

EnergyAustraliaTM

We are delighted to welcome back the acclaimed conductor Charles Dutoit as he leads the Sydney Symphony in a program of two symphonic masterworks.

Mozart's *Jupiter* Symphony stands at the pinnacle of Classical symphonic music; Richard Strauss' *Alpine Symphony* is a musical colossus. In this piece we can witness more than a hundred musicians in what promises to be a highlight performance of the season: a dramatic mountain journey from one of the great musical pictorialists – with everything from flowering meadows and cascading waterfalls to violent thunderstorms along the way.

EnergyAustralia is one of Australia's leading energy companies, with more than 1.4 million customers in NSW, the ACT and Queensland.

With one of the most recognised names in the energy industry, we are proud to be associated with the Sydney Symphony, and we're very excited to be linked to the Orchestra's flagship Master Series.

We trust that you will enjoy tonight's performance and hope you also have a chance to experience future concerts in the **EnergyAustralia** Master Series.

George Maltabarow
Managing Director

SEASON 2008

ENERGYAUSTRALIA MASTER SERIES

JUPITER AND ALPINE SYMPHONIES

Friday 30 May | 8pm

Saturday 31 May | 8pm

Wednesday 4 June | 8pm

Sydney Opera House Concert Hall

Charles Dutoit conductor

WOLFGANG AMADEUS MOZART (1756–1791)

Symphony No.41 in C, K551 (Jupiter)

Allegro vivace

Andante cantabile

Menuetto e Trio (Allegretto)

Molto allegro

INTERVAL

RICHARD STRAUSS (1864–1949)

An Alpine Symphony, Op.64

Night – Sunrise – The ascent –

Entry into the wood –

Wandering by the side of the brook –

At the waterfall – Apparition –

On flowering meadows – On the alpine pasture –

Through thicket and undergrowth on the wrong path –

On the glacier – Dangerous moments –

On the summit – Vision –

Mists rise – The sun gradually becomes obscured –

Elegy – Calm before the storm –

Thunder and tempest, descent –

Sunset – Conclusion – Night

(The 22 sections are played without pause)



Saturday night's performance will be broadcast live across Australia on ABC Classic FM 92.9.



Saturday night's performance will be webcast by BigPond. Visit: sydney-symphony.bigpondmusic.com

Pre-concert talk by Raff Wilson at 7.15pm in the Northern Foyer.

Estimated timings:
31 minutes, 20-minute interval,
47 minutes

The concert will conclude at approximately 9.50pm.

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Trust is proud of its long standing partnership with the Sydney Symphony and is delighted to bring you the Thursday Afternoon Symphony series in 2008.

The series offers perfect afternoons with some of the best-loved composers – Ravel, Bernstein, Elgar, Mozart, Stravinsky, and many others. These concerts bring together some of the world’s most talented conductors and soloists – you’re in for a truly delightful experience.

Just like the Sydney Symphony, which has been the sound of the city for more than 75 years, entertaining hundreds of thousands of people each year, Trust has been supporting Australians for over 120 years.

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We hope you enjoy a delightful Thursday afternoon with the Sydney Symphony.



A handwritten signature in dark ink that reads "Jonathan Sweeney". The signature is written in a cursive, flowing style.

Jonathan Sweeney
Managing Director
Trust Company Limited

SEASON 2008
THURSDAY AFTERNOON SYMPHONY
SUPPORTED BY TRUST

JUPITER AND ALPINE SYMPHONIES

Thursday 5 June | 1.30pm
Sydney Opera House Concert Hall

Charles Dutoit conductor

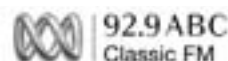
WOLFGANG AMADEUS MOZART (1756–1791)
Symphony No.41 in C, K551 (Jupiter)

Allegro vivace
Andante cantabile
Menuetto e Trio (Allegretto)
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Sunset – Conclusion – Night
(The 22 sections are played without pause)



This program was recorded for live broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 12.45pm in the Northern Foyer.

Estimated timings:
31 minutes, 20-minute interval,
47 minutes

The concert will conclude at approximately 3.20pm.

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SCHUBERT
Symphony No.8, Unfinished

STRAUSS
On the Beautiful Blue Danube

Gianluigi Gelmetti conductor
Ricarda Merbeth soprano



GLAZUNOV
The Seasons
SHOSTAKOVICH
Symphony No.9

Alexander Lazarev
conductor



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Sydney Symphony recordings with **Armando**, **Chailendor**, **Gelmetti**, **Goossens**, **Klemperer**, **Mackerras**, **Nilson**, **Osterloo**, **Thomas**, **De Waart**



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Discover **Haydn**, **Mozart** and **Beethoven**

Richard Gill conductor

INTRODUCTION

Jupiter and Alpine Symphonies

Eight years have passed since the Sydney Symphony last scaled the mountain peak you will experience in this concert; our last planned expedition regrettably had to be called off, in 2005. And what an expedition it is – Strauss' most monolithic tone poem, *An Alpine Symphony*. One hundred and fifteen players, including 14 horns and six trumpets, will lead you to the summit and back, a day-long trek filled with ravishing and startling musical effects. So vivid is its depictive power that even in 1915 it was accused of being 'cinematic music' – *An Alpine Symphony* is one of the most awesome of orchestral journeys.

