

COCKTAIL HOUR WITH TIMOTHY CONSTABLE

13 & 14 MARCH 2026

Utzon Room,
Sydney Opera House



Presenting Partner

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WELCOME

Welcome to **Cocktail Hour with Timothy Constable**, the second concert in the Sydney Symphony Orchestra's *Cocktail Hour with Handpicked Wines* series for 2026.

Handpicked Wines is delighted to be presenting this Series, now in its second year, which brings together beautiful music and the exquisite venue that is the Utzon Room at the Sydney Opera House.

At Handpicked, we understand the power of passion and artistry. We draw on both technical skill and creative inspiration to craft wines that elevate and enhance experiences, just as the musicians of the Orchestra draw on their expertise and artistry to enrich lives.

For tonight's program, percussionist Timothy Constable has selected a fascinating array of music first released in 1971. It was a turbulent time as the idealism of the 1960s gave way to a darker, grittier new decade, and this music captures some of that fractured zeitgeist.

The core of this program is André Jolivet's seminal trumpet and percussion duet *Heptade*, its blending of influences from jazz to new wave cinema, modernism, serialism and more setting the mood for the postmodern potpourri to come. Classical composers like Sculthorpe, Messiaen and Shostakovich sit alongside some of the great pop songwriters in Nick Drake and Joni Mitchell, while Miles Davis pushes jazz into new directions. We can't wait to hear how it all comes together.

The carefully chosen wines, the intimate experience of the Sydney Symphony Orchestra musicians and this riveting music create the perfect combination for a memorable evening.

Handpicked and the Orchestra share values of creativity and technical excellence, which are the hallmark of everything we do. It has been a great pleasure to see our partnership flourish so successfully.

We hope you enjoy the concert and the wines we have selected to accompany this performance.



William Dong
Managing Director
Handpicked Wines

2026 CONCERT SEASON

COCKTAIL HOUR WITH TIMOTHY CONSTABLE

1971: IN A SILENT WAY

Genevieve Lang presenter

Sophie Cole violin

Dylan Holly double bass

Jaan Pallandi double bass

David Elton trumpet

Rebecca Lagos percussion

Timothy Constable percussion

Louise Dulbecco harp

ANDRÉ JOLIVET (1905–1974)

Heptade for Trumpet and Percussion

OLIVIER MESSIAEN (1908–1992)

From the canyons to the stars...

viii. *The resurrected and the song of the star Aldebaran*
(excerpt)

TÖRU TAKEMITSU (1930–1996)

Stanza II (excerpt)

PETER SCULTHORPE (1929–2014)

Night Pieces

iii. Flowers

IANNIS XENAKIS (1922–2001)

Polytope de Cluny (excerpt)

JONI MITCHELL (born 1943)

All I Want

KEITH JARRETT (born 1945)

All We Got

NICK DRAKE (1948–1974)

One of These Things First

ANDREW LLOYD WEBBER (born 1948)

Jesus Christ Superstar

Overture

PETE TOWNSHEND (born 1945)

Baba O'Riley (excerpt)

JOSEF ZAWINUL (1932–2007)

In A Silent Way

MILES DAVIS (1926–1991)

Sivad

EINOJUHANI RAUTAVAARA (1928–2016)

Cantus Arcticus, Op.61

ii. Melancholy

DMITRI SHOSTAKOVICH (1906–1975)

Symphony No.15 in A major, Op.141

iv. Adagio (excerpt)

JONI MITCHELL (born 1943)

Both Sides Now

Friday 13 March, 6pm

Saturday 14 March, 6pm

Cocktail Hour with
Handpicked Wines

Utzon Room,
Sydney Opera House

Estimated durations

The concert will run for
approx. 1 hour, with no interval.

Cover image

By Cassandra Hannagan

We acknowledge the Gadigal
people of the Eora Nation, the
traditional custodians of the land
and water on which we work and
perform. We pay our respects to
their Elders past and present.

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ABOUT THE MUSIC



Timothy Constable performing with Carolyn Harris (Flute) in the Utzon Room, 10 October 2024. Photo by Georgia Jane Griffiths.

The genesis of this concert came out of the thorny question of what to program alongside Andre Jolivet's wonderful duet *Heptade*. As you'll soon hear it's abundantly wild and boisterous, but just a bit awkward to program alongside anything else. My breakthrough came when I checked when it was written – 1971.

