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



A handwritten signature in black ink that reads "Jonathan Sweeney". The signature is fluid and cursive, with a period at the end.

Jonathan Sweeney
Managing Director
Trust Company Limited

SEASON 2008
THURSDAY AFTERNOON SYMPHONY
SUPPORTED BY TRUST

STRAUSS, SAINT-SAËNS AND SIBELIUS

Thursday 24 July | 1.30pm
Sydney Opera House Concert Hall

Thomas Dausgaard conductor
Simon Trpčeski piano

RICHARD STRAUSS (1864–1949)
Till Eulenspiegel's Merry Pranks – Symphonic Poem,
Op.28

CAMILLE SAINT-SAËNS (1835–1921)
Piano Concerto No.2 in G minor, Op.22

Andante sostenuto
Allegro scherzando
Presto

INTERVAL

JEAN SIBELIUS (1865–1957)
Symphony No.2 in D, Op.43

Allegretto
Tempo andante, ma rubato
Vivacissimo – Lento e suave – Tempo primo – Lento e suave –
Finale (Allegro moderato)



This program will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 12.45pm in the Northern Foyer. Visit www.sydney-symphony.com/talk-bios for biographies of pre-concert speakers.

Estimated timings:
15 minutes, 25 minutes,
20-minute interval, 44 minutes

The performance will conclude at approximately 3.30pm.

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Emirates continues to take great pleasure in supporting the Sydney Symphony and fostering the growth of arts in the community.

We look forward to an exciting and memorable 2008.



HH SHEIKH AHMED BIN SAEED AL-MAKTOUM
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SEASON 2008
EMIRATES METRO SERIES

STRAUSS, SAINT-SAËNS AND SIBELIUS

Friday 25 July | 8pm
Sydney Opera House Concert Hall

Thomas Dausgaard conductor
Simon Trpčeski piano

RICHARD STRAUSS (1864–1949)
Till Eulenspiegel's Merry Pranks – Symphonic Poem,
Op.28

CAMILLE SAINT-SAËNS (1835–1921)
Piano Concerto No.2 in G minor, Op.22

Andante sostenuto
Allegro scherzando
Presto

INTERVAL

JEAN SIBELIUS (1865–1957)
Symphony No.2 in D, Op.43

Allegretto
Tempo andante, ma rubato
Vivacissimo – Lento e suave – Tempo primo – Lento e suave –
Finale (Allegro moderato)



This program will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 7.15pm in the Northern Foyer. Visit www.sydneyorchestra.com.au/talk-bios for biographies of pre-concert speakers.

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15 minutes, 25 minutes,
20-minute interval, 44 minutes

The performance will conclude at approximately 10pm.



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We hope you take great pleasure from this performance, just as we take pleasure in our association with one of the world's leading orchestras.



A handwritten signature in black ink, appearing to read "G. Keogh".

Geoff Keogh
Executive Manager
Apia

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GREAT CLASSICS
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STRAUSS, SAINT-SAËNS AND SIBELIUS

Saturday 26 July | 2pm
Sydney Opera House Concert Hall

Thomas Dausgaard conductor
Simon Trpčeski piano

RICHARD STRAUSS (1864–1949)
Till Eulenspiegel's Merry Pranks – Symphonic Poem, Op.28

CAMILLE SAINT-SAËNS (1835–1921)
Piano Concerto No.2 in G minor, Op.22

Andante sostenuto
Allegro scherzando
Presto

INTERVAL

JEAN SIBELIUS (1865–1957)
Symphony No.2 in D, Op.43

Allegretto
Tempo andante, ma rubato
Vivacissimo – Lento e suave – Tempo primo – Lento e suave –
Finale (Allegro moderato)



This program will be recorded for broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Raff Wilson at 1.15pm in the Northern Foyer. Visit www.sydney-symphony.com/talk-bios for biographies of pre-concert speakers.

Estimated timings:
15 minutes, 25 minutes,
20-minute interval, 44 minutes

The performance will conclude at approximately 4pm.

