 Central Park before some holiday shopping along the Royal Promenade, stopping in at Sugar BeachSM for a sweet treat.

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8 Barcelona, Spain

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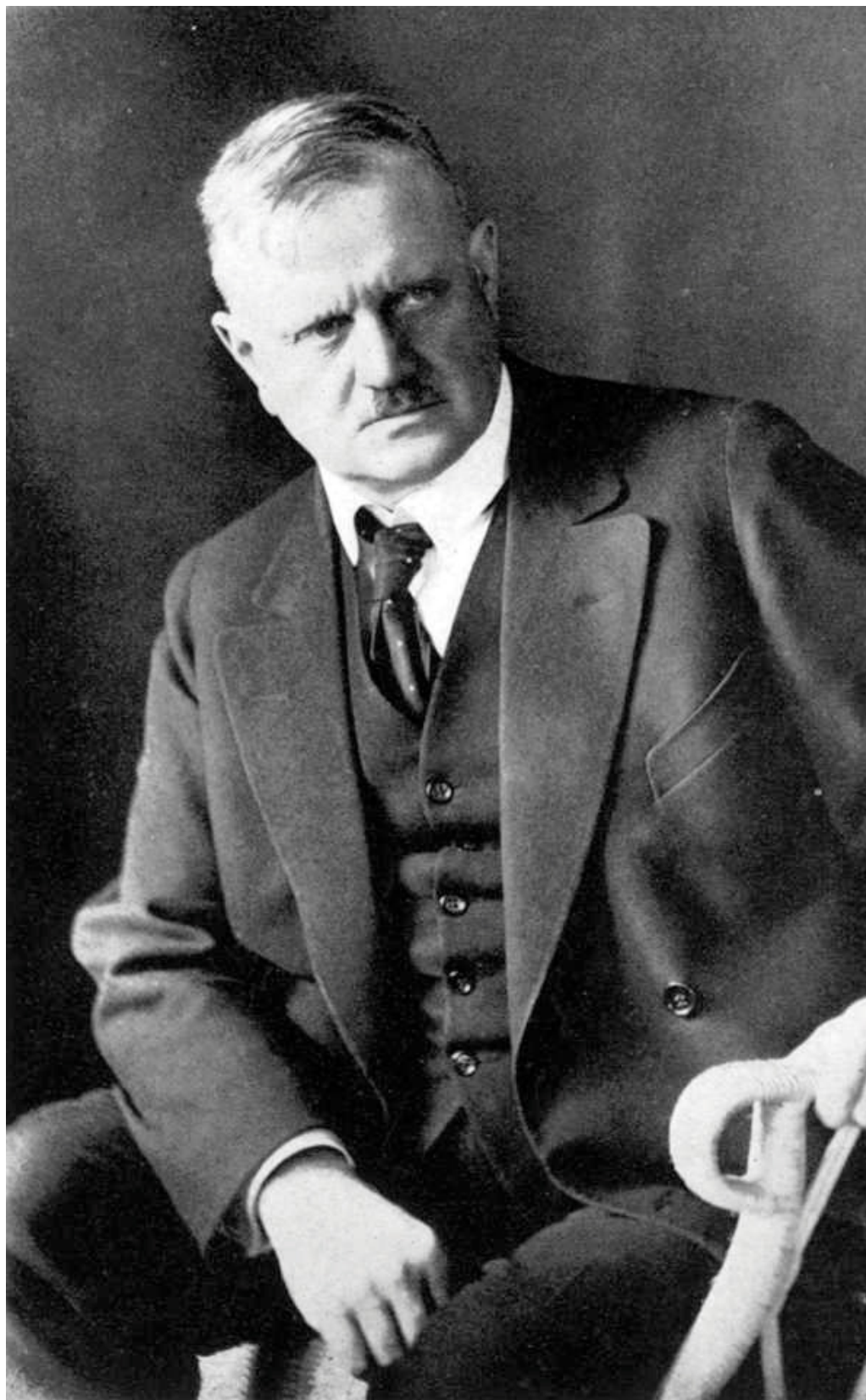


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Sibelius at fifty

ABOUT THE MUSIC

JEAN SIBELIUS (1865–1957) **Symphony No.5 in E flat, Op.82 (1915)**

The pitiless despair of Sibelius' Fourth Symphony (1911) puzzled many of its first listeners. The work seemed an unlikely sequel to the gentle radiance of the Third (1907), yet its gaze into the abyss gave way, in the Fifth, to one of Sibelius' most shining, life-affirming creations.

Early in 1914 he heard Schoenberg's Chamber Symphony for the first time. 'This is a legitimate and valid way of looking at things, I suppose,' he wrote in his diary. 'But it is certainly painful to listen to.' Yet we know that Schoenberg's abandonment of tonality continued to fascinate Sibelius, for it suggested a 'next step' for his own work after the Fourth Symphony. (He expressed his admiration for Schoenberg publicly at this time.) But the Fifth Symphony tells us plainly that Sibelius could not adopt another's solutions to the musical issues he confronted. While the Fifth is light to the Fourth's darkness, a progression from doubt to belief (Sibelius' admiration for Bruckner should not be forgotten here), it represents no shift in Sibelius' compositional principles; he was not a man to change his ways so swiftly. An economy of orchestral resource, the building up of musical paragraphs by the development of tiny melodic fragments, the determination to create his own solutions to the problems of harmonic language and symphonic form – these were abiding features of his music from the beginning of his composing life. In fact of all the major composers of the last century he was the most solitary, methodical and purposeful in his stylistic development, taking only fitful interest in the work of his contemporaries. In Neville Cardus' memorable description, Sibelius 'sits alone in the house of music rather away from the hearth and the logs and the company; he says little, and sometimes by his taciturnity alone he makes an impression of deep thinking.'

