

2009 SEASON
ENERGYAUSTRALIA MASTER SERIES

BEETHOVEN AND BEYOND

Wednesday 25 March | 8pm
Friday 27 March | 8pm
Saturday 28 March | 8pm
Sydney Opera House Concert Hall

Douglas Boyd conductor
Paul Lewis piano

LUDWIG VAN BEETHOVEN (1770–1827)
Piano Concerto No.1 in C, Op.15

Allegro con brio
Largo
Rondo (Allegro scherzando)

INTERVAL

JOSEPH HAYDN (1732–1809)
Symphony No.67 in F

Presto
Adagio
Menuetto – Trio
Finale (Allegro di molto)

BÉLA BARTÓK (1881–1945)
Music for Strings, Percussion and Celesta

Andante tranquillo –
Allegro
Adagio –
Allegro molto

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

Approximate durations:
36 minutes, 20-minute interval,
25 minutes, 27 minutes
The concert will conclude at approximately 10pm


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We are delighted to welcome you tonight as we listen to music by Beethoven, Haydn and Bartók performed by two leading British artists, Douglas Boyd and Paul Lewis.

EnergyAustralia has had a strong association with Sydney Symphony performances of Beethoven over the past few years and we are delighted this evening to welcome pianist Paul Lewis – who has recently recorded the complete Beethoven sonatas to much acclaim – as he performs Beethoven's Piano Concerto No.1.

Under the leadership of conductor Douglas Boyd, we will hear Symphony No.67 from Haydn – the 'father of the symphony' – and the compelling and striking musical vision of Bartók's Music for Strings, Percussion and Celesta.

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

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



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INTRODUCTION

Beethoven and Beyond

If there's something that links all three of tonight's composers it is their uncompromising originality. Haydn, Beethoven, Bartók – each represents a distinctive, groundbreaking musical voice.

Those voices developed in highly individual circumstances. Haydn claimed that the long stretches of social and cultural isolation brought on by his employment forced him to be original. Beethoven saw music, and the role of the musician, in new ways; his brand of originality was audacious. Bartók, a native of Hungary, assimilated the rhythms and gestures of authentic folk music into a fresh and vigorous language for the concert hall.

But there is another thing that unites tonight's composers. Each could point to a visionary patron (in Beethoven's case several) whose support encouraged the originality and boldness that we admire today.

Haydn's enforced solitude at the Eszterháza summer palace came courtesy of Prince Nikolaus the Magnificent, himself an amateur musician. Beethoven, despite his brusque manner, attracted the support of a number of aristocratic music-lovers. And early on in Vienna he caught the attention of Prince Carl von Lichnowsky, who'd been a pupil of Mozart and who encouraged Beethoven to pay no heed to conservative critics but to nurture his own ideas.

Bartók's *Music for Strings, Percussion and Celesta* was a commission from perhaps the most generous champion of music the world has known. Paul Sacher was a conductor as well one of the richest men in the world (he married very well), and we can thank him for more than 200 new works from the leading composers of the 20th century. Bartók could personally thank him for two of these. It's most evident in his piece, but in fact all of tonight's works show how, in the hands of a truly original composer, music can be both exquisitely logical and deeply emotional.

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ABOUT THE MUSIC

Ludwig van Beethoven Piano Concerto No.1 in C, Op.15

Allegro con brio

Largo

Rondo (Allegro scherzando)

Paul Lewis piano

Beethoven's first two mature piano concertos are numbered in reverse chronological order, reflecting not their dates of composition but rather their dates of publication. The first to be published, in March 1801, which we know as No.1 in C, was actually the second in order of composition. The earlier, highly Mozartian concerto in B flat did not appear in print until the following December, and so became known, wrongly, as No.2.

Already, the ambitious 30-year-old Beethoven was tending unreasonably to dismiss both these manifestations of his youthful genius as mere prentice works, insisting in a letter to the publishers Breitkopf & Härtel in April 1801 that neither was among his best compositions.

The C major concerto shows a number of advances over its companion. Even though theoretically it could have been ready at the time Beethoven made his concerto debut in Vienna in March 1795, it was probably little more than sketches at that time, and was most likely completed in 1797. The first performance of it that can be positively identified came during Beethoven's third visit to Prague, in 1798, when it was programmed in the first of two concerts he gave in the Konviktsaal. (He played the B flat concerto in the second concert.)

