

**2009 SEASON**  
**KALEIDOSCOPE**  
**PRESENTED BY ST.GEORGE**

## **BATTLESHIP POTEMKIN**

**Friday 31 July | 8pm**  
**Saturday 1 August | 8pm**  
**Sydney Opera House Concert Hall**

**Frank Strobel** conductor

### **BATTLESHIP POTEMKIN**

**Directed by Sergei Eisenstein (1925)**

**Screened with a new score**  
**arranged by Frank Strobel**  
**from music by Shostakovich**

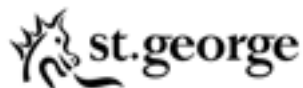
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### FILMPHILHARMONIC EDITION

Film courtesy of Stiftung Deutsche Kinematek Berlin  
Music courtesy of Sikorski Musikverlage



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Pre-concert talk by  
Robert Murray at 7.15pm in  
the Northern Foyer.  
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[sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios)  
for speaker biographies.

The performance will conclude  
at approximately 9.20pm.  
There is no interval.

Conductor biography on  
page 21.





Welcome to Kaleidoscope!

I am delighted that St.George is continuing our partnership with the Sydney Symphony as the Presenting Partner of Kaleidoscope at the Sydney Opera House.

The Sydney Symphony has become an important part of Sydney's cultural calendar, delighting people of all ages with a powerful musical experience. Whether playing for tens of thousands in the Domain, in the relative intimacy of the City Recital Hall, or at the Sydney Opera House, the Sydney Symphony constantly enchants its audience.

We are particularly pleased to present Kaleidoscope, a contemporary and inspiring series that fuses ancient and modern elements, across art forms from jazz to film. In this performance we have the privilege to be the first Australian audiences to see the restored 1925 film *Battleship Potemkin* with its newly arranged score of Shostakovich symphonies, prepared by tonight's conductor, Frank Strobel.

St.George has long been a keen supporter of the arts and is renowned for its strong community connection. The Kaleidoscope series, combining the traditional with the modern, is an ideal series for us to support because it reflects in some way our own unique fusion. St.George is renowned for its unique combination of traditional values – genuine, personal attention – along with a fresh and modern approach to banking services.

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# INTRODUCTION

## Battleship Potemkin

The 1920s was an exhilarating decade for film. Obligated to convey a story without synchronised sound, film makers honed their techniques of montage and editing, and the cinematic experience grew ever more sophisticated. By 1927, when the first feature-length talkie, *The Jazz Singer*, heralded the end of the Silent Era, these techniques were part and parcel of film's dramatic potential.

*Battleship Potemkin* represents a defining document of this era. Sergei Eisenstein devised his film in part to demonstrate the emotive potential of film and, 84 years later, *Potemkin* still has the power to stun us. It's difficult not to be swept up by the feelings which scenes like the 'Odessa Steps' can command. Joseph Goebbels recognised (and emulated) its propaganda value, remarking: 'Anyone who had no firm political conviction could become a Bolshevik after seeing the film.'

It might be true that today experience has hardened us to the methods by Eisenstein – watching the film with '1920s eyes' reinforces its potency tenfold. Our most recent silent film concert, *The Gold Rush* by Charlie Chaplin, also dated from 1925, and used these techniques with a lighter, comical touch. But there is common ground – both films evoke feelings of sympathy for their suffering heroes. *Potemkin's* sailors are served rotten meat; Chaplin's tramp is obliged to boil up his old boot for supper.

For his film Chaplin devised a musical soundtrack. Eisenstein envisaged new musical accompaniments for *Battleship Potemkin* every ten years, to keep the film relevant to audiences. Several different versions have been composed, but tonight Frank Strobel's selection of Shostakovich provides the perfect foil, uniting two great creators of the Soviet epoch.



Aleksandr Antonov as  
Grigory Vakulinchuk

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# ABOUT THE FILM AND ITS MUSIC

## Art and the Revolutionary Moment

If a society can't expect its artists to create change, or at least encourage it, it can certainly hope that great works of art will identify, record and illuminate moments when such change occurs.