Who knows what Mozart would have made of such a work? Until the age of nine, if anyone so much as showed him a trumpet it was like 'holding a loaded pistol to his heart'. The sheer volume generated by the instrument was physically painful to him. Later in life he would use trumpets to pointed dramatic effect, as in tonight's symphony, the 'Jupiter', where two blaze out with timpani in a sublime climax to the fourth movement. This work was given its name and probably its first performance after Mozart's death, and it remains his crowning symphonic achievement.

The joy of this program is to witness these two culminating works, Strauss' last tone poem and Mozart's final symphony, side by side. For an evening of such commanding music, it's especially fitting that the Sydney Symphony welcomes back to the podium one of the great conductors of our era, Charles Dutoit.

Free Programs

We're delighted to continue bringing you free programs this year. And we want to thank you for helping to make our sharing policy work in 2007.

If you're new to Sydney Symphony concerts, please remember:

- We ask patrons who are attending in couples or groups to share one between two. (If there are spare copies at the conclusion of the concert you are welcome to take an extra one then.)
- If you normally don't keep your program after the concert, please feel free to return it to a table in the foyer when you leave.

You can also read the program in advance by downloading it from our website in the week of the concert. Click on the orange 'Program Library' icon at the bottom right corner of any page on sydneyssymphony.com.

Music Lovers' Tours

Designed especially for the supporters of the Sydney Symphony and Melbourne Symphony Orchestra, these tours feature magnificent music, expert tour leaders and impeccable travel arrangements.



Sydney Symphony in Italy

23 September – 07 October 2008

Tour leader: Mairi Nicolson

Word is out that the Sydney Symphony will tour Italy in September and October 2008 and this will be the culmination of Maestro Gianluigi Gelmetti's five years as Chief Conductor and Artistic Director.

Join ABC FM's Mairi Nicolson for two weeks of *la dolce vita!* Along with the Sydney Symphony performing at the famous Rome Opera House, enjoy splendid concerts and opera in a selection of other Italian cities and indulge in the Italian passion for food and wine, art and architecture, fashion and style. This is a tour not to be missed!

New Year in St Petersburg

27 December 2008 – 09 January 2009

Tour Leader: Graham Abbott

Why not make plans to begin 2009 in style? Start with a feast of opera and music at St Petersburg's International Winter Festival and a New Year's Eve Ball at the opulent Yusupov Palace, then travel to Russia's dynamic capital – Moscow – for a traditional Russian Orthodox Christmas.



The Flying Dutchman in Melbourne

29 – 31 August 2008

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Don't miss the major Australian Wagner event of the year – the Melbourne Symphony Orchestra's concert performance of *The Flying Dutchman* under the baton of Maestro Oleg Caetani with Lisa Gasteen, Stuart Skelton and John Wegner.



For detailed information call 1300 727 095 or visit www.renaissancetours.com.au

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ABOUT THE MUSIC

Wolfgang Amadeus Mozart **Symphony No.41 in C, K551 (Jupiter)**

Allegro vivace

Andante cantabile

Menuetto e Trio (Allegretto)

Molto allegro

The concept of a ‘masterpiece’ deserving to be played over and over again with a permanent place in the concert repertoire developed at the end of the 18th century, with the growth of a paying music public and orchestras devoted to public concert-giving. It is no accident that this was the time when pieces began to acquire nicknames – the late symphonies of Joseph Haydn are the best example: *Surprise*, *Miracle*, *Military* and so on. Musicians often complain that the titles are misleading, and, more seriously, that lack of a title has prevented many a fine work from becoming well-known.

Only rarely was the title given by the composer. On the autograph of this, his last symphony, Mozart wrote only ‘Sinfonia’. The American musicologist and Mozart expert Neal Zaslaw informs us that the title *Jupiter* probably originated in London, where it may have been coined by Haydn’s London sponsor, the violinist and entrepreneur Salomon. The earliest edition of the symphony to employ the subtitle *Jupiter* was a piano arrangement made and published in London in 1823 by Muzio Clementi. This is particularly interesting as it was in England during this period that Mozart’s late music first began to be widely appreciated, including, somewhat surprisingly, the powerful but old-fashioned opera seria *La clemenza di Tito*, with its theme from Roman antiquity.

The title *Jupiter* has a neoclassical ring. Images of stately architecture and godly nobility are conjured up by the grand opening of the symphony, recalling Mozart’s piano concerto in the same key, K503. But it is doubtful whether Mozart had any extra-musical ideas in mind – more likely he was anticipating what the ‘atonalist’ Schoenberg said in the 20th century: that there is still much good music to be written in the key of C major. And varied music, too. The grand, rich orchestral exposition of this first movement concludes with a quotation from a comic aria Mozart had composed earlier in the same year, for inclusion in another composer’s

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

In 1788, when he composed the symphonies Nos.39, 40 and 41, Mozart had no idea that they were to be his last. He was experiencing his share of difficulties: after a promising premiere in Prague, *Don Giovanni* wasn’t well-received in Vienna; his subscription audiences were waning; his baby daughter died; and he was deeply in debt. But even so, he was optimistic. He planned a series of summer concerts, and he hoped to return to London, which he’d visited as a boy, for concerts there. So although there is no surviving record of the last three symphonies being performed in Mozart’s lifetime, he certainly composed them with performances – and an audience! – in mind.

