

SEASON 2008

ENERGYAUSTRALIA MASTER SERIES

VIENNESE CLASSICS: BEETHOVEN, MOZART AND SCHUBERT

Wednesday 3 December | 8pm

Friday 5 December | 8pm

Saturday 6 December | 8pm

Sydney Opera House Concert Hall

Lothar Zagrosek conductor

Diana Doherty oboe

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.1 in C, Op.21

Adagio molto – Allegro con brio

Andante cantabile con moto

Menuetto (Allegro molto e vivace)

Finale (Adagio – Allegro molto e vivace)

WOLFGANG AMADEUS MOZART (1756–1791)

Oboe Concerto in C, K314

Allegro aperto

Adagio non troppo

Rondo (Allegretto)

INTERVAL

FRANZ SCHUBERT (1797–1828)

Symphony No.6 in C, D589 (Little C Major)

Adagio – Allegro vivace

Andante

Scherzo (Presto)

Allegro moderato

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Pre-concert talk by Robert Johnson at 7.15pm in the Northern Foyer. Visit sydneySymphony.com/talk-bios for speaker biographies.

Estimated timings:
26 minutes, 21 minutes,
20-minute interval, 27 minutes

The concert will conclude at approximately 9.45pm.


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We are delighted to conclude the 2008 **EnergyAustralia** Master Series with a concert that celebrates the birth of the orchestra and of the symphony as we know it today.

Beethoven went to Vienna to 'receive Mozart's spirit from Haydn's hands'. Those two composers had shaped the Classical symphony and, in the case of Mozart, the Classical concerto. Tonight we hear how Beethoven responded to that inspiration, with his very first symphony, as well as Mozart's graceful Oboe Concerto – a model of its kind. Schubert followed on the heels of Beethoven, writing Romantic symphonies blended with Classical elegance and an unsurpassed sense of melody. These three pieces are classics, in every way, and tonight they're performed for your enjoyment by the Sydney Symphony, Lothar Zagrosek and our very own Diana Doherty.

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We trust that you will enjoy tonight's performance and look forward to welcoming you to the **EnergyAustralia** Master Series in 2009.

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INTRODUCTION

Mozart, Beethoven and Schubert

If you've looked closely at tonight's program you might have noticed that all three works are in C major. It brings to mind Arnold Schoenberg's quip: 'there is still much good music to be written in the key of C major'. He was talking about the future, but he could say it precisely because of what composers had done in the past.

All three composers tonight – Mozart, Beethoven and Schubert – belong to the Viennese Classical tradition, the tradition from which the modern notion of key and harmony emerged. The musical possibilities of that tradition are so vast that even an entire program in the one key can promise satisfying harmonic journeys.

The Viennese Classical tradition also gave us the concerto and the symphony, the two staples of the concert hall and of tonight's concert. Composers such as Haydn and Mozart shaped these genres, Beethoven pushed their boundaries and made them more massive, and Schubert restored to the symphony a classical levity as well as giving it new dimensions of harmonic thinking.

For all their shared contribution to a common musical language, tonight's composers represent three very different musical personalities. There's Mozart, writing for the oboe with affection and deftness of touch in music that fits the image of elegance and graceful Classicism. There's Beethoven, embarking on his first symphony at the age of 30 – honouring the tradition of Mozart and Haydn but already putting his own distinctive stamp on the genre. This is the music of a boldly original 'hero' in the making. And there's Schubert, just 21 but already with five symphonies to his name and ambition in his heart. His friends might have thought of him as shy man, a gifted songwriter and composer for private audiences; Schubert knew he was destined for a public audience and his symphonies show it.

ABOUT THE MUSIC

Ludwig van Beethoven Symphony No.1 in C, Op.21

Adagio molto – Allegro con brio
Andante cantabile con moto
Menuetto (Allegro molto e vivace)
Adagio – Allegro molto e vivace

In 1998 Mark Taylor was set to smash Don Bradman's record for the most number of runs scored by an Australian in a Test match innings when he declared at 334 not out. People were astonished. The Pakistan wicket was a batter's paradise, but Taylor didn't want to destroy the magic number. Composers seem to have felt the same way about going beyond nine symphonies. Ever since Beethoven established the symphony as the prime musical form for argument, mostly through his range of tonal play and expansive architecture, the nine symphonies he created have seemed to set the limit for the number anyone should write.

Symphony No.1, however, strikes many people as uncharacteristic. It fulfils the prophecy of his teacher Christian Gottlob Neefe, who wrote when Beethoven was eleven years old: 'If he goes on as he has begun, he will become a second Mozart.' But it gives only a suggestion of the exploratory path that would take him beyond classical rhetoric. In fact, the unsettled, discordant opening to this symphony seems like a red herring, rather like the Mark Taylor story. It leads us to ask 'where is this going?' until Beethoven resolves it a few bars later by clearly announcing the home key of C major. Such tonal wanderings in 25 years' time would give us the vast clouds of harmonic uncertainty that open his Ninth Symphony.