Truth to tell, I've been fascinated with the era bounded by 1968–75 since my teens. Many of my biggest musical influences were either making their best work or emerging. Disco, dancefloor electronica, hip hop (depending on which sources you consult), metal, pop, rock opera, glam rock, punk and (far from least) concert hall percussion were all born.

If we're talking zeitgeist, '71 really was the apogee. It's been labelled the year that music changed the world. It's this outsized relevance and influence over culture more broadly that I find most fascinating – imagine a time where even the biggest acts in the world were encouraged to take risks and re-invent themselves album to album, where fans expected experimentation and a kind of urgent necessity in music, to have their ears stretched, as we like to say. This sort of wide ranging and wild programming is only possible with very special musicians, and I knew exactly who I wanted to come on

this whimsical musical joyride right from the get-go. Miraculously they all said yes.

So let's take a little trip to the year where even Francis Bacon started painting in mission brown, orange and pink and that billiard table green; where the happy hippy days of just a few short years ago seemed like someone else's psychedelic dream.

Where architecture was at full modernist apogee – the Pompidou Centre and Azadi Tower, the Sydney Opera House and the World Trade Centre twin towers topping out. Mini skirts yielded to hot pants and emerald/apple/bottle green trouser-suits, and Bowie's *Pretty Little Things* could be seen sporting the apex of bohemian chic (flares, peasant blouses, flowing maxi dresses) on every street corner.

We begin at the Osaka 1970 expo, where radical futurists plot optimistic landscapes for future earth. We'll deviate to make a folksy stop at the homes of Joni and Nick before things get trippy, interspersing symphonic environmentalism with Miles, The Who and — representing all the artists that would farewell the world at this time — Dmitri Shostakovich.

Timothy Constable
Percussion

ABOUT THE MUSIC

André Jolivet was one of a number of composers who rose to prominence in Paris in the 1930s. The previous generation, dominated by the group known as Les Six, had taken its cue from the neo-classical Stravinsky and cultivated a music which was urbane and deliberately unemotional, and often ironic to the point of sarcasm. By contrast Jolivet, along with Olivier Messiaen, Daniel Lesur and Yves Baudrier, from 1936 known collectively as La Jeune France, sought to ‘humanise’ music. As commentator Rollo Myers puts it: ‘For them this could only be brought about [by] considering music to be an aspect of the cosmos to which man belongs, and which should therefore be reflected in his music.’

Jolivet was also, briefly, a student of the maverick composer Edgard Varèse, and throughout the 1930s and 40s Jolivet explored the myth and ritual of societies in Asia, the Pacific and Africa, and ancient Greece.

In later works he cultivated a simpler style, with modal harmony to create music of ‘evasion and relaxation’.

The Heptade for trumpet and percussion is a fairly late working dating from 1971, but it returns to the style of Jolivet’s early period, and consists of seven short pieces in eclectic style with many sudden changes of mood and use of extended techniques for both players.

Olivier Messiaen’s whole output stems from his religious conviction and a wish to demonstrate ‘the truths of the Catholic faith.’ He developed an intensely personal musical idiom to reflect his (unfashionable) theological meditations, yet was the revered teacher of generations of composers, beginning with the many of the post-war avant-garde such as Karlheinz Stockhausen, Pierre Boulez and Iannis Xenakis through to George Benjamin; he went ‘back to nature’ and explored bird-song, using the patterns of pitch and rhythm to create a music anything but *faux-naïf*; his religion presented no impediment to representing erotic love as a reflection of divine love.

From the Canyons to the Stars sets out, as he said,

to glorify God in all his creation: the beauties of the earth (its rocks, its bird songs), the beauties of the physical sky, the beauties of the spiritual sky. Consequently it is first of all a religious work, a work of praise and of contemplation. It is also a geological and astronomical work; a work of colour-sound, where all the colours of the rainbow revolve around the blue of the Steller’s Jay and the red of Bryce Canyon. The bird songs are foremost those from Utah and the Hawaiian Islands. Zion Park and the star Aldebaran are here as symbols of the sky.

In the eighth movement, *The resurrected and the song of the star Aldebaran*, we move through the sky to the heavens. Messiaen was inspired by verses from St Paul’s First Letter to the Corinthians (15:41-42) in which the difference of one star from another in glory is compared to the difference of the earthly body to the resurrected body of Christ.

Tōru Takemitsu’s output falls into three periods: in the first he engaged with the European avant-garde and the music of Messiaen; from 1967 he combined Japanese and western instruments in several pieces; a decade later until his death in 1996 his work, in Peter Burt’s words, becomes ‘expansive and lyrical, with a greatly reduced role for the “extended” techniques that had characterised his instrumental style of the previous decade.’