JUPITER SYMPHONY

The *Jupiter*’ nickname isn’t Mozart’s (it emerged in Britain after his death), but it has stuck because its neoclassical associations and grand images of nobility and godliness match the music so well. Meanwhile, in German-speaking countries, it became known as ‘the symphony with the fugue finale’, and that’s true of the music too. The symphony appeals on two levels – emotional and intellectual – and that is one of the things that makes it truly great.

opera buffa, to the words ‘You’ve but sluggish wit, dear Signor Pompeo! Go learn a bit of the ways of the world.’ The Classical Viennese symphony establishes a balance between serious and comic elements and makes no barrier between them; this same theme becomes the basis of Mozart’s powerful development section.

Muted violins and the subdominant key, F, contribute to a completely different mood for the slow movement. Intensely expressive figures for the strings are punctuated by strong chords, and a disturbing undercurrent of emotion is maintained by syncopations and repeated figures. Leading notes emphasise the chromaticism of the music with its constantly shifting harmonic colours, a feature so Mozartian that it is immediately recognisable when Haydn, in the symphony he was writing when he heard of Mozart’s death (No.98), quotes from this movement.

...more likely he was anticipating what Schoenberg said: that there is still much good music to be written in the key of C major.



Mozart: Unfinished oil painting by the composer's brother-in-law Joseph Lange

The *Menuetto* is this symphony's most subtle movement, the one whose achievement may slip past the listener's attention because it is dressed in the most conventional 18th-century garb. But who else wrote any minuet like this of Mozart's, with its subtly scored beginning wrapped in waving string figures, its chromaticism, and its brief but powerful reminders of the majesty of the whole symphony? The *Trio* seems more continuous with the minuet than usual, though its beginning arrests the ear, causing us to wonder what will follow. Many have found in this *Trio* more than an outline of the theme of the great last movement.

In 19th-century Germany the *Jupiter* was known as 'the symphony with the fugal finale'. Learned commentators have hastened to point out that it is not in fact a fugue, but a sonata-form movement with *fugato* episodes. In itself, that was not unusual, and Mozart's models almost certainly included several symphonies by Joseph Haydn's brother Michael (and perhaps, too, Joseph Haydn's Op.20 string quartets). Mozart himself had developed the sonata-rondo movement with fugal episodes in his piano concertos, notably K459 in F. What is unusual here is the consistent seriousness and weight of the finale (though not without contrast), shifting the centre of gravity towards the end of the symphony, an example not lost on Mozart's successors in the next century.

The thematic basis of this movement is a four-note tag used by many composers: Haydn, Mozart himself, and others from Palestrina through Bach to Brahms. We do not think of Mozart as a 'learned' composer, but this movement is the most triumphant evidence of Haydn's remark to his young colleague's father Leopold: that his son had the most complete knowledge of the science of composition. The coda of the movement, where five motives are combined in inverted counterpoint, is not an effect inviting analysis, but sweeps the listener away through its exciting power. Mozart remains an entertainer even at his most serious.

What is unusual here is the consistent seriousness and weight of the finale...

DAVID GARRETT © 2001

Mozart's *Jupiter* Symphony calls for flute and pairs of oboes, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the *Jupiter* Symphony in 1939 under George Szell. The most recent performance was in the 2005 Mozart in the City series, directed by Dene Olding.

MUSICIAN SNAPSHOT

Jo Allan – A Woman of Strength

Sweet. *Dolce*. *Cantabile*. Strong to the core, well-rounded, with a tremendous range and scope. That's how Jo Allan, Principal Piano of the Sydney Symphony, describes her instrument. So is the piano male or female? 'Well, my first reaction was actually to say male,' she says with a laugh, 'but really I think it's both.'

The largest of all instruments seen onstage in an orchestra, the piano is physically very demanding. 'It's a bit like being a ballet dancer really. It's very taxing.' Long hours spent at the instrument – 'anything up to eight or nine hours a day' – mean that regular massage and physio are an important feature in Jo's busy weekly schedule.

In addition to performing with the Orchestra, Jo also accompanies all auditions for vacancies. 'It's a major part of my role. People come from around the country, and overseas, and throw their hats into the ring for whatever position. It's my job to be the "orchestra" while they play their Mozart concerto, or Dvořák concerto, and so on.' Having recently accompanied a timpani audition for the first time, Jo has now supported musicians on every orchestral instrument through this difficult review process. Every applicant is different. Some can be visibly nervous, others don't want any help. Some prefer to have up to six rehearsals, and others simply turn up only on the day, resulting in a few surprises. 'I did have the Stravinsky Violin Concerto sprung on me once!'