The Czech pianist and composer Václav Jan Tomášek, four years Beethoven's junior, later published his indelible recollections of these events: 'Beethoven's magnificent playing and particularly the daring flights of his improvisation moved me strangely; indeed, I felt so humbled that I did not touch my own piano for several days.'

The new concerto calls for a bigger orchestra than that of the B flat concerto, adding clarinets, a pair of sparingly used trumpets and timpani. Apart from the addition of some distinctively Romantic clarinet tone-colour in the slow movement, however, the additional voices are used mainly for greater expressive power.

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

During his lifetime Beethoven was considered one of the greatest piano virtuosos of the day, although his deafness eventually forced him off the concert platform. His piano concertos were written with his own performance in mind and the early ones, in particular, helped make his name and reputation in the Viennese musical scene. Today, Beethoven's concertos stand with his symphonies as staples of orchestral concerts everywhere.

PIANO CONCERTO No.1

We shouldn't really call this work Beethoven's 'First Piano Concerto' because he wrote it second, but there's far more to this music than niceties of publication dates. It's best to think of it as a virtuoso calling card for Beethoven-the-pianist and it reveals something of his playing style as well as his sheer skill, even though he later came to say that it wasn't his best work.

The concerto was probably completed in 1797, was performed for certain in Prague the following year, and in 1800 was most likely the concerto that Beethoven played in his first benefit concert (i.e. he took the profits) in Vienna's Burgtheater.



An early portrait of Beethoven
(1800)

...Beethoven allows
himself to get
magnificently carried
away...

Listening Guide

In the **opening movement**, we already hear greater economy of melodic ideas compared with the B flat concerto; and, with probably only four distinct themes, greater economy than usual with Mozart, either. As in the earlier concerto, however, Beethoven allows himself to get magnificently carried away in the opening ritornello. Having established the no-nonsense main theme with military crispness, he introduces his second subject 'prematurely' (i.e. before the entry of the soloist) in the remote-sounding, almost exotic, key of E flat. And still to appear in the ritornello, before the soloist's entry, are an episode which will later prepare the development and the cadenza, and a third subject, related to the second.

'This is very beautiful,' Donald Tovey sniffs, 'but... concerto tuttis will get into difficulties if they often thus digress in search of the picturesque.' As if to prove that this is all immaterial, Beethoven brings in the soloist with a gentle, entirely new theme – which, having had its

say, is never heard from again. Nor is it used in any of Beethoven's cadenzas. (He later wrote no fewer than three different cadenzas for this movement, so perhaps he came to feel a degree of affection for the concerto after all.) The third, and longest, of the cadenzas achieves such commanding power and scope that, in Tovey's view, 'it affords a noble pretext for reviving a neglected early masterpiece which it harmoniously lifts to a higher plane of musical thought.'

The **Largo** slow movement, as if emulating the unexpected E flat excursion in the opening ritornello, takes us blissfully into A flat, a sunny world of romantic tenderness. Beethoven here displays a hitherto unsuspected lyrical quality, in which display is an expression of underlying poetry. The rapt ensemble of clarinets and piano in the dreamlike coda evokes memories of Mozart's Piano Concerto in A, K488.

The finale is a happy **Rondo**, in which Haydnish high spirits are overlaid with Beethovenian strength, yet remaining at all times airily light-hearted. The first of the episodes which alternate with the main rondo theme has been said to derive from a popular song of the 15th century, and the second episode juxtaposes a tearaway melody of Tin Pan Alley proclivities with a quiet, chromatic theme. Surprises in the coda highlight the general euphoria.

Though the original score marks the rondo simply **Allegro**, early published editions add *scherzando*, doubtless with the composer's connivance, to underline the lack of solemnity the enterprise demands.

ANTHONY CANE ©2002

The orchestra for Beethoven's Piano Concerto No.1 calls for flute and pairs of oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The first Sydney Symphony performance on record of this concerto was in a 1940 Young People's concert with Bernard Heinze conducting and a very young Maureen Jones as soloist, and most recently in 1999 with pianist Till Fellner and conductor Edo de Waart.

Beethoven displays a hitherto unsuspected lyrical quality...