Beethoven was already at the top of the Viennese heap when Symphony No.1 was first performed, at the Royal Imperial Court Theatre on 2 April 1800. In those days an artist who made it in Vienna could make it anywhere, and after he arrived in the Austrian capital from Bonn in November 1792 Beethoven quickly established his credentials. He took lessons from Joseph Haydn for a year, and with introductions from Count Waldstein made the acquaintance of statesmen and women whose patronage would help him to become not a second Mozart but the first Beethoven. Among these were the dedicatee of this symphony, Baron Gottfried van Swieten,

Keynotes

BEETHOVEN
Born Bonn, 1770
Died Vienna, 1827

Beethoven began his symphonic career at the age of 30. He had inherited the musical language of the 18th century and the symphonic style of Mozart and Beethoven, and this first effort in the genre followed in the tradition: 'a new Grand Symphony with complete orchestra'. But it was adventurous, too, and audiences noticed. Nonetheless, they willingly followed as with each new symphony Beethoven took the genre to new places, breaking classical boundaries with works that were longer, more dramatic and more adventurous than anything heard before.

FIRST SYMPHONY

The First Symphony is classical on the surface but everywhere it 'breaks with the past': beginning with what would have been a shocking opening, and inching the third movement from its traditional dance-like menuet character to something more like a wild Beethovenian scherzo. Beethoven's emerging boldness is heard in the broad lines and his imaginative treatment of the most fundamental musical ideas.

The First Symphony was premiered on 2 April 1800. It was well-received, and the critics approved of its novelty and wealth of ideas. One, however, thought that the prominence Beethoven had given to the wind instruments made the symphony sound more like band music than a 'proper orchestral work'.



A portrait of Beethoven by W.J. Mähler, made in 1804.

a former diplomat for the Austrian Empire who was then Prefect of the Imperial Library, and Prince Karl Lichnowsky, to whom he dedicated his Second Symphony.

At its premiere, a Benefit Concert (or *Akademie*) that Beethoven himself staged, the First symphony garnered praise. A critic wrote in the *Allgemeine musikalische Zeitung*: ‘...this was the most interesting Academy held for a long while...[the symphony] revealed much art, novelty and a wealth of ideas. But there was too much use of wind instruments, so that it sounded more like a wind-band than an orchestra.’ The winds play a big part from the opening chords, but the expansion of symphonic form accomplished by Beethoven owed to more than his orchestration and there are other signs in the work that indicate the path he would travel.

The critic Robert Simpson has drawn parallels between the conception in art of seeing space not only as empty (or negative) but also positive and how Beethoven made

‘a use of almost empty spaces in harmonic architecture’. In his hands the symphony would contain more than balanced melodies and an orderly harmonic movement from and towards the home key. The coda to the first movement in this symphony, for example, is excessively long compared to those of Mozart and Haydn, as though the composer wanted to take it beyond its function as a place of arrival and explore it as a place to dwell. The cult of the individual had begun to inform the arts; Napoleon had been lionised as a man who would change the course of history; and Beethoven wanted to make his own mark on music.

‘With Beethoven,’ wrote Dylan Evans in *The Guardian* in 2005, ‘we leave behind the lofty aspirations of the Enlightenment and begin the descent into the narcissistic inwardness of Romanticism. Mozart gives you music that asks to be appreciated for its own sake, and you don’t need to know anything about the composer’s life to enjoy it. Beethoven’s music, on the other hand, is all about himself – it is simply a vehicle for a self-indulgent display of bizarre mood swings and personal difficulties.’

This symphony is not renowned for its mood swings – its feet are firmly in the Enlightenment; but there are idiosyncrasies. The second movement begins with melodies in keeping with the classical era, but Beethoven dissociates intervals and toys with them, as if breaking down the music into its constituent elements and emptying the space. In the third movement he takes the graceful dance form of a minuet and quickens the pulse, removing it from its original context. It may not be named as such but Beethoven has just invented the symphonic scherzo. His expansionary mindset can be heard too in the movement’s asymmetrical structure: the opening eight-bar phrase (repeated) is answered not by eight bars but 71.