Stravinsky's orchestral piano writing is challenging. 'I have a theory that either Stravinsky himself had very large hands and was very strong or he didn't mind hearing a few wrong notes,' says Jo with a smile. '*Petrushka*, for instance, is a quasi piano concerto, really. There are a lot of



thick chords, very fast percussive passages, lots of repeated notes, and it needs a great deal of strength too. But it's absolutely gorgeous music. Any of the big Russian stuff really gets me.'

Many exalted conductors such as Daniel Barenboim, Christoph Eschenbach and Sydney Symphony Principal Conductor designate Vladimir Ashkenazy have moved from the keyboard onto the podium. Any similar aspirations for Jo? 'Absolutely not. I wouldn't describe myself as an extrovert. I simply prefer making music from within a group. It's natural to me.'

Whilst the prospect of working with a pianist-turned-conductor on the podium might seem daunting to some, it doesn't deter Jo. 'Ashkenazy's a very, very empathic musician. He works very hard to make everyone feel comfortable, and I look forward to that over the next few years.'

GENEVIEVE LANG ©2008

Richard Strauss

An Alpine Symphony, Op.64

Night –
Sunrise –
The ascent –
Entry into the wood –
Wandering by the side of the brook –
At the waterfall –
Apparition –
On flowering meadows –
On the alpine pasture –
Through thicket and undergrowth on the wrong path –
On the glacier –
Dangerous moments –
On the summit –
Vision –
Mists rise –
The sun gradually becomes obscured –
Elegy –
Calm before the storm –
Thunder and tempest, descent –
Sunset –
Conclusion –
Night

Around the time Strauss wrote *An Alpine Symphony*, he boasted that his powers of expression were such that he could, if necessary, describe a knife and fork in music. Indeed *An Alpine Symphony* finally marks the limit in Strauss' nearly 30-year quest to extend music's capacity for illustration and representation – an effort that began with *Don Juan* in 1888 and reached another, earlier, highpoint with *Thus Spake Zarathustra*, which attempted to express in music the philosophy of Friedrich Nietzsche.

Strauss turned to *An Alpine Symphony* after writing the opera *Ariadne auf Naxos*, with its classical forces. In one of history's ironies, critics had just remarked on the Mozartean turn in his music when he produced this piece of orchestral gigantism. The orchestra calls for well over a hundred players, but what would you expect? Strauss is attempting nothing less than a portrait of a mountain.

Strauss composed this work at his studio in Garmisch, where he could look out over the Zugspitze and the Wettersteingebirge. It was completed in 100 days during the winter of 1914–15, but the work had been long in

Keynotes

R STRAUSS

Born Munich, 1864

Died Garmisch-

Partenkirchen, 1949

Richard Strauss wrote two symphonies as a teenager, but this was not the musical genre that captured his imagination. Instead he made his name in the theatre and with the evocative and storytelling possibilities of the symphonic poem (or 'tone poem', as he preferred to call it) as invented by Liszt. Even Strauss' *Alpine 'Symphony'* and the '*Sinfonia domestica*' are large-scale tone poems with an underlying narrative.

AN ALPINE SYMPHONY

This is not a symphony, although some have tried to analyse it in that way. Instead it traces an alpine daytrip in 22 seamless musical sections, each with a descriptive title. On one level it evokes the glorious power of nature, on another it is a tribute to individual strength of will. The music itself is huge: more than a hundred musicians on stage, with a few more behind the scenes, and the 'journey' takes the best part of an hour. As Strauss' final tone poem, composed in 1915, it makes a monumental farewell to the genre.

gestation. The idea of it had occurred to Strauss as a boy, after he and a party of climbers got lost during a mountain hike and were overtaken by a storm on their return. Impressed by the experience, Richard had sat at the piano on arriving home and, as he said, ‘conjured up a lot of nonsense and giant Wagnerian tone painting’.

The idea of *An Alpine Symphony* is spectacularly simple: the ascent and descent of a mountain. The timeframe is a 24-hour period and, with its 22 continuous sections, the structure avoids the conventions of the traditional multi-movement symphony. This format guarantees Strauss certain musical highlights: yet another opportunity to depict an opening sunrise (as impressive in its own way as *Zarathustra's*), and a sunset sequence. Strauss ingeniously avoids the obvious at ‘the summit’ (which could have been one of the pitfalls in such an explicit form), instead, after the predictable big statement of one of the earlier themes, he shifts focus to a halting oboe, as if we are suddenly made aware of the impact of the stupendous view on an awestruck human. And the predictability of the descent is offset by one of the most graphic storms in musical literature.

‘At last I have learnt to orchestrate,’ Strauss said at the general rehearsal in October 1915. Some of the more obvious orchestral highlights include the exhilarating depiction of spray at the waterfall (listen for a theme highly reminiscent of a famous sighing phrase from Max Bruch’s Violin Concerto). Strauss uses cowbells in *On the alpine pasture*, an idea taken from Mahler’s Sixth Symphony, but, as Strauss authority Norman del Mar says, here they are ‘so apt...that one might think this to be their first employment in the symphony orchestra’. Then there is the strange colouring of the ‘Sun theme’ mixed with organ reeds to depict rising mists (‘perhaps the most brilliantly clever section of the work’, writes Del Mar), and the aggravating high D flats on the oboe getting one’s nerves on edge in the still before the storm, not to mention the subtle use of the organ during the waning moments.