Hear Beethoven's real first piano concerto (No.2!) next week when Douglas Boyd, Paul Lewis and the Sydney Symphony return to the stage for an all-Beethoven program, **Hero in the Making.**

THU 2 APR 1.30PM
FRI 3 APR 8PM
SAT 4 APR 2PM

Haydn

2009 *There's no hidin' him*

Once you get over the morbid matter of celebrating a composer's *death*, then 2009 is a very good year. Two hundred years ago Haydn died: one of the most famous musicians of the day, more famous even than Beethoven.

That's changed – the title of tonight's concert is *Beethoven and Beyond*, after all. Even so, Haydn remains one of the fundamental composers in the repertoire. We have him to thank for the symphony as a genre as well as the formation of the Classical orchestra itself.

We hope to share the excitement and wit of Haydn's music in this anniversary year, and have begun already. But there's more coming up as you'll see from our calendar.

Among the highlights will be Geoffrey Lancaster's recital in May – four piano sonatas, performed on a fortepiano such as Haydn would have known. And the orchestra is especially looking forward to Yannick Nézet-Séguin's take on the *Military* Symphony in August, after his thrilling and revelatory performance of the *London* Symphony in 2007. Finally, *The Creation* will introduce some classical 'chaos' to the conclusion of the season.

If you don't want to be morbid, now's the time to think of Haydn's birthday: in a few days, on 31 March, he would have been 277.

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GEOFFREY LANCASTER

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Presented by Theme and Variations

11 MAY

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2 JUN

CITY RECITAL HALL ANGEL PLACE

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Including Sonata in A flat, Hob. XVI:43

International Pianists in Recital
Presented by Theme and Variations

31 AUG

CITY RECITAL HALL ANGEL PLACE

TWO SYMPHONIES AND A FUNERAL

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Mozart in the City

16 JUL

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Joseph Haydn Symphony No.67 in F

Presto

Adagio

Menuetto e Trio

*Finale (Allegro di molto – Adagio e cantabile –
Allegro di molto)*

By the mid-1770s, Haydn's professional life was beginning to be dominated by the theatre. So much so that his other music, including without much doubt the present Symphony No.67, came almost inescapably to be influenced by music he had composed for the theatre.

The court and activities of Haydn's employer Prince Nikolaus Esterházy became increasingly centred during the 1770s on the fabulous palace of Eszterháza which the Prince had built in the Hungarian wilderness, near the southern shore of the Neusiedlersee. Visiting theatrical troupes constantly required Haydn to provide music for their performances. He was directing the latest Italian operas, including his own, with increasing frequency in the princely opera house, and German operas in the grotto-like marionette theatre which faced it across the southern façade of the palace. Opera performances, hitherto special events for festive occasions, became in 1776 a regular, and lengthening, season which eventually ran most of the year.

Overtures and other instrumental movements which Haydn composed for the theatre lent themselves to recycling in symphonies and even music for the church. Although the origins of Symphony No.67 are unknown, likewise even its date of composition (probably 1775–1776 or slightly later), its many unusual features place it firmly in the theatrical mould. The finale even looks like a traditional three-movement Italian operatic overture – a *sinfonia* (in Italian terms) within a symphony, as it were.

As a symphony, No.67 is in H.C. Robbins Landon's view, 'one of the most boldly original' of its time. Edited by the great scholar Alfred Einstein, it was performed and recorded in the USA shortly before America entered World War II, and so helped underpin the Haydn revival that took off after the war.

Keynotes

HAYDN

**Born Rohrau (lower Austria),
1732**

Died Vienna, 1809

Haydn spent much of his working life buried in the provincial estate of Eszterháza, but he became known for his symphonies and string quartets and was widely commissioned. Symphonies were not completely new in 1758 when Haydn – suddenly having an orchestra at his disposal – began composing them. But over the next 40 years or so he developed the symphony as a genre, taking it from its origins in tiny three-movement opera overtures to the grand four-movement form that Beethoven inherited.

SYMPHONY No.67

This is an extraordinary symphony – exactly the kind of original music that Eszterháza's isolation inspired in Haydn. It's full of striking and unusual features: the first movement gallops like a finale, at one point the violins play with the wood of their bows instead of the hair, a violin is required to change its turning for a rustic drone effect, and the symphony has two slow movements instead of one. (The second adagio is especially intriguing: framed by the main parts of the finale and beginning with just three instruments.) It may seem eccentric, but this is Haydn and so it works.