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INTRODUCTION

Strauss, Saint-Saëns and Sibelius

If you pay attention to Sydney Symphony concert titles, you'll notice that sometimes they draw attention to one composer or work, the 'hook' if you like. 'Mahler 1' was a good example from earlier this month. But there are some concerts where every work could rightfully be the keystone for the program. Have you come to hear what many consider Richard Strauss' orchestral masterpiece? Have you come to hear Simon Trpčeski play the irresistible and sparkling piano concerto by Saint-Saëns? Have you come to hear Thomas Dausgaard conduct the symphony that established Sibelius as Finland's national hero? Or have you come to hear all three?

These pieces may seem to have little to do with each other, but not all programs need clever themes. With great music it can be enough to build – as in this concert – a delightful series of contrasts in style and mood. Those contrasts are striking, especially when you consider that this music was written in the space of less than 35 years, from Saint-Saëns' concerto in 1868 to Sibelius' symphony in 1902; *Till Eulenspiegel* coming into being in 1895. In that short space of time, three different composers – representing three distinctly different styles and philosophical approaches – show the whirl of musical activity that made up the late Romantic style. Saint-Saëns was a classicist and Sibelius was seeking a new and unique voice, but both chose to work within classical genres. Strauss, on the other hand, had found his métier in the symphonic poem, using music to paint a scene and tell a story. The result in *Till Eulenspiegel* is as witty and high-spirited as the Saint-Saëns concerto and as orchestrally impressive as Sibelius' Second Symphony.

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ABOUT THE MUSIC

Richard Strauss (1864–1949) ***Till Eulenspiegel's Merry Pranks*** **– Symphonic Poem, Op.28**

Strauss drew on legend for this, his fourth symphonic poem. He had already based symphonic poems on Lenau (*Don Juan*), Shakespeare (*Macbeth*) and a vision of the passage of the human soul through the last moments of life and beyond (*Death and Transfiguration*).

There is evidence to suggest that the legendary Tyll Eulenspiegel did exist, a peasant who lived and died (of the Black Death, by some accounts) in the 14th century. His exploits reflect the growing self-assertiveness of the peasants against the authority of the upper classes at that time, and he became the hero of an expanding pool of anecdotes. The first published account of his tale appeared around 1500, and the first version published in English was Wyllyam Copland's *A Merry Jest of a man called Howleglass* ('Owl-glass' being the English translation of *Eulenspiegel*) in the 16th century.

Strauss had originally intended to use the character of Till as the subject of an opera. He had seen an earlier opera on the subject by Kistler, and, possibly, several new published editions of the legend had drawn Strauss' further attention. The opera never eventuated and a couple of reasons have been advanced. For one thing, Strauss' theatrical ambitions had been temporarily blunted by the recent failure of his Wagnerian-style opera *Guntram*. On a practical level, Strauss found difficulty in seeing Till in sufficient detail to put him on stage. While still working on the opera, Strauss wrote an entirely orchestral treatment of the story, finishing it on 6 May 1895.

Strauss cast his symphonic poem in the form of a Classical rondo, revealing how closely he was still attached to the traditional forms. The choice works ingeniously, as Till's adventures provide the episodes which contrast with the reappearing signature material. Strauss at first seemed unwilling to reveal a program for the work, but when Wilhelm Mauke later wrote a guide to the piece, Strauss marked into his score some of the more important references. Over the opening phrases, for example, he wrote, 'Once upon a time there was a roguish jester'; above the horn call: 'whose name was Till Eulenspiegel.'



Strauss biographer Norman Del Mar has claimed *Till* as Strauss' masterpiece. Certainly, this work set new standards for orchestral writing. (The 'perfect casting' of the high-pitched E flat clarinet which brilliantly registers Till's changing demeanour in outbursts during his sentencing is but one example.) But it is the perfect balance between vivid illustration and musical proportion, the concision and humour, which really set this work high among Strauss' achievements.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©2000

Till Eulenspiegel calls for an orchestra of three flutes, piccolo, three oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, three bassoons and contrabassoon; four or eight horns, three or six trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbal, ratchet, snare drum and triangle); and strings.

The Sydney Symphony first performed *Till Eulenspiegel* in 1939 under Antal Doráti, and most recently in 2002 with Lorin Maazel.