The work has often been dismissed as just a piece of ‘orchestriana’, but is it more than a shallow display? Del Mar points to Strauss’ ‘curiously detached attitude to the Nature subject...giving it a de-humanised majestic quality reminiscent, in a unique way, of Bruckner.’ The sense of the great mass of the mountain, barely discernible in



Strauss is attempting nothing less than a literal portrait of a mountain.

the gloom, at the very end of the work, certainly has a Brucknerian scale and aspect. Yet Del Mar also says: 'It is thus not hard to understand how Strauss [for whom composing came as easily as a cow gives milk] came...idly to sketch out an orchestral fantasy on the subject of the beautiful mountains amongst which he had so recently built the luxurious villa which was to be his home for the rest of his life.'

The work should also be seen, however, in the context of the mystical importance mountains held for Germans in the 19th century. As Timothy Calnin has said, 'the lofty altitudes possess a sense of mystery and spiritual rejuvenation which were an inspiration...to German Romantics'. And it is probable that Strauss would have understood the remarks of his philosophical model Nietzsche when he said:

He who knows how to breathe the air of my writings knows that it is an air of the heights, a robust air...The ice is near, the solitude is terrible – but how peacefully all things lie in the light!...Philosophy as I have hitherto understood and lived it, is a voluntary living in ice and high mountains – a seeking after everything that is strange and questionable in existence, all that has hitherto been excommunicated by morality.

Unlike his philosophical model, Strauss could lapse into banality when he attempted to express Eternal and Absolute Truths. But whether he did so here or not, he never risked another tone poem. After *An Alpine Symphony*, he turned decisively to the stage, where his skills in musical depiction were a decided asset.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©1998

An Alpine Symphony calls for a huge orchestra comprising: four flutes (two doubling piccolo), three oboes (one doubling cor anglais), bass oboe, three clarinets (one doubling bass clarinet), E flat clarinet, and four bassoons (one doubling contrabassoon); four horns, four Wagner tubas, four trumpets, four trombones and two tubas; timpani (two players) and percussion (glockenspiel, cymbals, bass drum, snare drum, triangle, cowbells, tam-tam, wind machine, thunder machine); two harps, organ and celesta; and 64 strings. Strauss also calls for an offstage band of nine horns, four trumpets, five trombones and two tubas.

The Sydney Symphony gave the first Australian performance of *An Alpine Symphony* in 1951, under the baton of Eugene Goossens. The most recent performance was in 2000 with Donald Runnicles.

...the predictability of the descent is offset by one of the most graphic storms in musical literature.

An Alpine Symphony was composed for the Dresden Hofkapelle, and we can imagine that it was intended as a virtuoso showpiece for the orchestra that had premiered several of Strauss' prior works. This 'Strauss orchestra' premiered *An Alpine Symphony* also – not in Dresden, but at the Philharmonie in Berlin on 28 October 1915, with Strauss conducting.

GLOSSARY

CHROMATICISM – in tonal music, the use of foreign notes and harmonies that do not belong to the key, together with a tendency to frequent modulation to other keys. The impression is one of harmonic richness and while chromaticism has been used as an expressive effect since the 16th century, it is most strongly associated with the Romantic style of the 19th century.

COUNTERPOINT – two or more different musical lines or melodies played at the same time. See *fugue*.

COWBELLS – according to Mahler, cowbells were the last earthly sound one heard when ascending the mountain-top toward heaven, and these instruments play a significant role in his Sixth Symphony, which is where Richard Strauss heard them.

FUGUE – a specialised form of *counterpoint* in which a short melody, the subject, is first sounded by one part or instrument alone, and is then taken up in imitation by other parts or instruments one after the other. (Fugato: in the style of a fugue, but without following its strict form.) The Latin *fuga* is related to the idea of both ‘fleeing’ and ‘chasing’.

LEADING NOTE – the seventh step of a scale; its name refers to the way in which it ‘leads’ the ear up one more step to the tonic or ‘home’ note of the scale.

OPERA BUFFA – literally, ‘comic opera’; in fact, an opera buffa typically included a mixture of serious and comic characters, but always presented in a down-to-earth fashion. Opera buffa came to prominence in the 18th century; examples include Mozart’s *Marriage of Figaro* and Rossini’s *Barber of Seville*.

SONATA-RONDO – a structural innovation of the Classical period, found almost exclusively in finale movements. It fuses the underlying *harmonic* plan of sonata-form (a two-part structure in which the music moves away from the home key to the next closely related key, the dominant, and then returns to the home key after exploring more remote keys) with surface *thematic* plan of the rondo (in which a main idea, or refrain, alternates with a series of contrasting musical episodes).