At the beginning of the fourth movement Beethoven is said to be paying homage to Haydn, who was famous for musical pranks; here Beethoven plays one of his own. After a giant G major chord the violins slowly tiptoe towards the opening theme. As he did with the slow start to the opening movement, Beethoven delays the inevitable. In fact, some conductors in the early 1800s would omit the opening bars and begin straight at the first violin melody. Musicologist Antony Hopkins noted that ‘Beethoven may well have been 29 or so when he

...Beethoven wanted to make his own mark on music.

wrote it, but this music is filled with the spontaneous happiness of children at play. Hindsight may easily lead us to regard it as less than representative of the Master; but if we share the joy he obviously felt in writing it the reward is rich indeed.'

Beethoven's First Symphony is not regarded with the same awe as his Third, Fifth, Sixth, Seventh and Ninth, perhaps because it is more classical than romantic, but it was popular in his day. In June 1801, barely a year after its first performance, Beethoven wrote to his friend Franz Gerhard Wegeler, a medical doctor who lived in Bonn:

'My compositions bring in a considerable amount, and I can truthfully say that I receive more offers of commissions than I can possibly accept. Moreover, for every composition I have six or seven publishers and could have more if I should want them. People no longer bargain with me: I state my price and they pay.'

And so one might easily suggest that the symphony is resonant with the happy spirit of a composer reaching his prime. But that would be to overlook other confidences in the same letter to Wegeler: '...my ears continue to hum and buzz day and night. I must confess that I lead a miserable life. For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.'

RITA WILLIAMS
SYMPHONY AUSTRALIA ©2005

Beethoven's First Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the work in 1940 under Georg Schnéevoigt and most recently in 2007 in the Beethoven Festival conducted by Gianluigi Gelmetti.

**'...if we share the joy
Beethoven obviously felt
in writing it the reward
is rich indeed.'**

ANTONY HOPKINS

Wolfgang Amadeus Mozart Oboe Concerto in C, K314

Allegro aperto
Adagio non troppo
Rondo (Allegretto)

Diana Doherty oboe

The music of this concerto is more often heard, these days, played on the oboe than on the flute, so it is easy to forget that for years this piece was known only as the Flute Concerto in D. Scholars were aware that Mozart, in spring or summer 1777, had composed a concerto for the oboist Ferlendi (or Ferlendis), who had recently joined the Salzburg Court Orchestra. The following year, in Mannheim, Mozart described how his new friend Friedrich Ramm, the leading virtuoso oboist of the day, had played his 'oboe concerto for Ferlendis' five times. Obviously Mozart had been pleased with his oboe concerto, particularly as Ramm played it. But the work was thought to be lost.

In 1920 the musicologist and conductor Bernhard Paumgartner discovered in the library of the Salzburg Mozarteum a set of orchestral parts for a concerto in C major for oboe by Mozart, which was obviously an oboe version of his D major flute concerto. The familiar flute version had been prepared in 1778 to fulfil the commission of a Dutch amateur, De Jean, for two flute concertos. Most probably Mozart had composed one (the Flute Concerto in G, K313) then, pressed for time, adapted the oboe concerto.

In 1948 Paumgartner edited a published edition of the oboe concerto, and supported it with an article in the Mozart Yearbook (1950). Closer examination confirmed that the Flute Concerto in D is the oboe concerto in disguise: it does not use the full range of notes available on the flutes of Mozart's day, and the range of the violin part in the orchestra also points to the likelihood of transposition from a C major original.

Those who, observing the idiomatic mastery of the oboe in the quartet Mozart composed for Ramm (K.370), regret that Mozart did not provide Ramm with a concerto as well, are forgetting that Ramm was probably perfectly satisfied with the concerto originally composed for Ferlendis: this one! The C major concerto is now central to the oboe repertoire. These days, oboists have found

Keynotes

MOZART

Born Salzburg, 1756
Died Vienna, 1791

Although Mozart claimed to dislike the flute, he clearly adored the clarinet, and seemed to enjoy nothing more than writing horn concertos for his long-suffering friend Ignaz Leutgeb (the victim of many Mozartian pranks). Mozart's music for wind instruments is one of the most wonderful aspects of his legacy. Alongside the various solo concertos – for flute, oboe, clarinet, and bassoon as well as horn – there are marvellous wind serenades (the *Gran Partita* a masterpiece of its kind) and incomparable orchestral writing for winds, especially in his piano concertos.

OBOE CONCERTO

Mozart's Oboe Concerto is music with a history – a tale of loss and mistaken identity. It's summed up nicely in a story about the late Neville Amadio (former Principal Flute in the SSO) who would 'look you in the eye and tell you Mozart wrote the concerto in D major originally for the flute and only transcribed it for the oboe years later, when everyone knows the reverse to have been the case'. Mozart wrote this elegant and witty concerto in 1777 – oboists have good reason to be grateful for its 'rediscovery' in the 20th century.

that timid concert managements tend to ask for this Mozart concerto in preference to all other oboe concertos, and it is the flute version which is in danger of being devalued.