Listening Guide

Dancing violins begin the symphony, bird-like, in the unusual compound metre of 6/8 – a time-signature more likely in, say, a galloping finale than a **first movement**. The insistence of the violins' rhythm is quickly eased by a *legato* second subject, paving the way for the rest of the orchestra to join in with gusto. From his characteristically brief basic material, Haydn builds a long and powerful development, with contrapuntal treatment of the bird-like first subject. This once demure theme eventually emerges proudly, the moment the violins have fondly remembered the second subject one last time, to ring down the curtain on a resounding and long awaited horn fanfare.

In the **slow movement**, muting of the violins affirms a chamber-music delicacy which lifts this symphony above the level of more overtly popular works, a quality underlined when the first and second violins, still muted, engage in an extended, filigree-like canon of great complexity. We are brought back to earth in disarmingly matter-of-fact manner when the entire string section finally shows that the theme can actually be played *col legno* (with the wood of the bow).

More startling still is the entire Trio section enclosed within the sturdy but unexceptional **third-movement Minuet**. 'Almost like wandering gypsies,' as Robbins Landon puts it, a pair of solo, muted violins here join voices in an outlandish little duet. A single first violin is instructed to play the melody line entirely on the E string, while a single second violin, required to play a drone bass on the note F, is instructed to tune the G string down a tone (since the instrument has no F string) in order to produce the hurdy-gurdy-like drone effect on an open string rather than a hand-stopped one.

As if this is not enough, the **finale**, sprightly and elegant in apparently normal sonata form, stops dead at the end of the exposition, where listeners would anticipate an ensuing development section, and makes way extraordinarily for what is nothing less than a new and substantial slow movement seemingly plucked from thin air. No idle aside, this section, marked *Adagio e cantabile*, makes up more than half of an unusually long finale. Using just a string trio (first and second violin plus cello) playing *piano e dolce* (softly and sweetly), it



Prince Nikolaus Esterházy in 1770



...a rapt and rarified world...

The earliest printed portrait of Haydn, an engraving published in 1781

plunges without ceremony into a rapt and rarefied world more reminiscent of Haydn's late quartets than his popular middle period. The rest of the orchestra joins in this moment of exquisite calm, then a delicate wind-band solo is joined by strings to prepare for a return of the main *Allegro di molto*. Haydn here offers a recapitulation, probably unique in his entire oeuvre, without there having been a note of development.

This is a symphony both startling and amazing – amazing most of all in that, for all its idiosyncrasies, it stands as a coherent and elegant totality.

ANTHONY CANE ©2009

Haydn's Symphony No.67 calls for pairs of oboes, bassoons and horns; and strings.

This is the first known performance by the Sydney Symphony of this work.

Béla Bartók

Music for Strings, Percussion and Celesta

Andante tranquillo –

Allegro

Adagio –

Allegro molto

You are about to hear (and see) a work in which the medium is part of the message. The layout of the stage is summarised in the title ‘Music for Strings, Percussion and Celesta’, but your eyes, and by the second movement your ears as well, will tell you that this is a work for double string orchestra. Two string orchestras face each other in a mirror image, the third orchestral group being made up of tuned and untuned percussion, including here the piano and the harp.

This choice and disposition of forces is different from the standard symphonic orchestra, and there are a number of reasons for that. First, Bartók was composing the work on commission from the Swiss conductor and music benefactor Paul Sacher, for his Basel Chamber Orchestra. Sacher commissioned Music for Strings, Percussion and Celesta for the tenth anniversary of the Basel Chamber Orchestra, and he conducted the first performance on 21 January 1937, in the presence of the composer.

More profoundly, however, Bartók’s musical forces reflect exactly his musical ideas for this work, and his preoccupation, at this stage of his musical development, with reflecting the mathematical order of nature, the intellectual beauty of the cosmic structure, as one Hungarian musicologist has put it. The work, in which everything has its place and purpose, determines its own form, which is not the standard symphony or sonata structure. The main idea here is symmetry, rather than dramatic development.

Many of the admirers of Bartók’s music place his work at the summit of his achievement in the larger forms. It is music that compels by sheer unity, by the thoroughness of its logic, and by its fascinating and original sonorities, which seem to grow so naturally out of the musical idea.