**Strauss biographer
Norman Del Mar has
claimed *Till* as Strauss'
masterpiece.**



A somewhat cheeky Till Eulenspiegel, as depicted by Johann Heinrich Ramberg, 1824

Camille Saint-Saëns (1835–1921)

Piano Concerto No. 2 in G minor, Op. 22

Andante sostenuto

Allegro scherzando

Presto

Simon Trpčeski piano

Camille Saint-Saëns' contribution to French music over an exceptionally long life was a helpful and versatile one. A child prodigy who, making his debut as a ten year old in Mozart and Beethoven piano concertos, offered his delighted audience any one of the 32 Beethoven piano sonatas as an encore, he lived to a somewhat embittered old age, and walked out after the 1913 premiere of Stravinsky's *Rite of Spring* muttering that it wasn't music. Saint-Saëns for most of his life had been receptive to the new, and tried to steer French music away from its fixation on opera into channels where it could benefit from the example of the best of German instrumental music. He was a friend of Liszt, and his Third Symphony, with organ, is in many ways a tribute to that composer. (It has made a comeback in the age of hi-fi and talking pigs – Australian composer Nigel Westlake borrowed from it in his soundtrack music for *Babe*.) Saint-Saëns may have suspected that he would be best-remembered for a private party amusement, the *Carnival of the Animals*. He did not want it published.

Ironically, a piece which he dashed off in 17 days in 1868 has proved one of his most durably popular: his Second Piano Concerto. The haste was due to the concert hall becoming available at short notice for a concert conducted by the Russian Anton Rubinstein, in which Saint-Saëns was to play a concerto. The music shows little sign of hasty workmanship. Saint-Saëns was the classicist among the French Romantics, and his sure grasp of form sometimes makes up for ideas which seem too easily acquired. Liszt described this piano concerto fairly when he said that Saint-Saëns 'takes into account the effects of the pianist without sacrificing anything of the ideas of the composer'.

Nevertheless, this concerto has been indelibly marked by the witty observation of the Polish pianist Sigismond Stojowski, that it 'begins with Bach and ends with Offenbach'. It is true that the pianist's unaccompanied introduction is an obvious tribute-by-imitation to Bach,



Saint-Saëns was the classicist among the French Romantics...

especially the Bach of the Chromatic Fantasia and other toccatas for organ or harpsichord. Saint-Saëns conceives this imitation in a Romantic sense: it is a declamation rather than a meditation, and projected, by the sustaining pedal on the steel-framed pianoforte, to the back row of the concert hall.

Listening guide

The themes of the **first movement**, prefaced by this introduction, are expressive and lyrical: the main melody was borrowed (with permission) from Saint-Saëns' younger friend and former pupil Gabriel Fauré (who had used it for a *Tantum ergo* with choir and organ). The level of activity soon rises, and dramatic exchanges between the soloist and the orchestra climax in a full-throated return of the main theme. There is a cadenza returning to the fantasia style of the introduction, and the movement ends, as it were, by swallowing its own tail.

The puckish scherzo (**Allegretto scherzando**) is the only movement that was a success at the under-rehearsed first performance. It has a catchy refrain, and is laid out for the instruments with masterly delicacy. The **last movement** is a tarantella (in popular imagination, the dance of the victim of spider bite!), and this brings a strong whiff of the music of Offenbach (he of the can-can). Are the high spirits of comic operetta out of place in the finale of a concerto? Mozart didn't think so; nor did Saint-Saëns.

DAVID GARRETT ©1999

Saint-Saëns calls for a modest orchestra with pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and an optional cymbal (it has three notes in the finale!); and strings.

The Sydney Symphony first performed Saint-Saëns' Second Piano Concerto in 1941 with soloist Ignaz Friedman and conductor Bernard Heinze, and most recently in 1993 with Edo de Waart and soloist Howard Shelley.

...it 'begins with Bach
and ends with
Offenbach'

SIGISMOND STOJOWSKI

Jean Sibelius (1865–1957)

Symphony No.2 in D, Op.43

Allegretto

Tempo andante, ma rubato

Vivacissimo – Lento e suave – Tempo primo – Lento e suave –

Finale (Allegro moderato)

‘It is as if the Almighty had thrown down pieces of a mosaic from Heaven’s floor and asked me to put them together.’ Sibelius’ description of the process of symphonic composition might refer specifically to the first movement of his Second Symphony, which exemplifies the notion of a series of fragments being drawn together to create a coherent musical unit.