Listening Guide

In either form, the concerto is a deft and refined essay in the classical style, with a *galant* manner. There are many ingenious and witty touches, such as the mock-serious cadence figure in the **first movement** with repeated notes and a descending arpeggio which the soloist later extends. Donald Tovey finds *opera buffa* malice from the second violins, and tuttis crowded with contrapuntal and operatic life – typical Mozartian concerto writing, in other words, but never drawing attention to its skill.

The **second movement**, in F major, is mainly a lyrical cantilena for the soloist, framed by what Tovey calls quasi-heroic gestures from the orchestra. A character in a slightly later opera by Mozart gives the feeling of the **Rondo: Blonde**, the pert English servant girl in *The Abduction from the Seraglio*, in whose aria ‘Welche Wonne, welche Lust’ (Oh what pleasure, oh what joy!) Mozart returned to a variant of this rondo theme. In the second episode of the *Rondo*, first and second violins chase one another in a passage in three-part canonic counterpoint, worthy of the ingenuity of an improvising organist, and underpinned by a pedal note on the horns. That’s how it looks on the page – organ is the last thing the hearer would think of. Entertainment and the opportunity for virtuoso display is the keynote here.

DAVID GARRETT ©2002

The orchestra for Mozart’s Oboe Concerto comprises two oboes, two horns and strings.

The Sydney Symphony first performed the Oboe Concerto K314 in 1954 with Eugene Goossens conducting and his brother Léon Goossens as soloist. (The Orchestra’s first performance of this music as a flute concerto was in 1946 with John Farnsworth Hall conducting and Neville Amadio as soloist.) The most recent performance of the Oboe Concerto was in 2001 with Gunther Herbig conducting and Diana Doherty as soloist.



Mozart – posthumous portrait by Barbara Krafft (1819)

MUSICIAN SNAPSHOT

Carolyn Harris – quietly confident

The Concert Hall is the home of a symphony orchestra; in the hall next door, most nights of the week, you can hear another orchestra, a ‘pit orchestra’. Carolyn Harris has enjoyed the distinction of playing in both. She describes herself as ‘very fortunate to have had two orchestral jobs – one in the pit and one on the stage’.

Before joining the Sydney Symphony in 2005 as Second Flute, Carolyn was a member of the Australian Opera and Ballet Orchestra. ‘Playing in the pit is completely different to playing in the symphony orchestra. It’s like apples and oranges really. I find the two jobs hard to compare.’

‘Working for the opera is very exciting because you can’t see the singers or what’s happening on stage. You’re reliant on the conductor to guide you and to be that crucial link between the stage and the pit.’

Tucked away underneath the action and mostly out of sight of the audience, performances for the opera or ballet had a different feeling to being centre stage in the concert hall. ‘You know you’re not the main attraction. People generally come to hear the music but more specifically, to watch the stage. I sometimes feel the music is a bit like in a film – it creates the atmosphere but you’re not always listening intently to it.’

After successfully auditioning for the Sydney Symphony, Carolyn was surprised to discover her sight-reading skills had lapsed. ‘They were completely kaput! I’d lost them playing the same operas, two or three nights a week, for weeks on end.’ The greatest challenge of the first six months in her new job was learning a lot of symphonic repertoire quickly. ‘It was repertoire that I’d listened to for years and years, but never actually played, so it was pretty gruelling in the beginning, but very satisfying too.’



KEITH SAUNDERS

Other aspects of orchestral music-making didn’t change, however. ‘In a wind section, you listen to one another’s breath, pitch, sound, articulation and phrasing. It’s an organic being in a way; we all have to breathe together. Sometimes we make this huge block of sound – on our own in certain parts of the repertoire, or within the orchestra – but our sound has to blend, and has to come out as one “wind” sound.’

Quietly determined and self-assured, Carolyn does occasionally marvel at her job. ‘Sometimes I sit there thinking “Gee, I’m at work, and all these people are looking at me, and I had to go through a lot to get here. Not just today, not just last week, or last year. Over my life – just going through lots of hoops and hurdles, and ups and downs – to get here.”’

GENEVIEVE LANG ©2008

Franz Schubert

Symphony No.6 in C, D589

Adagio – Allegro

Andante

Scherzo (Presto) – Trio (più lento)

Allegro moderato

It's not surprising that Schubert's amazing youthful song masterpieces (think of 'Gretchen at the Spinning Wheel' or 'Erlkönig') are not matched by comparable achievement in orchestral writing. He had no opportunity for public performance by orchestras. Nevertheless Schubert was keen to prove himself as a writer of symphonies and he did have opportunities to learn how, both as a student at the Vienna Konvikt (the City College, where he played in and conducted the student orchestra), and later with an amateur orchestra under Otto Hatwig, which was an expanded version of the Schubert family quartet. The Symphonies Nos 4, 5 and 6 were designed for this orchestra and their open rehearsals were virtual workshops for young composers. They were also a kind of musical salon, a variant, when they included our composer's music, of the Schubertiad. But they may have given Schubert the opportunity to test his writing with musicians of professional standard – Hatwig had been a violinist in the orchestra of the Burgtheater, and presumably most of his band had similar backgrounds.