Works by two Soviet artists, each at the peak of his powers, have been drawn together in this performance to celebrate that most crucial of historical moments, the instant when people find the courage to suffer no more indignities, and when the soldiers of the oppressor decide to join them.

Sergei Eisenstein and Dmitri Shostakovich didn't work together on *Battleship Potemkin*. Both were dead by the time the composer's music was attached to the film. Shostakovich was a celebrated screen composer with about forty films to his credit, but *Battleship Potemkin* was not one of them. There are, however, a number of artistic and historical confluences which make the marriage of the sound to the film seem entirely in keeping with the lives of both artists.

Each was preeminent in his art and his time. Each sprang from similar milieux, inhabited the same artistic circles, and experienced similar problems in realising his artistic vision. The national and international pre-eminence of each of them probably also saved them from the gallows or the gulag. The survival strategy of each also involved balancing the demands of the state with the demands of his art. In this case, Eisenstein willingly accepted the state commission for an eight-part series on the events of 1905 (before eventually deciding to concentrate on one critical incident), and at least two of the five Shostakovich symphonies represented in the score were commissioned under varying degrees of duress: the Fifth was required as atonement

both for his second opera and his Fourth symphony, and the Eleventh, 'The Year 1905', was required for the 50th anniversary commemorations of that tumultuous year.

This is not to suggest that Eisenstein lacked enthusiasm for the subject of *Battleship Potemkin*, or that Shostakovich was indifferent to the significance of the year 1905 in Russian history. But it's also true that each often found his version of events at odds with the orthodox history of the day. In simultaneously honouring the one and cautioning against the other, the director chose to show his empathy for the sailors who finally resist blind authority, and the composer's urgent, angry cry of 'never again' in the final Tocsin movement of the Eleventh Symphony can be read as a contemporary, as well as an historical, challenge to oppressors. Though Eisenstein's work was about one incident in 1905 and Shostakovich's was about another, there's no doubting that those who have joined the music to the film were conscious that both incidents were as deeply rooted in Russian history and future as were their two celebrants represented here.

Eisenstein's incident begins in the early hours of 14 June 1905, when the supply officer of the battle cruiser Potemkin, pride of Russia's Black Sea Fleet, returns from the port of Odessa with a load of meat crawling with maggots. The men refuse to eat the soup made from the meat. The captain orders the guards to shoot the men. The moment of change occurs when guards heed the men's call to defy the captain. The men take over the ship and throw the captain overboard.

There have been other such moments captured, or recreated, on film. One of the most striking recent examples is the documentary *Burma VJ*, in which video reporters risk their lives to capture the moments when opponents of the brutal



**The Men and the Maggots**

SLORK junta, assured that the cameras will show their protests to the world, take the extra, courageous step of challenging the forces of oppression. It's a potent reminder that the world remains in need of such moments, and of the means to celebrate them.

*Battleship Potemkin* is still the most honoured, and the most influential, record of such an event. Actually, the film covers, in addition to the guards' refusal to fire, another defining revolutionary moment, when Potemkin challenges the squadron sent to sink it. Each of these moments stood on the edge between life and liberty.

## The story

A month before the Potemkin mutiny, the Russian Pacific fleets had been demolished by Admiral Togo at the Battle of Tsushima in the Korea Strait. This disastrous finale of a foolish war waged by Tsar Nicholas II against the Japanese Empire was all that was needed to tip the scales towards revolution in Russia. The people had lost their faith in the tsar, and if the sailors of the Black Sea Fleet hadn't known it before, they were now well aware how dispensable they were, and what power lay within their reach.