SYNCOPATION – unexpected accents, especially falling against the prevailing beat.

STONE POEM – a genre of orchestral music, also **SYMPHONIC POEM**. At its simplest, the orchestral tone poem is a symphonic work that departs from conventional forms and adopts a freer structure in service of an extra-musical ‘program’ that provides the narrative or scene. Liszt was the pioneer in this genre and Strauss became a champion.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Allegretto – lively

Allegro vivace – fast and lively

Andante cantabile – at a walking pace and in a singing style

Molto Allegro – very fast

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

INTERLUDE

Strauss and the Juggernaut

Richard Strauss was a proponent of musical gigantism, as Malcolm Gillies explains

The 1890s was a decade of culmination and of change. Its opening year saw Bismarck bowing out as German Chancellor, but also the births of Ho Chi Minh, Dwight D. Eisenhower and Charles de Gaulle. By the century's end, wireless, X-rays, aspirin and the modern Olympic Games were realities, although Queen Victoria still held sway over the British Empire. The heroic idealism of the 19th century was reaching some of its more absurd conclusions, and starting to raise a reaction among younger, more pragmatic thinkers. In the arts, Romanticism, already in full bloom, was turning to a state of over-ripeness as artists sought to extract the final mileage from many techniques and tendencies first tried as much as a century before.

Among lovers of classical music this 'over-ripe' decade has proven of unrivalled popularity. Within its ten years, Tchaikovsky wrote his *Pathétique* Symphony, and Dvořák his *From the New World*; Puccini created his first three operatic masterworks, while Mahler produced three monumental symphonies; Bruckner and Brahms made their final musical confessions during these years. Among those more dedicated to radical change, Debussy, Ravel and Schoenberg were starting to flex their muscles. But central to the decade's music, both as an innovator and preserver of traditions, stands the German composer Richard Strauss.

Strauss was a conductor by profession and a composer as time allowed. He was born into a well-to-do and musical Bavarian family and, after early studies in piano, violin and composition, gained a position as an assistant conductor in Munich, Berlin and Vienna. Not surprisingly, Strauss, the composer, was a master orchestrator. As with his fellow conductor-composer, Gustav Mahler, he knew all those technical tricks of the many instruments of the orchestra, understood just how their sounds would blend or jar to the ear, and could predict the acoustic effects of his scorings within the various new concert halls being built late in the century before last.

During the late 1880s and the 1890s the main medium Strauss used for his orchestral writing was the symphonic

...central to the decade's music, both as an innovator and preserver of traditions, stands Richard Strauss.



Wanderer Above the Sea of Fog, oil painting by Casper David Friedrich (1774–1840)

Friedrich's powerful image has no direct connection with Strauss' music (composed nearly a century later), but it conveys much of the same spirit, including the awesome and expansive character of nature as seen by Romantic eyes, an instinct for the monumental, and the idea of the artist as 'hero' within his own creation.

(This caption has been amended from the published version.)

poem (or, as he preferred to call it, the tone poem). These compositions were built around stories, the main characters of which were often reflected in the titles: *Don Juan* (1888), *Macbeth* (1890), *Don Quixote* (1897). The nature of the story is equally clearly reflected in other titles: *Death and Transfiguration* (1889), *Till Eulenspiegel's Merry Pranks* (1895) and *Thus Spake Zarathustra* (1896), which ambitiously took as its subject the 'superman' philosophy of Friedrich Nietzsche. But it was in his final tone poem of the decade, *A Hero's Life* (*Ein Heldenleben*) of 1898, that Strauss' plot symphony turned curiously upon himself. He cast himself as the Hero, who, with his 'Helpmate' (Strauss' wife), took on the Critics, defeating them but never totally silencing them all. This form of self-advertising autobiography seemed more than a little egotistical, but then this is the same man who would later say: 'I do not see why I should not compose

a symphony about myself; I find myself quite as interesting as Napoleon or Alexander.'

Strauss' particular gifts lay in musical pictorialism. When his plots became very explicit so did his musical images. Early in *Don Quixote*, for instance, he captures the very essence of the bleating of a flock of sheep (which the befuddled Knight has mistaken for an army). In *A Hero's Life* the themes of the main characters are magically adapted in mood to suit the circumstances of attack, defeat or repose dictated by Strauss' story. Even in the less specific *Death and Transfiguration* the faltering pulse precisely indicates the stages of ebbing and flowing of life in the dying artist.

To achieve such graphic results in this music Strauss used many techniques. Within his richly flowing texture he frequently used easily recognisable themes or motifs to represent important characters, situations or subjects. The alternation of louder and softer passages, the smoothness or sharpness of the notes and the thickness or thinness of the sound profile became totally subservient to the precise demands of the story. But it was above all, in the use of the instruments of the orchestra that Strauss excelled as a 'musical painter'. The instruments, individually or in combinations, become the protagonists. In *A Hero's Life* Strauss himself is the horn, his 'Helpmate' the violin and the critics are a ragged, cackling consortium of wind and brass instruments. In *Don Quixote* those sheep 'bleat' through the most finely calculated texture of muted brass instruments and oboes. 'Religion', in Strauss' music-philosophical *Thus Spake Zarathustra*, emerges in a complex web of over a dozen different string parts backed up by the organ.