Thus the sociable atmosphere of a musical gathering in comfortably domestic Biedermeier Vienna was the setting of these early Schubert symphonies, and surely determined some of their character. The orchestral resources are modest, and their use is virtually chamber musical. The style – charming and playful – is what Germans call *Spielmusik*: music for pleasure, designed, as Mosco Carner has written, for the refined taste of a very special public. But in Symphony No.6, clarinets, trumpets and drums are added to the orchestra of the Fifth Symphony, as Schubert attempts something grander. In the year between the composition of the Symphony No.5 (September and October 1816) and that of No.6 (from October 1817 to February 1818), Schubert gave up his regular teaching position and became a freelance composer. He was to find little opportunity to hear his larger orchestral works performed.

Keynotes

SCHUBERT

Born Vienna, 1797

Died Vienna, 1828

Like Beethoven, Schubert inherited the Classical tradition of Haydn and Mozart and pushed the boundaries of emerging Romanticism; like Mozart he died too young. He was the son of a schoolmaster, and as a young man followed his father into this poorly paid profession. As a composer, his greatest ambition was for symphonic writing, but during his lifetime he was regarded principally as a writer of songs. Nowadays those songs are still regarded as masterpieces, but his symphonies – none of which received professional performances when he was alive – have also found their proper place in the concert hall.

SIXTH SYMPHONY

Schubert's Sixth Symphony was completed in 1818 when he 21. He had five symphonies behind him, but for this one he anticipated or at least hoped for a public performance. (His first few symphonies had received student performances; Nos 4 and 5 were presented by amateurs in private concerts.) As it turned out, this symphony was premiered at what was effectively a memorial concert, shortly after Schubert's death. It blends two aspects of Schubert's symphonic character: on the one hand grandeur and seriousness, on the other lightness of touch.

This symphony contains, side by side, serious, dignified features and light, almost frivolous ones. The aura surrounding the word ‘symphony’ has caused many to think that Schubert suffered here from divided aims. Although the symphony has become known as the ‘Little C Major’, to distinguish it from its ‘Great’ successor in the same key, the manuscript shows that Schubert originally called it a ‘Grand Symphony’, and he clearly had public performance in mind. He spent a long time composing it, perhaps because he had just returned to what was, for him, the tedium of daily teaching.

Rossini’s operas were all the rage in Vienna in 1817, and Schubert’s symphony was influenced by Rossini, especially by the Italian’s overtures. Schubert’s brother Ferdinand gave two single movements composed by Franz around this time, the title ‘Overture in the Italian style’. This was a new influence Schubert was assimilating, while still looking backward, in many respects, to the classical models of Mozart and Haydn. But the influence of Beethoven, too, was inescapable.



An anonymous portrait of Schubert, c.1816

Listening Guide

In the **slow introduction**, which modulates to establish the key, there may be something of Beethoven’s First Symphony, more of Mozart’s ‘Prague’ Symphony, translated into the style of an *opera seria* overture. The main theme, scored for upper woodwind, sets the tone of the symphony, which often suggests a woodwind concertante. There are affinities with the ‘Rosamunde’ Overture, which is actually that written for *Die Zauberharfe* in 1820. What Einstein describes as Schubert’s completely unruffled cheerfulness here should not be confused with triviality. It conceals long-range harmonic thinking. Schubert seems to feel as much, because for the first time in his symphonies he attempts a summing-up in the coda. This provides a ‘noisy’ exciting ending, Rossinian perhaps, but most likely suggested by Beethoven’s *Leonore* Overture No.3.

Vienna meets Italy in the **Andante**, whose almost folk-like strains, in a vein of Schubertian candour tinged with harmonic subtlety, are developed with sensuous, perhaps Rossinian, Italianisms. Brass calls and a blithe march introduce a tone of mock seriousness, with some almost stern accents. It has been suggested that this middle section, with its staccato triplets, has also some suggestion of a tarantella.

The **Scherzo** is one in name as well as in character, clearly modelled again on Beethoven's First Symphony, with strong accents and contrasts of dynamics – Schubert's most overt evocation, writes Brian Newbould, of a Beethoven scherzo. A direction to slow down for the trio section, which is in total contrast, shows Schubert emulating the same idea as in Beethoven's Fourth, and especially his Seventh Symphony.