The turmoil of 1905 began on 9 January, when the radical priest Gregory Gapon led tens of thousands in a peaceful march to Nicholas's Winter Palace in St Petersburg,



The Captain awaits the arrival of the tarpaulin to cover the resisting sailors

petitioning the tsar for improved working conditions and social reforms. Nicholas's response was fixed bayonets and cavalry charges, resulting in the deaths of more than a hundred men, women and children. The event, now known as Bloody Sunday, galvanised public opinion and sealed the fate of the Romanov dynasty. In the following months, almost every aspect of society was shaken by dissidence, strikes, assassination and revolt.

After Tsushima, sailors of the Black Sea Fleet formed Tsentralka, a secret organising committee. Two of its members, Afanasy Matyushenko and Grigory Vakulinchuk, were from the pride of the fleet, the Battleship Potemkin. At a meeting in Sebastopol on 10 June, Tsentralka ordered a fleet-wide mutiny to begin on 21 June on

the flagship Rostislav. On the following day, upon learning that Potemkin was about to embark on a separate exercise, Matyushenko and Vakulinchuk persuaded Tsentralka that the mutiny should begin earlier, on the Potemkin.

Tsentralka expected the revolt to spread to the shore, especially the ports of Sebastopol and Odessa, where there had been demonstrations in solidarity with the victims of Bloody Sunday. In Odessa, worker organisations had called a general strike for 13 June. Authorities only inflamed matters by arresting the strike's organisers and suppressing demonstrations.

Potemkin's supply officer witnessed these scenes on 13 June, while he was ashore seeking provisions. When he returned to tell the Potemkin crew of the



“For a spoonful of borsch” – the fatally wounded Vakulinchuk hangs above the water

unrest, the Tsentralka men needed only the crew’s outrage at the rotten meat as an incentive to act. The debate became not about mutiny, but whether or not the next step would be to sail to Odessa to help the incipient insurrection, or to wait until the mutiny had spread to the entire Black Sea Fleet. The mutiny was expected to widen when disgruntled crews would be required to fire on their comrades on the Potemkin, as would surely happen when the flag squadron, readying to set sail from Sebastopol, engaged the mutineers.

The mutiny on the Potemkin is depicted according to a rough consensus of the historical records, although it was Eisenstein’s idea to have the recalcitrant sailors covered with a tarpaulin in readiness for their executions, whereas in naval

tradition – and in this historical case – a tarpaulin is laid on the deck to protect it from blood stains. The film also seems to avoid the fact that the mutineers never formed more than a courageous minority among the 763 crew members. The death of Vakulinchuk and the subsequent display of his body on the Odessa pier are rightly portrayed as the spark that inflamed the revolt in the entire Odessa region.

There is historical basis for the scene in which an anti-Semite heckles a female orator at Vakulinchuk’s bier. The identification of Jews with sedition was a common ploy of the tsar’s police, especially in Odessa, whose population was 35 per cent Jewish, and which was the site of many pogroms. It was reported that a merchant sailor named Glotov was shot and his body



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thrown into the harbour for having accused the insurrectionists and their supporters of being Jews. Eisenstein, of Jewish descent himself, would have relished including this scene in celebration of the Bolsheviks' removal of many restrictions on Jewish life after the 1917 revolution. (He is also reported to have taken full advantage of the relative freedoms afforded to homosexuals in the years before Stalin re-introduced laws for the 'protection' of family life.)

Poetic licence is evident in the landmark sequence on the Odessa (or Richelieu) Steps, which connect the city to the port. The massacre took place at midnight, whereas Eisenstein places it in the height of a summer's day. This was probably dictated by technical necessity, but the film's enormous impact has given rise to claims that the massacre on the steps was a complete fabrication. The fact that the massacre probably took place more at the foot of the steps and all over the port may have lent credence to this claim.

The following sequence of events appears to have been the most likely.

Vakulinchuk's body was conveyed to the pier on the morning of 15 June, the day after Potemkin arrived in port. A great crowd gathered, fraternising with the sailors and listening to inflammatory speeches. At one point some troops intervened but withdrew when Potemkin raised its battle flag and aimed its massive guns to warn of bombardment.