This was considered an unusual approach to the use of symphonic structure, but no longer seems so because the popularity of this symphony long ago tamed whatever strangeness it once possessed. This opening movement would have sounded unusual to audiences used to the symphonic writing of Brahms or Dvořák. In most of their symphonic first movements, they present a series of themes in the opening minutes (the exposition). In the following section, the themes are broken up and re-examined (the development), before their primacy is re-asserted at the movement’s conclusion (re-capitulation).

In the opening *Allegretto* of his Second Symphony, Sibelius approaches this structure in a manner that was to be characteristic of his later work, but new for him at this point: he presents us with a series of fragmentary musical ideas at the outset then uses the development section to illustrate their capacity for unity. In the movement’s final minutes, he draws the ideas apart again until they are reduced to their essentials.

Much of the literature about this work is focused on Sibelius’ achievements in this movement, which have obscured the many other facets of the work that mark it out as transitional rather than radical. However, we see the future Sibelius in his telescoping of the third movement into the fourth. Here he re-shapes symphonic externals in a manner that would contribute to the distinctiveness of his later symphonies.

But there are many other ways in which the work is linked strongly to its predecessor. In his wildly successful First Symphony, Sibelius had taken the language of Tchaikovsky and the Romantic nationalists and put his

‘It is as if the Almighty had thrown down pieces of a mosaic from Heaven’s floor and asked me to put them together.’

SIBELIUS



Signed photograph of Sibelius
in 1900

own stamp on it. Much of the Second Symphony inhabits the same emotional territory: in terms of strong feeling, the opening movement is not as significant as the *andante* which follows it; in its powerful extremes of expression, this is the work's centre of gravity. Likewise, a Romantic fervour dominates the mood of the finale.

At the conclusion of the work, it is possible to feel that the 'darkness to light' progression of the musical events must be 'about' something. Sibelius was already a national figure at this time, and an artist of some international standing: *En Saga*, the First Symphony, *The Swan of Tuonela*, *Finlandia* and the *King Christian* music were finding increasing success in Europe and the United States. With Finland in the middle of a political crisis caused by Russian claims on the country's independence, a bold new symphony by a famous compatriot that concluded, so to speak, with the scent of victory in its nostrils, was bound to create the

impression that it was a portrayal of Finland's struggle to assert its identity.

Sibelius rejected all attempts by his well-meaning champions to project a nationalist agenda onto the music. His methodology, particularly in the symphony's first half, is subtle and intricate, and does not suggest itself as the work of someone out to write musical propaganda. His evident ability to strike out on a distinctive artistic path of his own is indication enough that he was not interested in becoming the popular musical face of Finnish nationalism. As Sibelius' most authoritative biographer, Erik Tawaststjerna, put it: 'His conviction that the time for national-romantic symphonies was drawing to an end was growing. One might say that Sibelius experienced the romantic crisis intuitively.'

It was a trip to Italy in February 1901 that got him going on the composition of the Second Symphony. His mentor and patron, Axel Carpelan, felt the composer had sat at home long enough and that Italy would inspire him as it had inspired Tchaikovsky and Richard Strauss before him. The composer used his Italian sojourn, spent mostly in Rapallo, to begin sketches for a piece based on the exploits of Don Juan, and created other material for a four-movement symphonic fantasy.



Sibelius by Aleksí Gallén-Kallela, 1894

On returning home Sibelius realised that it was no symphonic fantasy he was creating but a fully-fledged symphony. It caused him some difficulty. 'I have been in the throes of a bitter struggle with this symphony. Now the picture is clearer and I am now proceeding under full sail. Soon I hope to have something to dedicate to you,' he wrote to Carpelan in November 1901. But he continued to revise the work so that its premiere in Helsinki had to be twice postponed. Sibelius himself conducted these first performances in March 1902, at which the work was an immediate success.

...the drama here is all in the music.

Listening Guide

The symphony's initial theme might be called unassuming – a simple rising and falling 11-note theme for the strings. It is one of those rhythmic figures Sibelius contrives to behave like a tune, and soon blossoms into one, a pastoral theme given to the woodwinds. The horns then give out a slower, more lyrical version of the idea. Soon we encounter a more passionate, wide-ranging tune for the strings, punctuated by long pauses, and a theme for the woodwind emerging from a note held for nearly four bars. There is also a marvellous sequential theme for the strings, played pizzicato.