The **finale** fits least well into conventional ideas of what a symphonic movement should be: Mosco Carner called it a curious hybrid of elements from the ballet, the overture, the Rossinian opera and the symphony. The play with the listener's expectations as to form may be a kind of game: at first we seem to have a simple dance form which will be varied, then a second theme suggests we are in sonata form, and there is a 'development' – but when this returns in a different key, it turns out to have contained what is actually a third theme, and leads to a brilliant coda.

It's a long movement full of fresh starts, and we may perhaps admit that Schubert had not yet found the way to express his new-found sense of harmonies maintained over long stretches. He seems to fear this, in indicating three empty bars after the final chord, perhaps to clarify that the phrases should be heard in four-bar groups. His friend Bauernfeld, commenting on the performance of the Sixth Symphony which took place just after the composer's death, claimed that Schubert did not consider it among his most successful works. Schubert would have been disappointed that this symphony was chosen for what was in effect a memorial concert, instead of the long and difficult symphony in the same key, the 'Great C Major' (No.9). But the composer was misunderstood, even by his friends. We, who like to think we have a better understanding, may enjoy this symphony precisely because of its fascinating blend of Schubert's two symphonic styles.

...Schubert's completely unruffled cheerfulness here should not be confused with triviality.

DAVID GARRETT ©1988/2008

Schubert's Symphony No.6 calls for the same scoring as Beethoven's First Symphony: pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the Sixth Symphony in 1942 in a Newcastle concert conducted by Bernard Heinze and most recently in the 2003 regional tour to the Riverina under Bruno Weil. The Orchestra's most recent performance of the symphony in Sydney was in 1984, conducted by Myer Fredman.

Pieter Bersée (1950–2008)



KEITH SAUNDERS

Tonight there is an empty chair on the Concert Hall stage: Pieter Bersée, a member of the Second Violins for more than 20 years, passed away on 21 November.

Born to a musical family in the Netherlands, Pieter began playing the violin at the age of seven. Later his teachers and mentors included Zoltán Székely, first violin in the Hungarian String Quartet. Pieter immigrated to Australia in the 1960s, settling in Adelaide and studying at the university there. It was in Adelaide that he began to explore other types of music – for a time he played with a rock band and was a jazz performer of some note. He completed a Performing Arts degree at the Adelaide College of the Arts, studying with Sherry Kloss, master teaching assistant to Jascha Heifetz.

In 1986 Pieter joined the violins of the Sydney Symphony Orchestra. In the ensuing 22 years he was valued not only for his musical commitment and professionalism but as a dear friend, much-loved by all. He was admired for his

loyalty, his kindness and his keen sense of justice. It is telling that the casual violinists who play with the orchestra can speak of the way Pieter welcomed them as equals, always generous and encouraging. It was a delight to work with him.

Pieter was a sensitive and serious man. He was not one to do anything half-heartedly, and his conversations were thoughtful, enthusiastic and sometimes intense. Where someone else might chat about the weather, Pieter would turn to philosophical subjects. His response to the music he played and heard was full of insight. Yet he was not without humour, and found amusement in whimsical things such as the Town Hall tea lady trundling her cart across the balcony during each morning's rehearsal.

When an orchestral musician appears on stage for many years, it's easy to forget that outside the performances, the rehearsals and the practising there is a life. For Pieter that was a deeply creative life. It is not widely known, because he was also a very private person, but his many talents included art. He made exquisite drawings and etchings, and in recent years he focused on watercolours, going from strength to strength. Inspired by the light in Italy during the recent tour, he painted superb watercolours, capturing the vibrancy of the Mediterranean.

The boldness of those paintings reflects something of the intensity and depth of his personality. His death, so unexpected, represents not just the loss of a fellow musician but the loss of a valued friend and a creative spirit. Pieter reminds us all of the passion and depth to be found in the music we love and he will be sorely missed.

Pieter Bersée is survived by his wife Cecilia, also a violinist, and by three sons, Patrick, Matthew and Nicholas. Our thoughts are with them at this difficult time.



Ponte Pietra in Verona, Pieter Bersée

GLOSSARY

GALANT – a light, elegant style which developed in the 18th century. ‘Being galant, in general,’ wrote Voltaire, ‘means seeking to please.’ The galant style is characterised by simple textures and a focus on melody.

OPERA BUFFA – literally, ‘comic opera’; typically including both serious and comic characters and presented in a down-to-earth fashion. Examples include Mozart’s *Marriage of Figaro* and Rossini’s *Barber of Seville*.

TARANTELLA – an Italian folk dance from Taranto, characterised by driving, even frenzied, rhythms.