Instead, the troops cordoned the port from the city. By this time, more than 10,000 people were caught inside the cordon, and some began to loot and torch the warehouses as dusk fell. By midnight, the port was a raging inferno, and the troops were ordered to clear the port. Over a thousand were killed, many as they tried to leave the area via the Steps. The Potemkin crew felt helpless to intervene, realising that bombardment would take a

heavy toll on the innocent population.

Potemkin's retaliatory bombardment, depicted in the film as though it happened immediately after the massacre, actually took place the next day, and was largely ineffectual due to sabotage by a treasonous signalman.

The rest of the film is an accurate, but abbreviated, account of events up to and including Potemkin's triumphal confrontation with the flag squadron. It suited both dramatic and propaganda purposes for the film to end with the squadron's crews' refusal to fire on their comrades, but matters turned badly for the Potemkin after that.

Unable to secure fuel and food, Potemkin roamed the Black Sea until finally giving up in neutral Romania, where refuge was granted to those crew members who sought it. Others returned to Sebastopol to seek the tsar's mercy. Six of them were executed, and more than 40 others received sentences of hard labour or prison.

Strikes and insurrections intensified throughout 1905, as liberals pleaded with the tsar for reforms and representative government. Odessa suffered terribly, with the new military commander instigating violence against all opponents of the regime, but especially against Jews: an estimated 800 were killed in a three-day rampage. In October Nicholas finally permitted limited representative government, but subsequently revoked the assembly, paving the way for his eventual overthrow in October 1917.

Afanasy Matyushenko eventually left Romania to pursue his cause of bringing down the autocracy. He was betrayed on one of many clandestine returns to his homeland, and hanged in Sebastopol prison in October 1907, in flagrant breach of Nicholas's October 1905 abolition of capital punishment for revolutionaries.

## Eisenstein and Shostakovich

Although the two never collaborated, Eisenstein and Shostakovich joined theatre director Vsevolod Meyerhold and poet Vladimir Mayakovsky in occupying pinnacles of Soviet avant-garde art in the second half of the 1920s. When Meyerhold opened his State School for Stage Direction in 1921, Eisenstein was one of his first students, and Shostakovich studied and worked with Meyerhold from 1928 to 1929, accompanying productions on the piano and composing the incidental music for the production of *The Bedbug* by Mayakovsky. Shostakovich's experience of Meyerhold's production of Gogol's *Government Inspector* must surely have influenced the choice and style of his first opera, *The Nose*, which he wrote while working at the School, and Meyerhold can be credited with considerable influence over Eisenstein's development of his cinematic trademarks of typage and montage, both of which are abundant in *Battleship Potemkin*.

*Typage:* Eisenstein often chose actors for their physical appearance rather than their acting experience. He explained: 'A thirty-year-old actor may be called to play an old man of sixty. He may have a few days or a few hours' rehearsal. But an old man will have had sixty years' rehearsal!'

*Montage:* Film workshop founder Lev Kuleshov combined the same, neutral shot of an actor with shots of a bowl of steaming soup, a woman in a coffin, and a playing child. Although the shot of the actor was the same in each of the three combinations, the audience ascribed to him the emotions of hunger in the first, grief in the second and joy in the third.



THE KOBAL COLLECTION / OTTO DYAR

**Sergei Eisenstein** was born in Riga in 1898. During his studies in Petrograd he took part in Bolshevik demonstrations in 1917 and eventually joined the Red Army as an engineer during the civil war that followed the October revolution. In 1920 he joined the radical theatre group Proletkult and the film workshop where Lev Kuleshov experimented with the principles of montage. His first film was *Strike* (1924), which was followed by *Battleship Potemkin* (1925), *October* (1927), *The General Line* (1929), *Que Viva Mexico* (1931–32, incomplete), *Bezhin Meadow* (1936, incomplete), *Alexander Nevsky* (1938), *Ivan the Terrible, Part 1* (1942, released 1945) and *Ivan the Terrible, Part 2* (1945, released 1958). He died in 1948 of a heart attack.