These individual thematic events are gradually dovetailed, superimposed and juxtaposed as Sibelius brings them closer together. And this is the meaning and purpose of this music: the creation of a logical musical argument out of the seemingly disparate fragments he at first presented to us. Where Sibelius' tone poems are often descriptive, or at least based on external narratives, the drama here is all in the music.

The movement climaxes in the development section – remember, this was unusual for a symphony at this time – after which the musical texture is gradually filleted away until all that is left is the theme-like rhythm with which the movement began.

The striking opening of the **second movement** – a timpani roll followed by the pizzicato tread of lower strings – is followed by a haunting chant-like figure marked *lugubre*, played by the bassoons. This is the dark world Sibelius was to explore more fully in his Fourth Symphony. A feverish transformation of this bassoon theme leads to a passage of great intensity.

The brass writing is notably dark and craggy, with particularly telling music for the tuba (this is the last time he would use this instrument in a symphony). The coda is magnificently bleak and abrupt.

The **Vivacissimo** movement contains two striking ideas: the scurrying string theme at the outset that suggests Bruckner while being far more fleet-footed, and a wonderfully lyrical idea – commencing with nine repeated notes – first heard on the oboe and which soon bursts forth passionately on the strings.

The first two movements have ended quietly. Now Sibelius ends his *Vivacissimo* by linking it directly to the **Finale**. A rocking three-note figure forms a bridge to the final movement, and then turns out to be its main theme, played out over a grinding accompaniment, and followed by heroic trumpet fanfares. A wonderfully harmonised woodwind theme is then transformed into a lyrical passage for the upper strings. The atmosphere of pomp, ceremony and high-flown romance is interrupted only by a wistful woodwind theme given over a murmuring accompaniment by the lower strings. The sense of triumph renews itself, however, by way of exhaustive sequential development, and the symphony ends with grand rhetorical re-statements of the final three-note theme, now joyous and resplendent.

PHILLIP SAMETZ ©2002/2004

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

The Sydney Symphony first performed Sibelius' Second Symphony in 1940 under Georg Schneevoigt, an important advocate for Sibelius' music in Australia, and most recently in the 2004 Sibelius Festival conducted by Vladimir Ashkenazy.

ARTIST SNAPSHOT

Robert Johnson – extreme sports

In 1995 Robert Johnson, Principal Horn of the Sydney Symphony, took up mountain climbing. ‘We played Strauss’ *Alpine Symphony* 16 times in one year.’ Presumably you need a breather after summiting that many peaks? ‘Well, I haven’t played it since, until just this year.’

A ‘Straussian’-sized horn section frequently employs more than 12 musicians. With so many players in a section, he says, ‘it’s very much a negotiation of weight of sound, and of intonation. In that kind of music, where so much of it is extremely loud, it’s not in the comfort zone. Much easier to tune a comfortable Brahms *forte* in a sweeping unison melody.’

A younger version of Rob Johnson might never have made it to the peak of the *Alpine Symphony*. In primary school, he inexplicably found himself drawing straws with ‘tone-deaf Johnny’ for the last remaining place in the sixth grade choir. ‘I got the right straw,’ he says, and singing has remained a constant musical outlet, though not a professional focus. ‘It was our school policy that even after your voice changed, you still sang in the choir. And I felt happy singing as a male alto.’

There is some debate about whether or not the male alto voice – usually considered a falsetto voice – is the same as the countertenor voice, often described as the natural upwards continuation of the tenor voice. Regardless, for Rob, singing male alto opened the door to the world of Early Music: ‘I did a lot of Mediæval music, and a lot of Renaissance music.’ In these unofficial studies, consulting the historical vocal manuals was a revelation. ‘You look at the stuff they sang – it was unbelievable.



The most incredibly florid cadenzas, with a million notes flying past; high notes – the real coloratura. It was pretty extreme – singing as an extreme sport!’

As a horn player, Rob has his feet firmly planted in the Romantic camp. ‘That was an era when what was written for the horn was all about the lovely sound.’ The horn had progressed from the relative straightforwardness of Baroque and Classical harmonic structures, and was not yet being distorted by the Second Viennese School’s efforts ‘to focus on aspects other than the lovely sound that a horn has’. Music of composers such as Berg and late Schoenberg, while sometimes impressive, ‘doesn’t uplift me. And to me, that’s the power of music. That it does actually speak to the spirit.’