TRIPLET – a rhythmic gesture in which three notes are played in the time of two.

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.

Adagio molto – very slow

Adagio non troppo – slow, not too much

Allegretto – not so fast as *Allegro*

Allegro aperto – fast and ‘open’

Allegro con brio – fast and with life

Allegro moderato – moderately fast

Allegro molto e vivace – very fast and lively

Andante – at an easy walking pace

Presto – as fast as possible

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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Selected Discography

BEETHOVEN

Of the many Beethoven symphonies cycles available on disc, one of the more recent and most acclaimed is the one from Osmo Vänskä and the Minnesota Orchestra for the BIS label, available in separate releases. Symphony No.1 is paired with the Pastoral Symphony (No.6).

BIS 1716 (SACD HYBRID)

MOZART

Diana Doherty's former teacher Thomas Indermühle plays Mozart's Oboe Concerto as well as a transcription of the Flute Concerto K313 with the English Chamber Orchestra and Leopold Hager. Also in the 2-CD set is Mozart's Sinfonia concertante in E flat for winds.

NOVALIS 150723 (ALSO ON 150043)

To enjoy more of Mozart's writing for winds and orchestra, try the Decca Double 2-CD set with the concertos for flute, oboe, clarinet, bassoon and horn. Soloists are William Bennett, John Mack, Gervase de Peyer, David McGill and Barry Tuckwell.

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Claudio Abbado and the Chamber Orchestra of Europe pair Schubert's Fifth and Sixth symphonies in elegant interpretations, available on CD or as a high-quality download from www2.deutschegrammophon.com

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LOTHAR ZAGROSEK

Among Lothar Zagrosek's most important releases is his recording of von Einem's *Dantons Tod* (Death of Danton), made with the Austrian Radio Symphony Orchestra and Chorus from live performances at the 1983 Salzburg Festival.

ORFEO 102842

His recording of Wagner's *Ring* cycle with the Stuttgart State Opera Orchestra and Chorus and casts including Lisa Gasteen is available on the Naxos label.

NAXOS 8660170 (Das Rheingold); 8660172 (Die Walküre); 8660175 (Siegfried); 8660179 (Götterdämmerung)

DIANA DOHERTY

Diana Doherty's most recent release is *Diana Doherty Plays Ross Edwards*, featuring the Edwards Oboe Concerto with the Melbourne Symphony Orchestra and conductor Arvo Volmer.

ABC CLASSICS 704751

Her other recordings include *Souvenirs: Sublime Music of the Oboe, Blues for D.D.* with pianist David Korevaar, both available on the ABC Classics label, and *Inflight Entertainment*, Graeme Koehne's oboe concerto, which is available on a Naxos CD of Koehne's music.

NAXOS 8.555847

Broadcast Diary



DECEMBER–JANUARY

5 December, 8pm

VIENNESE CLASSICS

Lothar Zagrosek conductor

Diana Doherty oboe

Beethoven, Mozart, Schubert

15 December, 8pm

STRAVINSKY'S PETRUSHKA

Lothar Zagrosek conductor

Michele Campanella piano

Mozart, Franck, Stravinsky

27 December, 8pm

CRIME TIME

Frank Strobel conductor

Clive James presenter

Waxman, Tiomkin, Goldsmith, Williams and others

3 January, 12.05pm

HOMELANDS (2008)

Tomas Netopil conductor

Arabella Steinbacher violin

Sculthorpe, Korngold, Smetana

8 January, 1.05pm

MANFRED SYMPHONY (2008)

Oleg Caetani conductor

Schubert, Tchaikovsky

16 January, 1.05pm

LATIN AMERICAN NIGHTS (2008)

Kristjan Järvi conductor

Carel Kraayenhof bandoneon

Ginastera, Piazzolla, Kraayenhof, Revueltas

16 January, 8pm

A GUIDE TO THE ORCHESTRA (2007)

Martyn Brabbins conductor

Stephanie McCallum piano

Britten, Kats-Chernin, Stravinsky

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

12 January, 6pm

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December webcast:

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Available from 13 December at 8pm.

sydneysymphony.com

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

ABOUT THE ARTISTS

Lothar Zagrosek conductor

German conductor Lothar Zagrosek began his musical career as a member of the Regensburg cathedral choir. He studied conducting with Hans Swarovsky, István Kertész, Bruno Maderna and Herbert von Karajan.

Since the 2006/07 season he has been Chief Conductor of the Konzerthausorchester Berlin. Previous posts include Chief Conductor of the Austrian Radio Symphony Orchestra in Vienna and Principal Guest Conductor of the BBC Symphony Orchestra, and since 1995 he has been First Guest Conductor and Artistic Advisor of the Junge Deutsche Philharmonie.