**Dimitri Shostakovich** was born in St Petersburg in 1906. His musical ability was recognised early, so he entered the Petrograd Conservatory in 1919, becoming a protégé of its head, composer Alexander Glazunov. He achieved immediate fame with the premiere of his graduation piece, the First Symphony, in 1926. The response to his first opera, *The Nose* (1930), was lukewarm, and his second, *Lady Macbeth of the Mtsensk District* (1932), was initially very successful but became the subject of a vicious attack in *Pravda* in 1936. This brought Shostakovich much personal and professional hardship, but he continued to write the music he wanted to (mainly chamber music), without offering much of it for performance. His Fifth Symphony was well received, and paved the way for a partial rehabilitation. His most famous wartime composition was the Seventh Symphony, dedicated to the besieged city

of Leningrad, three movements of which were composed there during the siege. He endured further hardship in 1948 when he was attacked as a ‘formalist’ by Stalin’s henchman Zhdanov. The death of Stalin in 1953 precipitated Shostakovich’s eventual rehabilitation, although he bore the scars of both persecutions for the rest of his life. He died in 1975 of lung cancer, leaving a rich legacy of three operas, 15 symphonies, 15 string quartets, concertos, sonatas, songs, and about 40 film scores.



**“But then the camera gives an isolated big close-up of one eye; and a cunningly watchful furtive glance slinks out from under his beautiful silky eyelashes, like an ugly caterpillar out of a delicate flower. Then the handsome priest turns his head and a close-up shows the back of his head and the lobe of his ear from behind. And we see the ruthless, vicious selfishness of a coarse peasant expressed in them...” – Béla Balázs, *Theory of the Film***



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**The revolutionary moment: The ship's guard turns on its masters**

## The music

There was no special tradition of providing dedicated scores for silent films in the young Soviet state. When, for instance, Shostakovich earned a living accompanying screenings in St Petersburg, he was expected to make it up himself. Sometimes, a producer would offer a list of suggestions as to what published music might be appropriate, and often this task fell to the distributor if a film found international release. And so it was when *Battleship Potemkin* arrived in Berlin without a score. Eisenstein commissioned the Viennese Edmund Meisel to compose a score, and that score has recently been revived, recorded, and added to a version of the film that's currently in circulation. The first version of probably three arrangements of Shostakovich's music was produced for the 50th anniversary of the film's release. That version contains music from the same five symphonies that provide the music for this performance arranged by Frank Strobel. They are:

### **Symphony No.4 in C minor, Op.43 (1935–36)**

Withdrawn from rehearsal following Stalin's 1936 attack on Shostakovich's opera *Lady Macbeth of the Mtsensk District*, the Fourth Symphony wasn't performed publicly until 1961. It's a massive work for large orchestra in three long movements, each ending quietly and mysteriously.

Together with the third movement of the Tenth Symphony, the first movement of the Fourth shares the work of accompanying Act I. It demonstrates how revolutionary the symphony was in its day, with angry outbursts at what is said to be both Stalin's Great Terror of 1936 and his false, grandiose claims of the successes of the Five Year Plans. The movement's two main themes – a mockery of a march and a waltz – heighten the growing dissatisfaction of the Potemkin crew at their conditions. Throughout, intensely lyrical passages are interrupted by screeching winds, growling brass and insistent timpani. A striking passage of six separated brass chords rising from *piano* to *fortissimo* is used here to enhance a confrontation, and later in Act II, when the crew is about to be fired upon. The movement's last appearance is in the anguished rage that ends Act IV of the film, when Potemkin bombards Odessa in revenge.

The second movement scherzo follows immediately, at the opening of Act V, providing some quieter moments while the Potemkin crew debates what to do next: take the city or engage the squadron at sea?