Dating from 1971, *Stanza II* cultivates non-Western sounds in part through a huge number of extended techniques involving how, where and with what the strings are plucked, and whether they are dampened (or muffled). The player is also required to use the wooden frame for percussive effects, and certainly gestures give the player a certain latitude in terms of rhythm. The harp is to be amplified, and the score makes use of a ring modulator to create a kind of echo chamber and to explore new timbres. The tape part variously suggests, among other things, gongs and birdsong.

ABOUT THE MUSIC

Australian composer **Peter Sculthorpe** first visited Japan in the 1960s, forging a friendship with Takemitsu. Ever looking for ways to expand his expressive possibilities beyond those of Western music, Sculthorpe was much taken with Japanese aesthetics. Composed in 1971 and forming the first part of his collection *Night Pieces*, the three little pieces 'Snow, Moon and Flowers' took their title from the Japanese idea of *setsugekka* (its literal meaning is 'snow, moon and flowers'). This concept, as Sculthorpe explained, 'is concerned with metamorphosis: moonlight, for instance, may make snow of flowers, and flowers of snow,; and the moon itself may be viewed as an enormous snowflake or giant flower.' The music is extremely and meditative.

One of the most original composers of the post-World War II generation, **Iannis Xenakis**, like his colleagues, sought to create works which had no basis in the Western tradition of classical art music. To this end he turned both to the ancient literature of his native Greece, and, related to his career as an architect in the Le Corbusier studio, to generating music related to advanced mathematic theories.

In the early 1970s Xenakis devised shows that mixed architecture, sound design and live performance he called polytopes. Requiring the most advanced tech of its day – seven-track tape, computer, laser – the *Polytope de Cluny* was only performed once in the Roman baths of Cluny in Paris' Fifth arrondissement. It was long thought that the materials needed to restage it had been lost or destroyed, but the recent rediscovery of its digital command tape has made it possible to reconstruct.

Joni Mitchell started performing Canada in the early 1960s; by 1971 she was working with the likes of James Taylor and Crosby & Nash, and was a star in her own right. Her album *Blue* from that year was epochal, cultivating a distinctive acoustic string sound to match her agile vocal manner. *All I Want* is a smart account of the frequently contradictory nature of love.

In 1971 **Keith Jarrett** and Jack de Johnette released the album *Ruta and Daitya* featuring drums and percussion, bamboo flutes and electric piano and organ with a particular stress on the 'electronic' nature of the instruments to create unearthly sounds in track like *All We Got*.

In surprisingly active music, with a floating, slower moving melody, **Nick Drake's** *One of These Things First* riffs on the idea of what might have been and of roads not taken. As the ill-fated young singer put it,

*'I could have been your statue,
could have been your friend,
A whole long lifetime could have
been the end.'*

After the success of their biblical musical *Joseph and the Amazing Technicolour Dreamcoat* it was unsurprising that **Andrew Lloyd-Webber and Tim Rice** should set their sights on the New Testament. The concept album in 1970 soon became the through-composed rock opera, *Jesus Christ Superstar* of 1971. The rest is, as they say, history.

Baba O'Riley is a song by the English rock band The Who, written by guitarist and principal songwriter **Pete Townshend**. It is the opening track to the Who's fifth studio album, *Who's Next*, and versions of it appear in other albums by the band. It was to have been part of a follow-up rock opera to the immensely successful *Tommy*, in which, as Townshend said, 'a self-sufficient dropout family group farming in a remote part of Scotland decide to return south to investigate rumours of a subversive concert event that promises to shake and wake up apathetic, fearful British society.' The project didn't go ahead. The song's title is a combination of those of guru Meher Baba and composer Terry Riley.

ABOUT THE MUSIC

Like Keith Jarrett, Austrian jazz composer and keyboardist **Joe Zawinul** worked with Miles Davis, and in 1970 founded the band Weather Report. *In a Silent Way*, which Davis himself took up and recorded with Zawinul and others, is meteorological, having been composed during and inspired by a snowfall in Vienna. In Zawinul's own, slightly later recording, a yearning saxophone melody floats and twists in the eddies of rippling keyboard and percussion sounds.

Miles Davis' *Sivad* comes from the equally palindromic *Live-Evil* album which contains a mixture of live and studio-engineered tracks. The funky and energetic *Sivad* was performed live by Davis and a band of luminaries including John McLaughlin, Keith Jarrett and Jack de Jonette.