GENEVIEVE LANG ©2008

GLOSSARY

CADENZA – a virtuoso passage, traditionally inserted towards the end of a sonata-form concerto movement and marking the final ‘cadence’.

FANTASIA – a piece without a fixed form. In Romantic times ‘fantasia’ typically referred to flashy display pieces by piano virtuosos, often featuring an assortment of popular operatic themes.

FUGATO – in the style of a fugue (but without following its strict form), characterised by imitation between different parts or instruments, which enter one after the other. The Latin word *fuga* is related to the idea of both ‘fleeing’ and ‘chasing’.

PIZZICATO – a technique for stringed instruments in which the strings are plucked with the fingers rather than bowed.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Classical composers such as Mozart commonly adopted rondo form for the finales to their concertos and symphonies.

SCHERZO – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

SYMPHONIC POEM – a genre of orchestral music that is symphonic in scope but adopts a freer structure in service of an extra-musical ‘program’ that provides the narrative or scene. Liszt was the first to use the term and Richard Strauss also championed the symphonic poem in preference to writing regular symphonies.

TOCCATA – a fast and brilliant solo instrumental piece displaying ‘touch’ (in the case of keyboardists) and technique.

TEMPO MARKINGS:

Allegretto – a little fast

Allegro moderato – moderately fast

Allegro scherzando – fast and jokingly

Andante sostenuto – at walking pace, and sustained

Lento e soave – slow and tenderly

Presto – as fast as possible

Tempo andante, ma rubato – at a walking pace, but freely

Tempo primo – return to the first tempo

Vivacissimo – very lively

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.

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TRPČESKI

Debussy Images

In a much-praised release from earlier this year, Simon Trpčeski performs solo piano works by Debussy, including both books of *Images*.

EMI CLASSICS 00272

Chopin Sonata and Scherzos

Chopin's Second Piano Sonata (the one with the funeral march) is matched with the four scherzos.

EMI CLASSICS 75586

TILL EULENSPIEGEL

Richard Strauss' masterpiece, *Till Eulenspiegel* is one of the most frequently recorded of his tone poems, and rightly so. One interesting place to start might be the composer himself – equally renowned in his day as a conductor – in a recording from 1929. Available on several labels, including Dutton (with the *Dance of the Seven Veils* and *Ein Heldenleben*) and Pearl (with *Don Juan* and the suite from *Le Bourgeois gentilhomme*).

DUTTON LABORATORIES/VOCALION 9737

PEARL 9366

For all of the tone poems in one package, try the star-studded but inexpensive boxed set available on Decca. *Till Eulenspiegel* is performed by the Cleveland Orchestra with Christoph von Dohnányi; other orchestras and conductors include the Vienna Philharmonic with Lorin Maazel and the Los Angeles Philharmonic with Zubin Mehta.

DECCA 470954

SAINT-SAËNS

Philippe Entremont is the soloist in Saint-Saëns' Second and Fourth piano concertos, released with the First Cello Concerto (Leonard Rose, cello). Eugene Ormandy conducts the Philadelphia Orchestra. The Introduction and Rondo capriccioso for violin and orchestra fills out the disc, with Pinchas Zukerman accompanied by the London Symphony Orchestra and Charles Mackerras.

SONY CLASSICAL ESSENTIAL CLASSICS 48276

SIBELIUS 2

Osmo Vänskä's acclaimed recordings of the Sibelius symphonies with the Lahti Symphony Orchestra are available as a complete 4-CD set and in individual releases.

BIS 862 (Symphonies Nos. 2 & 3)

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And Vladimir Ashkenazy conducts the Philharmonia Orchestra in Symphonies Nos. 1, 2 and 4, together with *Finlandia* and the *Karelia* Suite in a value-packed 2-CD set.