The toccata from the third movement supplies atmosphere for the fierce Act II struggle between officers and men on the Potemkin as the mutiny takes hold. It also supplies its extraordinarily powerful and mysterious funeral-march finale as a prelude to the encounter with the fleet in Act V. Finally, the breathtaking climax of the third movement (which immediately precedes the funeral march in the symphony), closes the film on a note of victory and optimism.

### **Symphony No.5 in D minor, Op.47 (1937)**

Dubbed – but not by Shostakovich – ‘A Soviet Artist’s Practical Creative Reply to Just Criticism’ (that is, the attack in *Pravda*), this seems, on the surface, to be one of the composer’s more ‘pleasant’ works, especially the part that’s represented here, the delightful scherzo from the second movement, which enlivens the gaiety as Odessa hails the mutineers in the port.

Less than a minute of the third movement – a plaintive, climactic cry from strings and glockenspiel – appears in Act IV in the middle of the massacre sequence.

### **Symphony No.8 in C minor, Op.65 (1943)**

The immense sadness in this beautiful symphony is announced by its upfront quotation of the main theme from Tchaikovsky’s *Manfred* Symphony. It was rejected for a Stalin Prize and condemned at Zhdanov’s infamous 1948 conference as having ‘nothing to do with art’. Pianist-conductor Daniel Barenboim derided the third movement as ‘pages of violas playing crotchets – for hours it goes on’. It’s precisely that movement which provides the driving accompaniment to Potemkin’s fraught challenge to the squadron in Act V.



### **Symphony No.10 in E minor, Op.93 (1953)**

Regarded as one of Shostakovich’s finest works and perhaps the greatest symphony of the last century, the Tenth Symphony was the first to follow the death of Shostakovich’s nemesis, Josef Stalin. It contains the first prominent rendition (in the third movement) of the famous musical acronym found in

Shostakovich's most personal compositions: DSCH, being the German versions of both the notation of D, E flat, C, and B, and the composer's initials (DSch). It appears in the third movement's contribution to the sailors' foreboding at the inevitability of a confrontation with the officers, played on solo horn with lush strings, followed by a gorgeous piccolo and flute duet, then by more DSCH on horn with pizzicato strings and tam-tam touches.

The first movement provides music for the beginning of Act II, after the crew is summoned by the bugle. A clarinet and low strings introduce a mournful theme that's taken up by the entire orchestra. It's glorious, impassioned and reflective music.

The fourth movement makes a brief intervention into the deck-side commotion in Act II, with scurrying strings and winds, and a staccato three-note figure on trumpets leading to a full orchestral climax.

### **Symphony No.11 in G minor, Op.103, *The Year 1905 (1957)***

The Eleventh Symphony is one of six symphonies, out of 15, given a title by Shostakovich, although new scholarship keeps coming up with programs for almost everything he wrote. The titles of its four movements – The Palace Square, The Ninth of January, Eternal Memory and The Tocsin – are clear enough, although it may also be a disguised, angry tirade at the 1956 Soviet invasion of Hungary. Lev Lebedinsky reported to Shostakovich that a woman at the premiere said, 'Those aren't guns firing, those are tanks roaring and squashing people', whereupon Shostakovich said, 'That means she heard it, and yet the musicians don't'. Whatever, the Eleventh is the clear symphony of choice to accompany a classic movie about another event of 1905. Its use of revolutionary songs is prominent, and Strobel's arrangement of the score for the Odessa Steps sequence could easily mislead audiences into believing it was written especially for the film.

The first movement serves whenever there's a call for a chilling anticipation of horror. In Act II, it's the muted brass bugle-like calls during the lead-up to the confrontation on deck, accompanied by the icy Palace Square theme, played by divided strings, harp and timpani. The same call also opens Act III, and heralds Potemkin's encounter with the squadron in Act V.

The second movement, which commemorates Bloody Sunday in the symphony, lends a quiet moment of snare



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drum rolls and pizzicato strings to the anxiety over the meat in Act I, and later adds a celesta to the now-trilled Palace Square theme as a dirge for the dead Vakulinchuk, followed by a flute playing the revolutionary song, 'Listen'. This movement is also prominent in Act IV, covering virtually the entire Odessa Steps sequence with a violent fugue featuring massive percussion effects.