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.

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.

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

By 1971 **Dmitri Shostakovich** was in chronic ill-health, yet managed to complete his Fifteenth Symphony, the first purely orchestral one since the Tenth, in the summer of that year. With supreme irony, Shostakovich's nemesis, head of the Composer's Union Tikhon Khrennikov, announced that this was 'full of optimism, the affirmation of life, belief in man's inexhaustible strength.' Throughout the work there are enigmatic references to other music, and Shostakovich, naughtily set critics off by suggesting that the piece begins in a musical toy store.

The finale begins with three statements of Wagner's 'Announcement of Death' motif from the *Ring Cycle*, followed by violins playing the first three yearning notes from *Tristan and Isolde*. Another quote here is Glinka's song, 'Do Not Tempt Me Needlessly'.

The movement builds to a climax in a passacaglia founded on a deconstructed version of the march theme from the 'Leningrad' Symphony, but there is no easy conclusion. As the late Ian McDonald said, 'Shostakovich's last symphonic movement tapers gradually away to the spasmic twitch of puppet-strings, the dispiriting click and whirr of clockwork.'

When Joni Mitchell appeared, after 20 years out of the limelight, at the 2022 Newport Folk Festival the crowd went wild – but only after listening in rapt silence to her rendition of *Both Sides Now*. Dating from 1968, and recorded by both Mitchell and Judy Collins, it's an ageless meditation on appearance and reality; in 2022 Mitchell, just shy of 80 years of age, sang that she 'really didn't know life at all.' *That* seems unlikely.

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NV Collection Sparkling Cuvée, Tasmania

A soft and supple wine, it has delicate red fruits from Pinot Noir and some sweet lemon and oyster shell notes from the Chardonnay. All is balanced with fresh natural acidity and a clean finish. Good length and an abundant fine mousse.



2022 Collection Chardonnay, Mornington Peninsula

Delicate layers of yellow and pink grapefruit define this vintage, offering a refreshing and pure expression of Chardonnay.

The palate is soft yet poised, with seamlessly integrated flavours and texture, finishing with a graceful, lingering elegance.



2024 Trial Batch Pinot Gris, Tasmania

A bright, pale straw hue flecked with glittering green zest.

The nose shows elements of citrus, grapefruit and nashi pear, supported by the lift of fragrant orange blossom.

Generous fruit sweetness on the palate is framed by structured acidity, and a leading fine minerality which gives way to a long silky finish.



2025 Trial Batch Cabernet Rosé, Yarra Valley

Pale salmon in the glass, with bright aromas of redcurrant, orange zest and fresh florals.

Crisp and refreshing on the palate, showing juicy red berry fruit and lively acidity – perfect for summer sipping or with seafood and light fare.



2022 Collection Barossa Grenache

Bright and expressive, with aromas of cherry, raspberry and subtle floral notes.

The palate is silky and generous, showing ripe red fruits, gentle spice and fine, supple tannins, finishing fresh and balanced.

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Vico Thai

Producer Artistic Planning

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Ilmar Leetberg

Artist Liaison Manager

Library

Alastair McKean

Head of Library

Victoria Grant, Mary-Ann Mead

Library

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Payroll Manager

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Anel Jansen van Vuuren

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Rachel Shafran

Development Manager

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Corporate Relations Officer

Fleur Griffiths

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Gabriela Postma

Philanthropy Officer

Alison Eom

Philanthropy Coordinator

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Ann He

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Laura Dang

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Chris Slavez

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Lynn McLaughlin

Head of Lifecycle Marketing

Douglas Emery

Senior Marketing Manager & Insights Analyst

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Pim den Dekker

Head of Customer Relations

Georgia Mulligan

Jennifer Calacoci

Meg Chaseling

Customer Relations Team Leads

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Director of Operations & Production

Aeva O'Dea

Operations Manager

Tom Farmer

Production Manager

Elissa Seed

Production Manager

Jacinta Dockrill

Production Administrator

Shanell Bielawa

Production Coordinator

Jordan Blackwell, Jess Hughes,

Rory Knott, Matthew Landi,

Harvey Lynn, Ella Tomkins

Production Assistants

Georgia Holmes, Reede Palmer

Production Interns

ORCHESTRA MANAGEMENT

Aernout Kerbert

Director of Orchestra Management

Brighdie Chambers

Orchestra Manager

Emma Winestone

Deputy Orchestra Manager

PEOPLE & CULTURE

Daniel Bushe

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Rosie Marks-Smith

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