The matter-of-fact objectivity of the title suggests a piece of absolute music, but also conceals the emotional intensity of the work. Bartókian in every bar, Music for Strings, Percussion and Celesta shows signs of his absorption in the collecting of Hungarian folk music,

Keynotes

BARTÓK

Born Nagyszentmiklós
(Hungary) now Sinnicolau

Mare (Romania), 1881

Died New York, 1945

Bartók is one of Hungary’s most famous composers and an important figure in 20th-century music. He was also an avid collector and student of folk music (an early ethnomusicologist) and this influenced many of his works, especially in his use of melody, ornamentation and compelling, non-standard rhythms. He was also influenced by Debussy, Stravinsky and even Schoenberg. He is best known in the concert hall for his brilliant and evocative Concerto for Orchestra, while piano students will probably recall his *Mikrokosmos*.

MUSIC FOR STRINGS, PERCUSSION AND CELESTA

This piece has a fascinating musical and visual symmetry to it, especially in the second movement. And its title emphasises Bartók’s purely abstract conception for the music. (There are no underlying narratives such as you’d hear in the Concerto for Orchestra.) It’s music that might appeal to a Vulcan: thoroughly logical. But despite this – or perhaps because of it – the music has a powerful emotional effect. The third movement is in Bartók’s ‘night music’ style: eerie and shimmering, with ornate flurries of sound.

The first and second movements and the third and fourth movements are played as pairs, without pause.



Bartók at the reception following the premiere of *Music for Strings, Percussion and Celesta*.

The main idea here is symmetry, rather than dramatic development.

but almost completely transformed into a new creation. Bartók understood his folk material so deeply that he penetrated to its musical and emotional essence, so that it was no longer exotic and regional, but available to re-invigorate the European musical language. In some ways, as Australian Bartók authority Malcolm Gillies has suggested, this is the work of Bartók which represents him most fully, integrating all aspects of his style.

Listening Guide

The **first movement** immediately reveals the seriousness of Bartók's purpose and the many layers of his achievement. It is a tight-knit fugue in six voices for muted strings, which are eventually joined by the celesta. Bartók's theme is narrowly winding, its shape a balanced arch, mirrored in turn in the overall shape of the movement, which expands like a fan as the subsequent parts come in alternately higher and lower, until a moment of maximum intensity is reached. The theme is then inverted, and the movement folds back to its mysterious opening. At the end, the celesta sets up an impressionistic ripple of sound, as the inverted theme is superimposed on its original form.

This may sound scholastic, but in performance it has a powerful emotional effect. Every strand of the music is related to the theme, and the countless overlappings



Paul Sacher conducting his Basel Chamber Orchestra in 1931.

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create a fluctuating web of sound shaped to match perfectly the expanding, then diminishing content. The multiple statements fix in the mind the theme which shapes the whole work.

In the **second movement**, Bartók's ingenious layout of sound-generating forces becomes more obvious, as the two string orchestras are both massed and antiphonally, and pitted against the percussion group, which as well as piano and harp includes xylophone and timpani. This is an exuberant dance-like sonata-form movement, whose themes are sometimes Magyar in character. The strings' bowing is varied, often biting, and the slap of string on fingerboard is heard in the 'Bartók pizzicato'.

The **third movement** is in Bartók's 'night music' vein – a name referring to the piano piece where he first explored this new vein, *The Night's Music* (1926), with its brief melodic flurries and arabesques. The atmosphere is eerie, often tense, even neurotic. The movement begins with a xylophone solo, and is notable for its arch form. The string melodies are derived from, but transcend, folk origins (they are also related to the opening fugue theme). The sound world features a shimmering web set up by harp, piano and celesta, and pedal timpani glissandi, which Bartók was first to reveal as a poetic effect.

In the **rondo finale** the four 'breaths' of the fugue subject provide the links between the episodes. The opening tune immediately sets a wilder, more driving mood than in the second movement, with Bulgarian rhythms (notably a quaver pulse grouped 3+3+2), against a guitar-like strumming. Before the breathtaking acceleration of the final statement of the tune, there is a lyrical expansion of the fugue theme, in conjunction with the material of the last movement – here the intervals of the theme are doubled (technically, the chromatic theme is adapted to a diatonic environment), and the whole passage has a broadening and uplifting effect which superbly imposes musical and emotional finality on the whole work.