The third movement attends the lying in state of Vakulinchuk on the pier in Act III. Strings, then horns, play the revolutionary anthem for the dead, 'You Fell As Victims', rising to a climax on full orchestra as the Odessans are aroused by fiery speeches, changing to a short quote from 'Bare Your Heads' (otherwise known as 'The Ninth of January'), and ending the act with a full-on rendition of the revolutionary marching anthem 'Varshavianka', which is the only part of the fourth movement used in the film score.

**"Eisenstein's idea of staging a massacre on the Odessa steps was truly inspired. While being caught in the line of fire is bad enough, the last place one would want to be if this were to actually happen would be on a lengthy flight of stairs. Steps are always a precarious place to be under any circumstances because they threaten us with loss of balance."  
– Marilyn Fabe, *Closely Watched***

PROGRAM NOTES BY ROD WEBB ©2009

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## ABOUT THE ARTIST

### **Frank Strobel** conductor

Frank Strobel's parents ran a cinema in Munich, and on nights when there were no screenings he would show the films for himself, sitting alone in the hall. From this childhood enthusiasm for the movies emerged a musical career in the film world. Frank Strobel combines a thorough classical training and a wealth of experience as a conductor, arranger, editor, producer and recording artist, bringing a unique insight into a rich and relatively unexplored area of the repertoire.

His vintage film credits include *Battleship Potemkin*, *The New Babylon*, *Alexander Nevsky* (editing and reconstructing the original music by Prokofiev), *Metropolis* (conducting the premiere of a new score by Bernd Schultheis), and *Nosferatu*, as well as the Chaplin movies *City Lights*, *The Gold Rush*, *Modern Times*, *The Circus* and *The Kid*.

He has also worked on many new German, British and American movies, including *The Young Poisoner's Handbook*. And he is strongly committed to the works of Alfred Schnittke, conducting several first performances and arranging and recording concert suites of his film music.

Frank Strobel works closely with the Oslo Philharmonic, the Berlin Radio Symphony Orchestra, Orchestre National de Lyon, Konzerthaus Vienna, NDR Radio Orchestra Hannover and Iceland Symphony Orchestra, and from 1997 to 1998 he was Principal Conductor of the German Filmorchestra Babelsberg. Since 2000 he has been Artistic Director of the European FilmPhilharmonic Berlin.

In April this year he conducted the NDR Radio Orchestra Hannover in the premiere performance of *Battleship Potemkin* with his newly prepared score. Other recent highlights have included Prokofiev's *Romeo and Juliet* with the Dresden Philharmonic, Strauss' *Rosenkavalier* in Berlin, *A Woman of Affairs* in Vienna, and Chaplin's *Gold Rush* (which he conducted here in Sydney in 2007) with the Orchestre National de Lyon. He also conducted the Oscar-winning animation film of *Peter and the Wolf* with the Oslo Philharmonic.

A number of Frank Strobel's film projects have been recorded on DVD, with recent releases including *Der Rosenkavalier*, *The New Babylon*, *Der Schatz* and *The General Line*.



# THE SYDNEY SYMPHONY

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



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.

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. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by conductors such as Nicolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

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 and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

This year Vladimir Ashkenazy begins his tenure as Principal Conductor and Artistic Advisor.