DECCA DOUBLE DECKER 455420

Broadcast Diary



AUGUST–SEPTEMBER

1 August, 8pm & 2 August, 2.30pm

SYDNEY INTERNATIONAL PIANO COMPETITION

Kirill Karabits conductor

Finalists to be advised

19th and 20th-century concertos

8 August, 8pm

STRAVINSKY'S FIREBIRD

David Robertson conductor

Yefim Bronfman piano

Tchaikovsky, Stravinsky

20 August, 8pm

EMANUEL AX IN RECITAL

Schubert, Liszt

5 September, 8pm

GRIEG'S PIANO CONCERTO

Eivind Gullberg Jensen conductor

Gabriela Montero piano

Grainger, Grieg, Honegger

9 September, 8pm

SYMPHONY AUSTRALIA YOUNG PERFORMERS AWARDS

STAGE III FINAL – STRINGS

Adelaide Symphony Orchestra

Vladimir Verbitsky conductor

Include Sydney Symphony double bass

David Campbell performing

Bottesini's Double Bass Concerto No.2 in B minor

2MBS-FM 102.5

SYDNEY SYMPHONY 2008

Tue 12 August, 6pm

What's on in concerts, with interviews and music.

Webcast Diary



Selected Sydney Symphony concerts are recorded for webcast by BigPond and are available On Demand.

Visit: sydney-symphony.bigpondmusic.com

July webcast:

MAHLER 1

Available On Demand

sydney-symphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read the program book in advance of the concert.

ABOUT THE ARTISTS

Thomas Dausgaard conductor

Danish conductor, Thomas Dausgaard, has been acclaimed for his dynamic conducting style, his fresh approach to a broad range of repertoire, his prolific discography and the exciting results he has achieved as Chief Conductor of the Danish National Symphony Orchestra/DR and as Principal Conductor of the Swedish Chamber Orchestra.

He has been Chief Conductor of the Danish National Symphony since 2004, touring worldwide, recording extensively with the orchestra, and next year they will perform the inaugural concerts as the resident orchestra at the new concert hall in Copenhagen. Since he became Principal Conductor of the Swedish Chamber Orchestra in 1997, this ensemble has grown from a regional orchestra to one attracting international attention, not least for their recordings of all the Beethoven orchestral music, and Schumann symphonies.

As a guest conductor he has appeared with several of the world's leading orchestras. He enjoys a special relationship with the Leipzig Gewandhaus Orchestra, conducting them on tour as well as in Leipzig, and future engagements include the Vienna Symphony Orchestra, Radio Symphony Orchestra Berlin, Czech Philharmonic, and Verdi Orchestra, Milan, among others. He works with the leading Scandinavian Orchestras, including the Oslo and Stockholm Philharmonic Orchestras, and has conducted the St Petersburg Philharmonic Orchestra in St Petersburg and on tour in Italy, where he also works with the RAI Turin and La Scala Philharmonic Orchestras. He made his Proms debut with the BBC Philharmonic and has since returned to conduct that orchestra as well as the Royal Philharmonic Orchestra.

In North America he has worked with the Philadelphia Orchestra, Los Angeles Philharmonic, Pittsburgh Symphony, Saint Louis Symphony, Baltimore Symphony, Houston Symphony, Minnesota Orchestra, Seattle Symphony and the Montreal Symphony, among others. He conducts the Toronto Symphony each year, and makes regular appearances at the New York Mostly Mozart Festival.

His discography of more than 30 recordings includes recordings of Danish composers Carl Nielsen and Rued Langgaard and a DVD recording of Langgaard's 1920s opera *Antikrist*.

This is Thomas Dausgaard's debut appearance with the Sydney Symphony.



Simon Trpčeski piano

Although still in his mid-20s, Simon Trpčeski has already established himself as an international recitalist and concerto soloist. He has performed extensively in the UK, including a recent sell-out recital at London's Wigmore Hall as well as concerts with the London Symphony Orchestra, Philharmonia Orchestra (with whom he performs each season), London Philharmonic Orchestra, Hallé Orchestra, City of Birmingham Symphony, Royal Liverpool Philharmonic and Bournemouth Symphony Orchestra.

Recent highlights include a return visit to the New York Philharmonic Orchestra and performances with the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Strasbourg Philharmonic Orchestra, and Danish National Symphony Orchestra/DR, as well as a return to the Melbourne Symphony Orchestra and his debut with the New Zealand Symphony Orchestra.

In Asia he has performed with the New Japan Philharmonic, Sendai Philharmonic, Singapore Symphony and Hong Kong Philharmonic Orchestras, and in Europe he has appeared with the Royal Concertgebouw Orchestra, Netherlands Philharmonic Orchestra, Netherlands Radio Kammerphilharmonie, DSO Berlin, NDR Hamburg, Orchestre National de Lille and Swedish Chamber Orchestra.