DAVID GARRETT ©1997

Bartók's Music for Strings, Percussion and Celesta calls for timpani, percussion (bass drum, cymbals, snare drum, tam-tam, xylophone), harp, celesta and piano and a double string orchestra.

The Sydney Symphony first performed the work in 1950 under Eugene Goossens and most recently in 1997, conducted by Edo de Waart.

The atmosphere is eerie, often tense, even neurotic.

Last year a program change meant that Sydney Symphony audiences missed out on hearing **Bartók's Piano Concerto No.2**. You can hear it this year when Cédric Tiberghien performs the concerto with Simone Young in **A Hero's Life**.

WED 5 AUG 6.30PM
THU 6 AUG 6.30PM
FRI 7 AUG 11AM

GLOSSARY

ANTIPHONAL – from the Greek ‘sounding across’; antiphonal writing involves groups of voices or instruments interacting in a ‘question and answer’ style.

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

CELESTA – (also French, *céleste*) a keyboard instrument, looking like a small upright piano, in which the hammers strike metal plates instead of strings, creating a bell-like effect. It was invented by Auguste Mustel in 1886.

GLISSANDO – Italianised word from the French *glisser*, to slide. A glissando is an extremely rapid scale passage, such as might be achieved by running a thumb along a piano keyboard or across the strings of a harp. Modern timpani, which use pedals to control tuning, can also achieve a glissando effect.

ITALIAN SINFONIA – in 18th-century Italy a *sinfonia* was a short, vigorous orchestral piece, usually in three movements (fast – slow – fast/dance-like) and performed before an opera. Over time, the *sinfonia*, or symphony, gained a place in the concert hall; later in the century it acquired an extra movement (usually fast – slow – dance – fast), becoming the Classical symphony of Haydn, Mozart and Beethoven.

MINUET AND TRIO – the minuet is a French court dance from the baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time. A trio is a contrasting central section, only rarely performed by a trio of instruments as its name suggests.

ORCHESTRAL RITORNELLO – literally ‘a little return’, a *ritornello* is a recurring instrumental passage or refrain. In Baroque concertos the ‘orchestral *ritornello*’ is a passage without the soloist(s). Composers such as Mozart tried to reconcile the *ritornello* form with the newly emerging *sonata form* and its repeated exposition. The result was the

separate orchestral and solo expositions to be found in most Classical concertos.

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.

SONATA FORM – this analytical term was conceived in the 19th century to describe the harmonically based structure most Classical composers had adopted for the first movements of their sonatas and symphonies. It involves the **EXPOSITION**, or presentation of themes and subjects: the first in the tonic or home key, the second in a contrasting key. Traditionally the exposition is repeated, and the tension between the two keys is then intensified in the **DEVELOPMENT**, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the **RECAPITULATION**, where both subjects are restated in the tonic. Sometimes a **CODA** (‘tail’) is added to enhance the sense of finality.

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 – slow

Adagio e cantabile – slow and in a singing style

Allegro – fast

Allegro con brio – fast, with life

Allegro [di] molto – very fast

Allegro scherzando – fast, playfully

Andante tranquillo – at a walking pace, tranquilly

Largo – broadly

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

Paul Lewis's mentor, Alfred Brendel, recorded the five Beethoven piano concertos for the third time in the 1990s, accompanied by Simon Rattle and the Vienna Philharmonic. A 3-CD set, this release is admired for its deep interpretative insight as well as the fine performances.

PHILIPS 462781

HAYDN

Adám Fischer and the Austro-Hungarian Haydn Orchestra's complete Haydn symphonies are available on the Brilliant Classics label, a 33-CD set. Symphony No.67 can be found in Volume 4 (a more modest 5 CDs), released on Nimbus.

BRILLIANT CLASSICS 99925
NIMBUS 5590

Also from Haydn's home territory, Béla Drahos and the Esterházy Orchestra have released Symphony No.67 with Nos.66 and 68 on Naxos.

NAXOS 8554406

BARTÓK

Music for Strings, Percussion and Celesta was composed for Paul Sacher and his Basle Chamber Orchestra. You can hear Sacher conducting the Southwest German Radio Symphony Orchestra in a fascinating 4-CD set, *Rezonanzen: Paul Sacher, Conductor and Advocate in Music*. The set includes music that Sacher commissioned or admired, including a number of Haydn symphonies.