As Strauss struggled for a more explicit depiction of his plots his orchestra grew. Occasionally he wanted more instruments just to gain a more massive sound – as in his cacophonous battle with the critics in *A Hero's Life*. But normally he wanted the extra instruments so as to gain more exquisite or unusual combinations of sounds, to achieve the eeriness of sound when the piccolo meets up with three trombones, or when three oboes decide to take on the shrill E flat clarinet.

And grow Strauss' orchestra certainly did. His early *Don Juan* of 1888 was already composed 'for large orchestra': 11 woodwind and 11 brass players, as well as

Occasionally Strauss wanted more instruments just to gain a more massive sound... But normally he wanted the extra instruments so as to gain more exquisite or unusual combinations of sounds...



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a full complement of strings and a relatively small percussion section. A decade later with *A Hero's Life* his 'large orchestra' exceeds 100 players: 16 wind, 18 brass, 66 string players, plus percussion. Somehow he could not control this orchestral growth. Strauss' juggernaut of an orchestra would continue to career along until World War I forced him to temper his megalomania.

His second autobiographical symphonic poem, *Symphonia domestica* (1902–03), an exposé of the Strauss' private life, added extra instruments, including a quartet of saxophones and even more bassoons and clarinets, thereby inspiring a chorus of complaint from the critics (still perhaps smarting from their defeat in *A Hero's Life*). Even such a Strauss enthusiast as the English critic Ernest Newman would write that 'the instrumental colour is grossly overdone...the realistic effects on the score are so pitifully foolish that one listens to them with regret that a composer of genius should ever have fallen so low.'

But Strauss continued heedlessly on his path of orchestral gigantism. His last tone poem, *An Alpine Symphony*, which through 22 sections describes a day in the mountains, came to involve more than 150 players, whose awesome combined power is truly demonstrated in Strauss' representation of 'Thunder and Tempest'.

Strauss was not the only rider on this juggernaut. Mahler too, was fascinated by the gigantic, writing his *Symphony of a Thousand* in 1906–07, and Arnold Schoenberg's *Gurrelieder* (1901–11) was written for musical forces nothing short of grotesque: 25 wind instruments (four piccolos), 25 brass (seven trombones), four harps amid masses of strings and percussion, not to mention five soloists, a speaker and four choirs! Such orchestral inflation and such massive works clearly could not be sustained. It fell to the lot of this same Schoenberg to launch a new, ultra-modern currency: the atonal miniature.

...Strauss continued heedlessly on his path of orchestral gigantism.

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Selected Discography

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DECCA LEGENDS 458605

A more recent release offers music for piano and orchestra by Saint-Saëns and Franck recorded last year with Jean-Yves Thibaudet and the Suisse Romande Orchestra. (Incidentally, two of these pieces are coming up in the Sydney Symphony concerts this year – Saint-Saëns' Piano Concerto No.2 in July and Franck's Symphonic Variations in November.)

DECCA 000974402

Dutoit's recording with the Montreal SO of Berlioz's *Roméo et Juliette* – which he performs with the Sydney Symphony on 6 and 7 June – can be hard to find, but is available as a reissue through arkivmusic.com

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JUNE

2 June, 1pm

NIGEL KENNEDY

Nigel Kennedy violin-director

Beethoven, Monti

6 June, 8pm

ROMÉO ET JULIETTE

Charles Dutoit conductor

Fiona Janes, Gregory Kunde,

Peter Coleman-Wright vocal soloists

Sydney Philharmonia Choirs

Berlioz

18 June, 8pm

EMANUEL AX PLAYS MOZART

Robin Ticciati conductor

Emanuel Ax piano

Schubert, Mozart, Meale, Sibelius

21 June, 8pm

MOZART AND GRIEG

Michael Dauth violin-director

Jasminka Stancul piano

Grieg, Mozart, Bridge

28 June, 12.05pm

IN BLACK AND WHITE

Dene Olding violin-director

Ian Munro piano

Lambert, Waxman, Mozart

2MBS-FM 102.5

SYDNEY SYMPHONY 2008

Tue 10 June, 6pm

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ABOUT THE ARTIST

Charles Dutoit conductor

Since his most recent visit to Sydney, Charles Dutoit has been appointed Chief Conductor and Music Advisor of the Philadelphia Orchestra and Artistic Director and Principal Conductor of the Royal Philharmonic Orchestra. Renowned for his polished and idiomatic interpretations, he regularly collaborates with the world's pre-eminent orchestras and soloists, including conducting the major orchestras of the United States, Europe, Japan and South America.

For 25 years (1977–2002) he was Artistic Director of the Montreal Symphony Orchestra, a dynamic musical partnership recognised the world over and captured in an extensive, award-winning discography. Between 1991 and 2001 he was Music Director of the Orchestre National de France. In 1998 he was appointed Music Director of the NHK Symphony Orchestra (Tokyo) and is now Music Director Emeritus of the Orchestra. He is currently Music Director of the Miyazaki International Music Festival in Japan as well as the founding Artistic Director of the Canton International Summer Music Academy in China.