His first recital recording featured music by Tchaikovsky, Scriabin, Stravinsky and Prokofiev, and received both the Editor's Choice and the Debut Album Awards at the Gramophone Awards. This was followed by all-Rachmaninov and all-Chopin discs. This year he released a recording of Debussy's *Images*, once more receiving widespread critical acclaim.

Born in the Republic of Macedonia in 1979, Simon Trpčeski has won prizes in international piano competitions in the UK (London International Piano Competition 2000), the Czech Republic and Italy. In 2002 he graduated from the Faculty of Music of the University of St Cyril and St Methodius in Skopje where he studied with Boris Romanov. He was a member of the BBC New Generation Scheme 2001–2003 and in 2003 he was awarded the 'Young Artist Award' by the Royal Philharmonic Society.

Simon Trpčeski's most recent appearance with the Sydney Symphony was in a 2004 gala when he performed both Gershwin's *Rhapsody in Blue* and Rachmaninov's *Rhapsody on a Theme of Paganini*.



JULIAN EDELSTEIN/EM CLASSICS

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.

MUSICIANS



Gianluigi Gelmetti
Chief Conductor and
Artistic Director



Michael Dauth
Chair of Concertmaster
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Dene Olding
Chair of Concertmaster
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First Violins



Second Violins



First Violins

- 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 W Kornel
- 09 Benjamin Li
- 10 Nicole Masters
- 11 Philippa Paige
- 12 Biyana Rozenblit
- 13 Maja Verunica

Guest Musicians

- Manu Berkeljon
First Violin†
- Emily Long
First Violin#
- Michele O'Young
First Violin
- Emily Qin
First Violin#
- Martin Silverton
First Violin
- Felicity Armytage
Second Violin
- Alexandra D'Elia
Second Violin#
- Thomas Dethlefs
Second Violin
- Victoria Jacono
Second Violin
- Belinda Jezek
Second Violin
- Leigh Middenway
Second Violin
- Alexander Norton
Second Violin#
- Jacqueline Cronin
Viola#
- Jennifer Curl
Viola#
- Yilin Zhu
Viola†
- Rowena Crouch
Cello#
- Ulrich Horn
Cello
- Anna Rex
Cello

- Gordon Hill
Double Bass#
 - Matthew Larsen
Clarinet
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 - Kevin Man
Percussion
- # = Contract Musician
† = Sydney Symphony Fellow

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
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
Meagher Chair of
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 Philharmonia)

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



Contrabassoon



Horns



04



05



06



Trumpets



02



03



04



Trombones



Bass Trombone



Tuba



Timpani



Percussion



Piano



Oboes

- 01 Diana Doherty
Andrew Kaldor and
Renata Kaldor AO Chair
of Principal Oboe
- 02 Shefali Pryor
Associate Principal

Cor Anglais

Alexandre Oguey
Principal

Clarinets

- 01 Lawrence Dobell
Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoons

- 01 Matthew Wilkie
Principal
- 02 Roger Brooke
Associate Principal
- 03 Fiona McNamara

Contrabassoon

Noriko Shimada
Principal

Horns

- 01 Robert Johnson
Principal
- 02 Ben Jacks
Principal
- 03 Geoff O'Reilly
Principal 3rd
- 04 Lee Bracegirdle
- 05 Euan Harvey
- 06 Marnie Sebire

Trumpets

- 01 Daniel Mendelow
Principal
- 02 Paul Goodchild
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of Associate Principal
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- 03 John Foster
- 04 Anthony Heinrichs

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Development Chair of
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- 02 Scott Kinmont
Associate Principal
- 03 Nick Byrne
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Bass Trombone

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Trombone

Tuba

Steve Rossé
Principal

Timpani

- 01 Richard Miller
Principal
- 02 Adam Jeffrey
Assistant Principal
Timpani/Tutti Percussion

Percussion

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Principal
- 02 Colin Piper

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Principal (contract)

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01



02



03



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05



06



07



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10



11



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12



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13



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of Principal Harp,
Louise Johnson

02
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Associate Principal Flute,
Emma Sholl

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