MUSIQUES SUISSES 6240

For a more modern sound, try Georg Solti and the Chicago Symphony Orchestra in a Decca 'Double Decker' 2-CD set that also includes the Concerto for Orchestra and *The Miraculous Mandarin Suite*.

DECCA 470516

DOUGLAS BOYD CONDUCTS BEETHOVEN

Last year Douglas Boyd and the Manchester Camerata Orchestra released a disc with Beethoven's Fourth and Seventh symphonies – a chamber-sized performance that's been described as gutsy and powerful.

AVIE 2169

From the same artists, Beethoven's Second and Fourth symphonies (2004).

AVIE 40

PAUL LEWIS PLAYS BEETHOVEN

Paul Lewis has now completed his set of Beethoven sonatas, recorded for Harmonia Mundi. Each of the four volumes was nominated Editor's Choice in Gramophone, and the final volume was Gramophone Record of the Year in 2008.

HARMONIA MUNDI 910902; 910903; 901906; 901909

Broadcast Diary



APRIL

3 April, 8pm

HERO IN THE MAKING

Douglas Boyd conductor
Paul Lewis piano
Beethoven

11 April, 8pm

MAHLER 6 (2007)

Yannick Nézet-Séguin conductor

18 April, 8pm

MOZART IN ITALY (2008)

Michael Dauth director
Orli Shaham piano
Rossini, Mozart, Respighi

22 April, 1.05pm

SONG OF LIFE (2008)

Gianluigi Gelmetti conductor
Ionut Pascu baritone; **Anna Rita Taliento** soprano;
Alexandra Oomens child soprano; **Luca Vignali** oboe;
soloists from the Sydney Symphony; **Cantillation**
Antill, Taralli, Marcello, Gelmetti

29 April, 8pm

SENSE AND SENSUALITY

John Nelson conductor
Alban Gerhardt cello
Bizet, Saint-Saëns, Debussy

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

14 April, 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: sydneyssymphony.bigpondmusic.com

March/April webcast:

A MIDSUMMER NIGHT'S DREAM

Available On Demand

sydneyssymphony.com

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

HAVE YOUR SAY

Tell us what you thought of the concert online at sydneyssymphony.com/yoursay or email: yoursay@sydneyssymphony.com

ABOUT THE ARTISTS

Douglas Boyd conductor

Douglas Boyd is Music Director of Manchester Camerata, Artistic Partner of Saint Paul Chamber Orchestra, Minnesota, and Principal Guest Conductor of the City of London Sinfonia and the Colorado Symphony Orchestra. He will be the Chief Conductor of the Musikkollegium Winterthur from 2009/10.

He was born in Glasgow and studied with Janet Craxton at the Royal Academy of Music in London, and with Maurice Bourgue in Paris. A founding member and principal oboe of the Chamber Orchestra of Europe until 2002, he now conducts the orchestra on a regular basis.

In 2000 he made his US conducting debut with the Gardner Chamber Orchestra. Since then he has conducted at the Mainly Mozart Festival in San Diego and the St Paul Chamber Orchestra (including concerts in New York), as well as the Baltimore, Seattle, Detroit, Dallas, Indianapolis, Colorado and Pacific symphony orchestras, and his future plans include concerts with the Los Angeles Chamber Orchestra. In Canada he has conducted the Toronto Symphony Orchestra and the National Arts Orchestra, Ottawa.

In the UK he appears as a guest conductor with the Royal Scottish National Orchestra, the Scottish Chamber Orchestra, London Mozart Players, BBC Symphony Orchestra, BBC National Orchestra of Wales, BBC Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra and Northern Sinfonia. In Europe he has conducted the Orchestre National de Lyon, Tonhalle Orchester Zürich, National Youth Orchestra of Norway, Gürzenich Orchestra of Cologne and the Swedish Chamber Orchestra.

Douglas Boyd is fast developing his interest in opera, and last year he conducted *The Magic Flute* with Glyndebourne Opera on Tour. In June he will conduct *Fidelio* for Garsington Opera, to be followed by *The Marriage of Figaro* in 2010.

As an oboist he has recorded a Schumann recital, concertos by Bach, Vivaldi, Mozart and R. Strauss, and the Ligeti Concerto for flute and oboe. As a conductor he has recorded Beethoven symphonies and Mahler's Fourth Symphony with the Manchester Camerata, and Schubert symphonies for the SPCO's house label.