When still in his early 20s, he was invited by Karajan to lead the Vienna State Opera. He has since conducted regularly at the Royal Opera House Covent Garden, the Metropolitan Opera and the Deutsche Oper Berlin, led an acclaimed new production of Berlioz's masterpiece *Les Troyens* at the Los Angeles Music Center Opera and embarked on a series of Wagner operas at the Teatro Colón in Buenos Aires.

He has received many honours in recognition of his service to music, including being named Grand Officier de l'Ordre national du Québec (1995) and Honorary Officer of the Order of Canada (1998). In 1996 the French Government named him Commandeur de l'Ordre des Arts et des Lettres.

Charles Dutoit was born in Lausanne, Switzerland, and studied in Geneva, Siena, Venice and Boston, where his musical training included violin, viola, piano, percussion, history of music, and composition. He has travelled extensively throughout the world, motivated by his passion for history and archaeology, political science, art and architecture.

He is a regular guest with the Sydney Symphony, conducting repertoire such as Berlioz' *Damnation de Faust* (2005), Bartók's Concerto for Orchestra and Rachmaninov's Symphonic Dances (2006).



THE SYDNEY SYMPHONY

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales

JOHN MARMARAS



Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Last year the Orchestra celebrated its 75th anniversary and the milestone achievements during its distinguished history.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten-year relationship with the Orchestra as Guest Conductor, is now in his fifth and final year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at Rome Opera. Maestro Gelmetti's particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts.

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program promoting the work of Australian composers, and recent premieres have included major works by Ross Edwards and Brett Dean, as well as Liza Lim, who was composer-in-residence from 2004 to 2006.

In 2009 Maestro Vladimir Ashkenazy will begin his three-year tenure as Principal Conductor and Artistic Advisor.

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Second Violins



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- 01 Sun Yi
Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Kirsty Hilton
Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
- 05 Julie Batty
- 06 Gu Chen
- 07 Sophie Cole
- 08 Amber Gunther
- 09 Rosalind Horton
- 10 Jennifer Hoy
- 11 Jennifer Johnson
- 12 Georges Lentz
- 13 Nicola Lewis
- 14 Alexandra Mitchell
Moon Design Chair of Violin
- 15 Léone Ziegler

Second Violins

- 01 Marina Marsden
Principal
- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Pieter Bersée
- 06 Maria Durek
- 07 Emma Hayes
- 08 Stan Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Biyana Rozenblit
- 13 Maja Verunica

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First Violin | Kate Lawson
Flute† | James Campbell
Trombone |
| Emily Long
First Violin# | Ngaire De Korte
Oboe | Joshua Davis
Trombone |
| Michele O'Young
First Violin | Robert Llewellyn
Bassoon# | Robert Hamza
Tuba |
| Emily Qin
First Violin# | Andrew Bain
Horn* | John Douglas
Percussion |
| Martin Silverton
First Violin | Katy Hermann
Horn | Philip South
Percussion |
| Robin Wilson
First Violin | Saul Lewis
Horn** | Owen Torr
Harp |
| Manu Berkeljon
Second Violin† | Frankie Lo Surdo
Horn* | David Drury
Organ |
| Alexandra D'Elia
Second Violin# | Alexander Love
Horn | # Contract Musician |
| Alexander Norton
Second Violin# | James McCrow
Horn | † Sydney Symphony
Fellow |
| Jacqueline Cronin
Viola# | Heath Parkinson
Horn | * Courtesy of The
Queensland Orchestra |
| Jennifer Curl
Viola# | Alexis Routley
Horn | ** Courtesy of the
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Ballet Orchestra |
| Julian Smiles
Cello | Alexandra Bieri
Trumpet | |
| Gordon Hill
Double Bass# | Matthew Dempsey
Trumpet | |

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



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Andrew Turner and
Vivian Chang Chair of
Principal Viola
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe

Cellos

- 01 Catherine Hewgill
Mr Tony & Mrs Frances
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Principal Cello
- 02 Nathan Waks
Principal
- 03 Leah Lynn
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

Double Basses

- 01 Kees Boersma
Brian and Rosemary
White Chair of Principal
Double Bass
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray
Gordon Hill
(contract, courtesy
Auckland Philharmonic)

Harp

- Louise Johnson
Mulpha Australia Chair
of Principal Harp

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Mr Harcourt Gough
Chair of Associate
Principal Flute
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



03



Contrabassoon



Horns



02



03



04



05



06



Trumpets



02



03



04



Trombones



02



03



Bass Trombone



Tuba



Timpani

01



02



Percussion



02



Piano



Oboes

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Andrew Kaldor and
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- 02 Shefali Pryor
Associate Principal

Cor Anglais

Alexandre Oguey
Principal

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Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoons

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Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

Noriko Shimada
Principal

Horns

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Principal
- 02 Ben Jacks
Principal
- 03 Geoff O'Reilly
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