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**Vladimir Ashkenazy**  
Principal Conductor and  
Artistic Advisor



**Michael Dauth**  
Concertmaster Chair  
supported by the Sydney  
Symphony Board and Council



**Dene Olding**  
Concertmaster Chair  
supported by the Sydney  
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## First Viols



## First Viols

- 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 Chair
- 14 Léone Ziegler
- 15 Brielle Clapson  
Marianne Broadfoot

## Second Viols

- 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
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

## Guest Musicians

- Emily Qin  
First Violin#
- Alexandra D'Elia  
Second Violin#
- Natalie Favalaro  
Second Violin
- Victoria Jacono-  
Gilmovich  
Second Violin
- Emma Jardine  
Second Violin
- Leigh Middenway  
Second Violin
- Rosemary Curtin  
Viola#
- Rowena Crouch  
Cello#
- Patrick Murphy  
Cello
- Anna Rex  
Cello
- Matthew Larsen  
Clarinet
- Robert Llewellyn  
Bassoon#
- Alexander Love  
Horn†
- Greg Flynn  
Trumpet
- Gary McGibbon  
Tuba\*

- John Douglas  
Percussion
- Brian Nixon  
Percussion
- Genevieve Lang  
Harp

# = Contract Musician  
† = Sydney Symphony  
Fellow  
\* = Courtesy of  
the Melbourne  
Symphony  
Orchestra

# 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  
Stuart Johnson

## Cellos

- 01 Catherine Hewgill  
Principal Cello  
Tony and Fran Meagher  
Chair
- 02 Timothy Walden  
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  
Principal
- 02 Alex Henery  
Principal
- 03 Neil Brawley  
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

## Harp

- Louise Johnson  
Principal Harp  
Mulpha Australia Chair

## Flutes

- 01 Janet Webb  
Principal
- 02 Emma Sholl  
Associate Principal
- 03 Carolyn Harris

## Piccolo

- Rosamund Plummer  
Principal

# MUSICIANS

## Oboes



## Cor Anglais



## Clarinets



## Bass Clarinet

## Bassoons



## Contrabassoon



## Horns



04



05



06



## Trumpets



02



03



04



## Trombones



## Percussion



## Piano



**Nicholas Carter**  
Assistant Conductor  
supported by  
Symphony Australia

## Oboes

- 01 Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor Ao Chair
- 02 Shefali Pryor  
Associate Principal  
David Papp

## 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

01 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  
Associate Principal  
Trumpet  
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

## Trombone

- 01 Ronald Prussing  
Principal Trombone  
NSW Department of  
State and Regional  
Development Chair
- 02 Scott Kinmont  
Associate Principal
- 03 Nick Byrne  
RogenSi International  
Chair

## Bass Trombone

Christopher Harris  
Principal

## Tuba

Steve Rossé  
Principal

## Timpani

Richard Miller  
Principal  
Mark Robinson

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

Josephine Allan  
Principal (contract)

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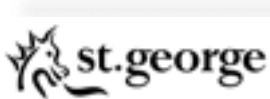
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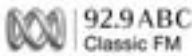


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01



02



03



04



05



06



07



KEITH SAUNDERS

08



KEITH SAUNDERS

09



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Louise Johnson  
Principal Harp  
Mulpha Australia Chair

02  
Richard Gill OAM  
Artistic Director Education  
Sandra and Paul Salteri  
Chair

03  
Ronald Prussing  
Principal Trombone  
NSW Department of  
State and Regional  
Development Chair

04  
Michael Dauth and  
Dene Olding  
Board and Council of  
the Sydney Symphony  
support the Concertmaster  
Chairs

05  
Nick Byrne  
Trombone  
RogenSi Chair  
with Gerald Tapper,  
Managing Director  
RogenSi

06  
Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor AO Chair

07  
Paul Goodchild  
Associate Principal Trumpet  
The Hansen Family Chair

08  
Catherine Hewgill  
Principal Cello  
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Chair

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Emma Sholl  
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**SYDNEY OPERA HOUSE**

Bennelong Point  
 GPO Box 4274, Sydney NSW 2001  
 Administration (02) 9250 7111  
 Box Office (02) 9250 7777  
 Facsimile (02) 9250 7666  
 Website sydneyoperahouse.com

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**Head Office:**  
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Telephone: (02) 9449 6433  
 Fax: (02) 9449 6053  
 E-mail: admin@playbill.com.au  
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