This is Douglas Boyd's Sydney Symphony debut.



JOHN BATTER PHOTOGRAPHY

Paul Lewis piano

Paul Lewis studied with Ryszard Bakst and Joan Havill, before studying privately with Alfred Brendel. He now appears regularly at the world's major musical venues and festivals, including the BBC Proms and the Edinburgh International Festival. His highly acclaimed Schubert piano sonata series, presented at venues throughout the UK, including the Wigmore Hall, won him the South Bank Show Classical Music Award and the Royal Philharmonic Society's Instrumentalist of the Year Award in 2003, and his recordings for Harmonia Mundi have won many awards, including a Diapason d'or de l'année in France (2002), two successive Edison awards in Holland (2004, 2005), and the Gramophone Instrumentalist Award (2008). In 2006 he was awarded the 25th Premio Internazionale Accademia Musicale Chigiana in Siena.

He tours extensively as a recitalist and concerto soloist, and between 2005 and 2007 he performed a complete cycle of the Beethoven piano sonatas at venues throughout Europe and North America. He has appeared with the London Symphony Orchestra, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Philharmonia Orchestra, BBC Symphony Orchestra and other leading orchestras in the UK, as well as the Vienna Symphony Orchestra, Bamberg Symphony and the Seattle Symphony, among others. He has collaborated with conductors such as Colin Davis, Bernard Haitink, Christoph von Dohnányi, Mark Elder, Charles Mackerras, Wolfgang Sawallisch, Marin Alsop, Daniel Harding and Adám Fischer. Last season he began a complete Beethoven concerto cycle with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko.

In addition to his recently completed Beethoven sonata cycle, his recordings include two prize-winning Schubert discs and an all-Liszt disc, and he has recorded Mozart piano quartets with the Leopold String Trio. He plans to record the five Beethoven concertos with the BBC Symphony Orchestra and Jiří Bělohlávek.

In Australia Paul Lewis has also performed with the Melbourne Symphony Orchestra and next month he tours North America with the Australian Chamber Orchestra. His most recent appearances for the Sydney Symphony were in 2005, when he performed Beethoven's *Emperor* Concerto with Alain Lombard and gave a recital of Beethoven sonatas.



HARMONIA MUNDI & ERIC MANUS

THE SYDNEY SYMPHONY

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



PHOTO: 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 boxed set of Rachmaninov orchestral works, conducted by 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



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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 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
Marriane Broadfoot
Brielle Clapson

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

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- | | | |
|------------------------------------|-------------------------------|-------------------------------|
| Monique Irik
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Viola# | Catherine Davis
Keyboard |
| Kylie Liang
First Violin† | Rosemary Curtin
Viola# | # = Contract Musician |
| Leigh Middenway
First Violin | Kenichi Mizushima
Cello | † = Sydney Symphony
Fellow |
| Emily Qin
First Violin# | Benjamin Ward
Double Bass# | |
| Alexandra D'Elia
Second Violin# | Ngaire De Korte
Oboe | |
| Emily Long
Second Violin# | | |
| Rohana Brown
Second Violin | | |

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Andrew Turner and
Vivian Chang Chair
- 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
Principal Cello
Tony and Fran Meagher
Chair
- 02 Leah Lynn
Assistant Principal
- 03 Kristy Conrau
- 04 Fenella Gill
- 05 Timothy Nankervis
- 06 Elizabeth Neville
- 07 Adrian Wallis
- 08 David Wickham

Double Basses

- 01 Kees Boersma
Principal Double Bass
Brian and Rosemary
White Chair
- 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
Flute
Mr Harcourt Gough
Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



03



Contrabassoon



Horns



03



04



05



06



Trumpets



02



03



04



Trombones



Bass Trombone



Tuba



Timpani



Percussion



02



Piano



Oboes

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

Cor Anglais

- Alexandre Oguey
Principal

Clarinets

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

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- Craig Wernicke
Principal

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Associate Principal
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Principal

Horns

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

Trumpets

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Trombone

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

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- Christopher Harris
Principal

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- Steve Rossé
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Piano

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Principal (contract)

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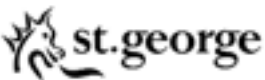
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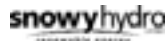
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