He wrote the Fifth, one of the most popular of all his works, at a time of great personal difficulty. The Great War had broken out and, as a result, Sibelius had lost access to the revenue from his German publishers, Breitkopf and Härtel. To earn some regular income he wrote a great number of salon pieces for domestic performance, and had little time for other composing; the Fifth Symphony is his only major work of the war years.

Sibelius himself conducted the symphony's first performance, at a concert given on 8 December 1915 to mark his 50th birthday. It was a jubilant event, treated almost as a national holiday, but Sibelius was unhappy with the work and revised it twice. In 1916 he joined the first two of the original four movements together, and he made further revisions before it was published in 1919.

The symphony begins quietly on horns and timpani. The theme we hear at this point is soon elaborated into a woodwind cadenza. At its conclusion the strings enter, and we seem to be moving gradually and inexorably into the landscape of the music until we come to the vista presented by a great tolling of the brass and the announcement of a jagged syncopated theme on the strings. Now we have reached the threshold beyond which the heart of the symphony lies. A mysterious, cloudy passage for the strings – over which the bassoon utters a sorrowful version of one of the main themes – leads to a burnished assertion by the trumpets of the very first theme of the symphony, shortly after which, with a change of time signature from 12/8 to 3/4, the mood changes to one of dancing lightness, in which the sound of the two flutes leads us on. Soon the music gathers pace and the strings take up the dance strain with increasing excitement until the brass join in for the final, sudden, invigorating climax.

ABOUT THE MUSIC

The second movement is a set of variations not on a theme, but on a rhythmic pattern that Sibelius contrives to behave like a theme. The whole movement is a centre of calm, and even the passionate descending string tune that marks one of the most decisive transformations of the original idea is marked *Poco tranquillo*. Towards the end of the movement the brass toll out a reminiscence of their earlier, more excitable selves; this leads to a series of cloudy gestures which recall music from the earlier movement. But towards the end the mood changes to one of almost childlike serenity, which is carried through to the short, abbreviated, coda.

The finale throws us into its hurly-burly almost immediately, with a whirlwind passage for the strings leading to one of the most famous of all themes in Sibelius' music, in which, as Donald Tovey famously described it, Thor swings his hammer. It is a good example of how orchestrally conceived Sibelius' ideas are. Played on the piano the tune would mean very little, but given out on horns with a high, syncopated woodwind counterpoint, it attains a unique nobility. After some woodwind carolling and a return to the gusty sounds of the movement's opening, Sibelius prepares us for a return of the swinging horn theme. When this finally re-appears, it does so as a chorale that has to struggle through long pedal-points and changes of key before bursting into its sunset glory. These final minutes of the movement contain the richest orchestration of the whole work, but almost before we can register the fact, the symphony ends with six jubilant, adamant chords.

Sibelius' Fifth Symphony is scored for pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets and three trombones; timpani and strings.

The original version of the work was premiered by the Helsinki Philharmonic Orchestra, conducted by Sibelius on 8 December 1915, his 50th birthday. The final version of the work, which is the one most commonly performed today, was premiered on 24 November 1919, again with Sibelius conducting the Helsinki Philharmonic.

The Sydney Symphony first performed this work in April 1939 under Edgar Bainton, who also led performances in 1942 and 1946. Other notable performances include those conducted by Leif Segerstam (1982), Vernon Handley (1986 & 1997), Matthias Bamert (1993), Yan Pascal Tortelier (1997), Mark Elder (2000, in Sydney and on tour to Kuala Lumpur) and Hugh Wolff (2007). Surprisingly, only two of our Chief Conductors have conducted this work during their tenure: Eugene Goossens in 1947 and Vladimir Ashkenazy in 2004 (as guest conductor) and in 2013.

Our most recent performance of the complete symphony was in March 2015 under Daniel Blendulf, and we performed the Third Movement as part of our concerts with Professor Brian Cox in December 2023, conducted by Benjamin Northey.

Notes by Gordon Kerry and Hanna-Mari Latham © 2001/2024 (introduction), Katherine Kemp Symphony Australia © 1999 (Rautavaara), Anthony Burton and Kaija Saariaho © 2016 (Saariaho), Phillip Sametz © 1995/2004 (Sibelius)

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MUSICIAN PROFILE



ANTHONY HEINRICHS

Trumpet

How long have you been playing with the Sydney Symphony?

30 years

Who is your favourite composer to perform, and why?

I love playing Shostakovich. There's something so magical about his writing, yet sometimes so bleak, cold and grey, like blocks of concrete – an amazing juxtaposition. His trumpet parts are some of the most physically demanding yet satisfying to play.

Who is your favourite composer to listen to, and why?

I love listening to Bach – the sheer beauty of form, style and sound. There's just something about his music that speaks to me more than most.

When did you realise that you could make a career out of music?

When I was 14 and playing in the WA Youth Orchestra with tutoring from players in

the WASO. They all seemed so relaxed and enjoyed music and life – I wanted that too. But I didn't really realise I could make it as a professional until 1994 when, as a student, I started to get work with the Sydney Symphony and played First Trumpet and Principal Trumpet at the 1994 Pacific Music Festival in Japan.

What do you like to do with your spare time when you aren't playing or practicing?

I play a lot of golf, especially at my club, Mona Vale Golf Club. It's my happy place! I'm a 5 handicap player so I sort of know what I'm doing – and I play representative golf for the club.

What was the last book/podcast/TV series you really loved?

I love watching *Jonesy's Jukebox* on YouTube, and documentaries on punk rock and early rockabilly.

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