He spent three years at the helm of the Paris Opera (1986–1989), was General Music Director of the Leipzig Opera (1990–1992) and of the Stuttgart State Opera (1997–2006). He has also guest conducted for the Vienna and Hamburg state opera companies, Bavarian State Opera in Munich, Deutsche Oper Berlin, Semperoper Dresden, the Théâtre de la Monnaie in Brussels, Royal Opera House Covent Garden and the Glyndebourne Festival.

He has conducted many leading orchestras, including the Leipzig Gewandhaus Orchestra, Berlin Philharmonic, Munich Philharmonic and all the major German radio orchestras, as well as the Vienna Symphony Orchestra, London Philharmonic, Orchestra dell'Accademia di Santa Cecilia, Orchestre National de France, Montreal Symphony, and the NHK Symphony Orchestra Tokyo. His festival appearances include the London Proms, Munich Opera Festival and the Salzburg Festival and he is a regular guest at the festivals for contemporary music in Donaueschingen, Berlin, Brussels and Paris. Next year he will tour Britain with the Konzerthausorchester Berlin, and conduct the Royal Concertgebouw Orchestra and the Atlanta Symphony Orchestra.

His extensive discography includes Messiaen's *Saint François d'Assise* (with Dietrich Fischer-Dieskau) and Hindemith's complete works for choir and orchestra. He has also recorded for Decca's Entartete Musik series and released Wagner's *Ring* cycle with Stuttgart State Opera on CD and DVD. Earlier this year he released a live recording of Beethoven's Seventh and Eighth symphonies. Several of Lothar Zagrosek's recordings received major international awards, including the Edison Prize, the Cannes Classical Award and the Deutsche Schallplattenpreis, and in 2006 he was awarded the Hessischer Kulturpreis in Frankfurt.



CHRISTIAN NIELINGER

Diana Doherty oboe

PRINCIPAL OBOE, ANDREW KALDOR AND RENATA KALDOR AO CHAIR

Diana Doherty was born in Brisbane and studied violin, piano and oboe from a young age. By the time she graduated from the Victorian College of the Arts in 1986, she had already won the Other Instruments section of the ABC Instrumental and Vocal Competition and been named Most Outstanding Competitor Overall for 1985. She then studied in Zurich with Thomas Indermühle and took courses with Maurice Bourge. In 1991 she received first prize in the prestigious Prague Spring Festival Competition, and was awarded an additional prize for best interpretation of a Czech concerto (Martinů).

Diana Doherty was joint winner of the 1995 Young Concert Artists International Auditions, held in New York. Previous winners include Emanuel Ax, Murray Perahia and Pinchas Zukerman. She subsequently made her New York and Washington DC recital debuts to critical acclaim, and toured extensively within the US.

Between 1990 and 1997, Diana Doherty was Principal Oboe in the Symphony Orchestra of Lucerne, and in 1995 she released her first recording, a disc of oboe concertos. She joined the Sydney Symphony as Principal Oboe in 1997. In 2001 she won the Australian Entertainment MO award for Classical/Opera Performer of the Year, for her performance of Graeme Koehne's oboe concerto, *Inflight Entertainment*. The following year she premiered Ross Edwards' Oboe Concerto, receiving the 2003 APRA-Australian Music Centre award for best performance of an Australian work. She was subsequently invited by Lorin Maazel to perform the work with the New York Philharmonic in 2005.

Her recordings include *Romantic Oboe Concertos* with the Queensland Symphony Orchestra, the folk- and jazz-influenced *Blues for DD* with pianist David Korevaar, *Souvenirs*, *Inflight Entertainment*, and most recently the Edwards Oboe Concerto. Her most recent solo appearance in a Sydney Symphony subscription concert was in 2006 when she performed the Martinů concerto with Arvo Volmer.



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KEITH SAUNDERS



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. As part of his farewell season, he recently led the Orchestra on a tour of Italy, with concerts in eight cities.

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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Chief Conductor and
Artistic Director



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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 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell
Moon Design Chair of Violin
- 14 Léone Ziegler
Marriane Broadfoot

Second Violins

- 01 Marina Marsden
Principal
- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
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- 09 Nicole Masters
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Principal Cello |
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First Violin | Rowena Crouch
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| Emily Qin
First Violin# | Gordon Hill
Double Bass# |
| Manu Berkeljon
Second Violin† | Ann Peck
Oboe |
| Alexandra D'Elia
Second Violin# | |
| Alexander Norton
Second Violin# | # = Contract Musician |
| Rosemary Curtin
Viola# | † = 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

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- 01 Catherine Hewgill
Tony and Fran Meagher
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- 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
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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



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

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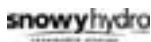
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