

# NEXT CONCERT

## BERLIOZ SYMPHONIE FANTASTIQUE



**Rossini:** Variations for Clarinet  
**Saint-Saens:** Violin Concerto No. 3  
**Berlioz:** Symphonie Fantastique

**Soloist:** Natsuko Yoshimoto  
**Conductor:** Gary Stavrou

Sunday September 21st 2008, 2.30pm  
Macquarie University Theatre

FREE PARKING FOR CONCERT-GOERS IN CARPARKS W4 AND X3 ONLY

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## FEATURED ARTIST Natsuko Yoshimoto

Born in Japan, Natsuko began playing the violin at the age of three and won a full scholarship to study at the Yehudi Menuhin School in England when she was eleven. She continued her studies at the Curtis Institute of Music in Philadelphia and graduated with distinction from the Royal Northern College of Music in Manchester in 1998.

Natsuko has appeared frequently at major international festivals throughout Europe, the US, Asia and Australia. As a chamber musician she has collaborated with artists

such as Yehudi Menuhin, Heinz Holliger, Stephen Kovacevich, Brett Dean, Steven Osborne and Christina Ortiz.

In 2001, she became the leader of the Australian String Quartet and is presently first violinist of Grainger Quartet and Sydney Soloists. She has been invited to be a guest concertmaster by prominent orchestras. Additionally, Natsuko has given many master classes and workshops in renowned musical institutions and conservatoires around the world.

# FROM THE PODIUM

## Gary Stavrou

The trumpet is usually considered to be a heraldic instrument, suitable for fanfares and for adding brightness to the orchestra. But it can be soft and caressing as it was in the hands of Paul Goodchild, the soloist at our last concert. What a treat it was to play with such a master.

Some orchestral works are absolute musical landmarks. Berlioz's *Symphonie Fantastique* is such a work. It heralded the great

Romantic period and was a beacon for the subsequent works of Wagner, Mahler and Bruckner. It is also a tour de force for the orchestra. We approach it with a mixture of enthusiasm and trepidation.

We have developed close ties with the Grainger Quartet, one of Australia's finest string quartets. Our concertmaster, Jeremy Williams is the violist of the quartet and Patrick Murphy, its cellist, recently performed the Schumann Cello Concerto with us. We now welcome Natsuko Yoshimoto, the quartet's wonderful leader, as soloist in the Saint-Saens Violin Concerto No. 3.

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## OUR NEXT CONCERT

### The Music

#### Rossini: Variations for Clarinet

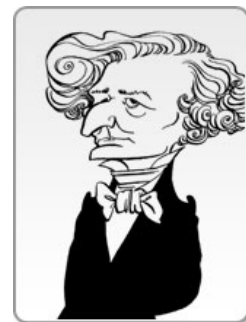
Gioacchino Antonio Rossini (1792 - 1868) was born in Pesaro, Italy to parents who were musical (his father played the French horn and his mother was a singer). Rossini composed 39 operas, sacred music, chamber music, with some of his most famous works being *The Barber of Seville* and *William Tell*.

Although it was in later life that Rossini composed much of his instrumental music, the introduction to *Variations for Clarinet* and *Small Orchestra* was notable in his early composition career.

#### Saint-Saens: Violin Concerto No. 3

Saint-Saens is known especially for composing the *Carnival of the Animals*, *Danse Macabre*, *Samson and Delilah*, *Havanaise*, and his *Symphony No. 3 (Organ Symphony)*. During his life, Saint-Saens composed over 300 works and was the first major composer to write music specifically for the cinema, for Henri Lavedan's film *The Assassination of the Duke of Guise* (Op. 128, 1908).

The *Violin Concerto No. 3 in B minor, Op. 61*, was completed in 1880 and was dedicated to composer and violin virtuoso Pablo de Sarasate, who played the solo part at the premiere.



*Hector Berlioz*

#### Berlioz: *Symphonie Fantastique*

Berlioz is regarded as one of the leading French Romantic composers and is best known for *Symphonie Fantastique* and his *Requiem*. He made significant contributions to the modern orchestra with his *Treatise on Instrumentation* and by using huge orchestral forces for his works, sometimes calling for over 1,000 performers.

*Symphonie Fantastique* was composed in 1830 and is regarded as one of the most important and representative pieces of the early Romantic period. It remains an important part of the orchestral repertoire today.

The *Symphony* tells the story of an artist who is in despair. Berlioz provided his own program notes for each movement and he prefaces his notes with the following instructions:

"The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following programme must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression."