

**2009 SEASON**  
**MOZART IN THE CITY**

## **FLOWER OF YOUTH**

**Thursday 4 June | 7pm**  
**City Recital Hall Angel Place**

**Michael Dauth** director and violin  
**Amir Farid** piano

**FELIX MENDELSSOHN (1809–1847)**  
**Octet in E flat for strings, Op.20**

*Allegro moderato ma con fuoco*  
*Andante*  
*Scherzo (Allegro leggierissimo)*  
*Presto*

**WOLFGANG AMADEUS MOZART (1756–1791)**  
**Piano Concerto No.14 in E flat, K449**

*Allegro vivace*  
*Andantino*  
*Allegro ma non troppo*



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 Toccata and Fugue in F,  
 BWV 540

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 Cantabile

**DUPRE**  
 Passion Symphony:  
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**ORFF** Carmina Burana

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 No.11 in F, K413  
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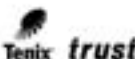
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# INTRODUCTION

## Flower of Youth

The child prodigy has long held a fascination, no more so than in music. The stories of gifted young instrumentalists and composers capture the imagination in a way that adult genius rarely does. There is the young Mozart who could, it seems, play anything – even blindfolded – as well as compose and improvise in any style. Everyone knew this, because his father Leopold toured Wolfgang and his sister around Europe giving concerts and demonstrations.

Then there is Mendelssohn, whose entry into public life was more cautiously manoeuvred by his sensible, middle-class parents. He too showed prodigious musical talent as well as an absolute dedication to perfecting his craft. And his two teenage masterpieces, the overture to *A Midsummer Night's Dream* and the Octet for strings, would be astonishing even if he'd written them in old age. But he didn't, and the Octet possesses not just supreme mastery but the delirious joy of youth and the bubbling energy of fresh ideas.

It's been argued that, based on their music from corresponding ages, Mendelssohn may have been the greater genius than Mozart. But this concert is not the place for composer point-scoring. Instead we conclude with Mozart's Piano Concerto, K449, composed when he was 28 and beginning to enjoy great success in Vienna. This is grown-up music, but even here there's a trace of the boyish quirkiness and sheer delight in applause that Mozart never really discarded.

# PRELUDE

## Child Prodigy or Performing Seal?

*SHIRLEY APTHORP considers the phenomenon of the child prodigy.*

*We fall into utter amazement on seeing a boy aged six at the clavier and hear him, not by any means toy with sonata, trios and concertos, but play in a manly way, and improvise moreover for hours on end out of his own head, now 'cantabile', now in chords, producing the best of ideas according to the taste of today; and even accompany at sight symphonies, arias and recitatives at the great concerts. Tell me, does this not exceed all imagination? And yet it is the simple truth!*

This account, from 1763, describes the extraordinary abilities of the young Wolfgang Amadeus Mozart. The enduring fascination with child prodigies has not changed over the centuries. First, there is astonishment; then freak-show curiosity (how can this be possible?); concern (surely it's not healthy); suspicion (is it a child or a talented midget?); and a return to astonishment.

The romanticised view is that child prodigies are endowed with a mysterious, divinely bestowed gift which their parents exploit. There is supposedly no better example of this than that of the child Mozart. By the time he was eight, Mozart was a veteran of the concert circuit. He had performed in several countries, on the road for up to a year at a time. Any adult artist today would protest at such a schedule. And it wasn't especially healthy: Wolfgang and his sister Nannerl were often ill.

At the other end of the spectrum is Felix Mendelssohn. He, by all accounts, had a model upbringing. His family was wealthy and educated. He and his sister Fanny received private coaching at home; Felix had professional musicians on hand to perform his music for him as soon as he started writing it, and his public appearances were few, comparatively late, and carefully controlled.

Yet Mendelssohn and Mozart, as children, were comparably prodigious. Mozart's earliest feats were perhaps more remarkable, and Mendelssohn's juvenile compositions more mature, but in other respects they stand together as history's most outstanding musical prodigies.

Mozart's talents for keyboard performance, improvisation, composition and interpretation could not have come from thin air. Leopold's teaching must have been painstaking and thorough. But no one who heard Wolfgang play seemed to think he was a driven child. On the contrary,



Mozart aged 14

everyone remarked not just on his extraordinary powers but also on his spontaneity and cheerful nature. Contemporary accounts depict a happy, stimulated child who derived enjoyment from his abilities. A detailed psychological examination by the English scientist Daines Barrington found the eight-year-old Mozart 'had not only a most childish appearance, but likewise had all the actions of that stage of life'. Barrington describes him abandoning the harpsichord to play with a cat, or to cavort around the room on a hobby-horse.

Descriptions of Mendelssohn's musical genius are balanced by abundant praise of his temperament, 'the most natural and charming boy imaginable, utterly unspoiled by dangerous adulation, modest in manner, gentle in disposition, and withal rejoicing in health, and youth, and life, and the love of his devoted parents and sisters...'. He, too, was observed leaving a display of formidably advanced playing to run around the garden, 'clearing high hedges with a leap, running, singing, or climbing trees like a squirrel – the very image of health and happiness'.

On closer examination, it is possible to find pressures in Mendelssohn's young life which, although less public than Mozart's, may have been as exacting. At the age of 11 his weekly schedule included several hours each of Latin, Euclidean geometry, arithmetic, history, geography, German, violin and music theory, as well as two visits a week to the Singakademie. Composition was squeezed into 'a few hours in the evening', which did not stop him from producing an astonishing number of works. It was Mendelssohn, not Mozart, who came closest to breakdown and burnout in later life.

If the abilities and backgrounds of the two demonstrate one thing, it is that prodigious gifts do not appear in a vacuum. Close nurturing, thorough education and rigorous stimulation, whatever form they take, are as much a factor in the equation as natural talent. Both also destroy the notion that prodigious children are a kind of mini-adult. Precocity in some areas does not preclude normal childishness in others.

Plenty of composers became great without having displayed outstanding abilities as children. In the end, for all the hype, a child prodigy is just someone who starts doing certain things a few years earlier than most.

**...prodigious gifts do not appear in a vacuum.**

# ABOUT THE MUSIC

## **Felix Mendelssohn (1809–1847)**

### **Octet in E flat for strings, Op.20**

*Allegro moderato ma con fuoco*

*Andante*

*Scherzo (Allegro leggierissimo)*

*Presto*

Felix Mendelssohn's Octet for strings is the most astonishingly precocious masterpiece in the history of music. Its verve, its assurance in handling so many memorable ideas of the very top order – these represent first-off mastery of a new medium, since no one had written for eight strings in this way before. The composer was 16 years old!

In the Octet Felix Mendelssohn took what Sir George Grove called 'a wonderful leap into maturity'. Grove didn't know Mendelssohn's 12 symphonies for strings, composed during the years leading up the Octet, from 1821 to 1823. Like the Octet, these were played in the Sunday musicales at the Mendelssohn family house on Berlin's New Promenade. Felix was in charge of the programs and rehearsals, appeared as piano soloist, and played violin and viola in the ensembles. He also conducted, even when he was so small he had to stand on a stool to be seen. There were many excellent string players available, notably Eduard Rietz, with whom Mendelssohn had been having violin lessons, and to whom the Octet is dedicated – its first violin part reflects Rietz's virtuosity. Mendelssohn's composition teacher, Carl Friedrich Zelter, on the strength of the string symphonies, had already arranged a mock ceremony, in which he told Felix 'From this day forth you are no longer an apprentice but a member of the brotherhood of musicians. I proclaim you independent, in the name of Mozart, Haydn, and old father Bach'. But whereas the string symphonies were a continuation of Mendelssohn's studies in counterpoint under Zelter, the Octet strikes out on a new path. Zelter must have been flabbergasted by it, as have most musicians since.

Although Mendelssohn's Octet is sometimes played by string orchestras, it does not need any such amplification (though Mendelssohn later orchestrated its Scherzo, adding winds, as an alternate movement for his First Symphony). But Mendelssohn's Octet is not a double string quartet. Just a year or two before

**'a wonderful leap into maturity'**

SIR GEORGE GROVE

Mendelssohn composed his Octet in 1825, Louis Spohr wrote the first of his double quartets, which he described as ‘two quartets performing a piece of music while seated alongside each other, mainly, however, acting in the manner of a double choir, alternating the concertante and reserving the eight-part structure only for the most important parts of the work’. The dialogue between the two quartets was thus of the essence of Spohr’s works. Spohr himself recognised that Mendelssohn’s Octet was ‘an entirely different art form, in which...all eight instruments work together’. Whereas each of Spohr’s quartets maintains its usual seating, in Mendelssohn’s Octet the four violins, and the pairs of violas and cellos sit alongside each other.

Spohr’s double quartets were a new form of chamber music. Mendelssohn’s Octet hovers on the borderline between chamber music and string orchestral music. It is appropriate, then to hear it as in this concert, played not by two established string quartets but by eight players from an orchestra. Mendelssohn directed in his preface ‘this Octet must be played by all instruments in symphonic orchestral style. *Pianos* and *fortes* [softs and louds] must be strictly observed and more strongly emphasised than is usual in pieces of this character’.

The last page of Mendelssohn’s manuscript of the Octet is dated Berlin, 15 October 1825, but the music first appeared in print in January 1833. Mendelssohn, in the interim, thoroughly revised the work, changing some of the part-writing and addressing fundamental issues of musical structure. He eliminated large blocks of material, not only to replace youthful exuberance with mature concision, but mainly to strengthen the most original aspects of his first conception. Faced with this music’s freshness and almost incredible sure-footedness, we may mistake Mendelssohn’s meaning when he said ‘I had a beautiful time writing it’. This meant, among other things, grappling creatively with fundamental issues of form. No wonder Mendelssohn said many years later that the Octet remained his favorite among his works.

## Listening Guide

The resourcefulness of Mendelssohn’s handling of instrumental textures marks the whole of the Octet, moving seamlessly between near-orchestral effects and



Felix Mendelssohn at the piano, aged 12, a sketch by family friend, later Felix’s brother-in-law, Wilhelm Hensel (1821)

**‘this Octet must be played by all instruments in symphonic orchestral style. *Pianos* and *fortes* must be strictly observed and more strongly emphasised than is usual in pieces of this character.’**

FELIX MENDELSSOHN

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delicate chamber musical ones. Among the former are the tremolandos and syncopation which accompany the first violin's launching of the soaring first theme. At the conclusion of the exposition, and similar places, the same player – Rietz originally – is taken quite thrillingly to a stratospheric peak. Youthful exuberance, showing off, but with complete poise and sureness. The recapitulation is launched out of an exciting shortening of note values, issuing in runs. Notice how the material is compressed – this is where Mendelssohn made a major tightening in his revision, throwing the emphasis on a coda where the material culminates in an altogether romantic richness. The same strategy, on an even broader scale, will be found in the Octet's finale.

The **slow movement**, at first hearing a little remote in sound and feeling, may well on acquaintance come to seem the most remarkable of all, bringing the four violins and the lower strings into a kind of opposition in keys separated by a semitone. The colours Mendelssohn achieves with chromatic harmony and judicious variations of texture and density are Romantic discoveries.

Mendelssohn was a Romantic, and so were the Octet's first hearers. The boy Mendelssohn and the aged Goethe met as creative colleagues, and it is no accident that the most obviously imaginative music in the Octet, the **Scherzo**, owed something to Goethe. According to Mendelssohn's sister Fanny, her brother had in mind a passage in Faust, which is actually Shakespeare recreated by Goethe, 'Walpurgis Night's Dream, or the Golden Wedding of Oberon and Titania':

*Floating cloud and trailing mist,  
Brightening o'er us hover.  
Air stirs the brake, the rushes shake,  
And all our pomp is over.*

'To me alone' said Mendelssohn's proud sister 'he told his idea: the whole piece is to be played staccato and pianissimo, the tremolandos coming in now and then, the trills passing away with the quickness of lightning; everything new and strange and at the same time most insinuating and pleasing. One feels so near the world of spirits, half inclined to snatch up a broomstick and follow the aerial procession. At the end the first violin takes flight with a feathery lightness – and all has vanished.'

**Youthful exuberance, showing off, but with complete poise and sureness.**

Mendelssohn, unusually for him, wrote out the *Scherzo* movement without any corrections. And when he revised the Octet for publication in 1833, he left the *Scherzo* untouched. His youthful inspiration here passed his more mature self-criticism.

In the Octet's **Finale**, the return of material from the *Scherzo* is obvious. What is less obvious, is how the ending makes a veiled allusion to the first movement, and especially its harmonic design. Beethoven's Fifth Symphony was obviously the model for bringing back music from the *Scherzo* in the finale, but Mendelssohn's strategy is somewhat different. The reappearance of the *Scherzo* music 'out of thin air' certainly enhances the cyclic unity of the work, but its sudden re-entry, and equally sudden exit, is in fact disruptive – it enables Mendelssohn, however, to broaden out his scheme for the ending of the movement, so that it can, in a sense, recapitulate not just the themes of the finale but the whole work. This effect has been described as 'majestic in its scope, but...accomplished with a lightness of touch that is breathtaking in its nonchalance' (Greg Vitercik, *The Early Works of Felix Mendelssohn*).

We no longer think of the classical models – not even Mozart in this finale whose fugato episodes are clearly inspired by the *Jupiter* Symphony. We can only wonder at Mendelssohn, the 16-year-old master.

DAVID GARRETT ©2009

In 1969 Moshe Atzmon conducted the Sydney Little Symphony Orchestra (a chamber orchestra drawn from members of the SSO) in a performance of the *Scherzo* from Mendelssohn's Octet. The Sydney Symphony has performed the complete Octet only once, in the 1997 Anniversary Series with violinist Cho-Liang Lin leading.

Readers interested in looking at the teenage Mendelssohn's beautifully written autograph score from 1825 can visit [www.scribd.com/doc/3923992/Mendelssohn-Octet-Facsimile-of-the-Autograph-Score](http://www.scribd.com/doc/3923992/Mendelssohn-Octet-Facsimile-of-the-Autograph-Score) (This is a large file)

**'One feels so near the world of spirits, half inclined to snatch up a broomstick and follow the aerial procession.'**

FANNY MENDELSSOHN  
DESCRIBES THE SCHERZO

## **Wolfgang Amadeus Mozart (1756–1791)**

### **Piano Concerto in E flat, K449**

*Allegro vivace*

*Andantino*

*Allegro ma non troppo*

Amir Farid piano

Mozart wrote to his father that this concerto ‘is one of a quite peculiar kind, composed for a small orchestra rather than a large one’. Completed on 9 February 1784, after a year without a new piano concerto from Mozart, this one begins the amazing series of 12 concertos which Mozart wrote at the rate of about one a month during each of the following winters. Although the concerto was composed for the use of Mozart’s pupil Barbara Ployer, Mozart does seem to have played it himself in his benefit concert of 17 March 1784, and he reported that ‘it won extraordinary applause’.

This is the first of Mozart’s really great concertos composed in Vienna, but it is quite unlike any of the others. The triple time of the opening movement is found in only two other concertos (K413 and K491), but its effect here is quite different. As so rarely in Mozart’s music, one is reminded of another composer: Carl Philipp Emanuel Bach. Girdlestone, in his study of Mozart’s piano concertos, comments on the mood of this first movement: ‘unstable, restless...sometimes petulant and irascible’. Another Mozart specialist, Denis Forman, speaks of its ‘slightly dotty intensity’.

#### **Listening Guide**

The instability is in evidence from the very start, where the first four bars already suggest three different keys, the second bar hinting at the minor mode. After a fiery, almost ferocious rearing theme, the second subject is made to appear in the dominant key. (Mozart only did this once in his piano concertos. In all the others this feature of sonata form comes after the entry of the soloist.) This second, yearning subject, in B flat, is underpinned by repetitions of that note. When the tonic key, E flat, is established, there is an assertive new subject, whose trilling conclusion will play an important part later in the movement. After this restless opening, the soloist enters with a straightforward, direct statement of the opening theme, but soon the strings join in; the close collaboration of piano and orchestra allows only the briefest passages of piano virtuosity. The fantasy development begins with a game between the trills and an arpeggio figure from the piano, but the playfulness gives way briefly to broader, less busy earnestness in

**‘it won extraordinary  
applause’**

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preparation for the reprise. Mozart's cadenza, provided for Barbara Ployer, is brief and vigorous.

The Badura-Skodas (pianist Paul and musicologist Eva), in *Interpreting Mozart at the Keyboard*, find a Schubertian intimacy in the **slow movement** of this concerto, a moderately-paced Andantino consisting of a songful theme in two strains. The orchestra states the first as an introduction; the second is heard only once the piano has entered with a repeat of the first. The pattern is then repeated twice, with subtle variations, in which the accompaniment of the second strain, in broken left hand chords (Alberti bass) plays an important role.

The theme of the **last movement** is, as Girdlestone points out, one of the few Mozart rondo themes which is not tuneful. All the more fascinating are the surprises and diversity Mozart produces, like a conjurer, from this single theme which dominates the movement, making it almost a set of variations. The theme is in a swift walking gait, and its main interest is in its rhythm. So simple is its outline that Mozart is able to add to it a kind of embroidery, and also to hint teasingly at its return, making the real returns all the more telling. Twice there is a passage in crossed hands for the soloist, a feature Mozart seems to have enjoyed including when composing for a female virtuoso, as in the finale of the concerto K271, composed in Salzburg for Mlle 'Jeunehomme'. After the cadenza, the theme returns one last time but in a new gait, in 6/8 time. Exploiting this, Mozart gives the soloist one last charming and surprising idea. Orchestral phrases beginning with an empty beat are capped by a clinching piano phrase in the right hand, which affirms the first beat of the bar and the home key. This turns out to be the soloist's last bow, and once the concerto is known, it is anticipated with delight.

This program note cites several Mozart authorities, all advocates of a concerto still too little known. Arthur Hutchings, in his *Companion to the Mozart Piano Concertos*, headed his list of those he considered unjustifiably neglected with this one. Since he wrote in 1948, the situation hasn't changed much. Perhaps pianists fear that audiences will agree with Denis Forman that this is 'a strange wanderer among the concertos'. Once heard, however, it is not easily forgotten. It benefits, as Mozart indicated, from being played with a small string section, but the ad lib wind parts add greatly to the colour of the music.

DAVID GARRETT ©2002/2009

The concerto is scored for pairs of oboes and horns, and strings.

This is the Sydney Symphony's first performance of the concerto.



In Vienna Mozart became known as a composer and piano virtuoso (posthumous portrait by Barbara Krafft, 1819)

# GLOSSARY

**6/8** – an example of a time-signature, or symbol for indicating metre in music. It looks a lot like a numerical fraction and can be interpreted in a similar way. In this example the upper number (6) indicates the number of divisions in the bar, while the lower number (8) indicates the type or value of those divisions: so 6/8 can be read as six quaver notes ('eighth-notes') in each bar. But as far as the ear is concerned, those six notes are grouped in two lots of three: 1-2-3 4-5-6. The musical result is two beats to the bar and distinctive skipping or galloping rhythms.

**ARPEGGIO** – a musical gesture in which the notes of a chord are 'spread', or played one after the other instead of simultaneously. It nearly always starts at the bottom of the chord.

**CADENZA** – a virtuoso passage for a solo instrument, traditionally inserted towards the end of a concerto movement and marking the final 'cadence'.

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

**FUGATO** – in the style of a fugue, i.e. characterised by imitation between different parts or instruments, which enter one after the other, as in a singing round.

**KEY** – in Western music there are two main categories of scale or key: major and minor. Aurally, a major scale will sound 'brighter' or more cheerful ('Happy Birthday'), while a minor scale will sound sombre or mournful (funeral marches). The tonic or home note of a scale gives it its name (e.g. C minor, a minor scale beginning on the note C, or E flat major, a major scale beginning on E flat). The term dominant refers to the fifth note of the scale (and to the chord built on it), which tends to be the most harmonically prominent after the tonic.

**PIANISSIMO** – very soft, sometimes abbreviated in sheet music as *pp*.

**RONDO** – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Not dissimilar to the verse and chorus structure of many songs.

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

**SEMITONE** – the smallest interval of pitch available in the conventional Western tonal system; the interval between two adjacent notes on the piano.

**SONATA FORM** – a term 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. The tension between the two keys is 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.

**SYNCOPIATION** – unexpected accents, especially falling against the prevailing beat.

**TREMOLANDO** – the effect of repeating the same note many times very quickly, to produce a 'trembling' effect. In string playing this is achieved by rapid back-and-forth strokes of the bow.

*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.*

Allegro – fast

Allegro leggierissimo – fast and very lightly

Allegro ma non troppo – fast but not too much

Allegro moderato ma con fuoco – moderately fast, but with fire

Allegro vivace – fast and lively

Andante – at a walking pace

Andantino – a diminutive of *Andante*, this term can be interpreted as either a little slower than *Andante* or, as is more common nowadays, a little faster

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.

# MORE MUSIC

## Selected Discography

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### MEDELSSOHN

In this concert the Octet is performed by members of an orchestra – musicians who work together as an ensemble from week to week. There are a number of recordings that are well-placed to capture Mendelssohn's 'orchestral' vision for this chamber work, beginning with the 1968 Academy of St Martin in the Fields recording, led by Alan Loveday.

DECCA 000797102

Last year Daniel Hope and the Chamber Orchestra of Europe released an acclaimed recording of the Octet with Mendelssohn's Violin Concerto, both billed as premiere recordings – of the original 1844 version of the concerto and of the Mendelssohn-Ausgabe's recent revised edition of the Octet.

DEUTSCHE GRAMMOPHON 001038202

Mendelssohn's Octet is often heard when two string quartets combine forces for the occasion. A top-flight pairing of this kind can be heard in the recording by the Smetana and Janáček String Quartets. Paired with Mendelssohn's Piano Trio No.1, played by the Suk Piano Trio.

SUPRAPHON 3602

### SPOHR DOUBLE QUARTETS

Four double quartets for strings by Louis Spohr have been recorded by the Academy of St Martin in the Fields Chamber Ensemble in an excellent value 2-CD set – an intriguing contrast to the Mendelssohn Octet.

HYPERION DYAD 22014

### MOZART

For a consummate understanding of style, try Malcolm Bilson's recording on fortepiano of the Concerto No.14, K449. He's accompanied by the English Baroque Soloists and John Eliot Gardiner in a 9-CD set of the Mozart Piano Concertos.

ARCHIV (DG) 463111

For a modern instrument performance adopting the strings-only accompaniment that Mozart also endorsed, try Ivan Moravec, who includes K449 with his recording of Concerto No.23 in A (K488) and No.25 in C (K503). He's accompanied by the Czech Chamber Orchestra and Josef Vlach.

SUPRAPHON 3809

And Howard Shelley pairs K449 with Concerto No.27 in B flat (K595) in his self-conducted recording with the London Mozart Players.

CHANDOS 9137

## Sydney Symphony Online

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## Broadcast Diary

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### JUNE

12 June, 8pm

#### ROMANTIC PERFECTION

**Hugh Wolff** conductor

**Isabelle Faust** violin

Berlioz, Mendelssohn, Beethoven

13 June, 12.05pm

#### BELSHAZZAR'S FEAST

**Vladimir Ashkenazy**

**Peter Coleman-Wright** baritone

**Sydney Philharmonia Choirs**

Sculthorpe, Bax, Walton

20 June, 8pm

#### POWER & PANACHE

**Hugh Wolff** conductor

**Stephen Hough** piano

Tchaikovsky, Walton

27 June, 12.05pm

#### BACH'S VOICES

**Georg Christoph Biller** conductor

**Jacqueline Porter** soprano

**St Thomas Boys' Choir, Leipzig**

Bach, Mendelssohn, Telemann

29 June, 9.15pm

#### THE BOYS (2008)

**Dene Olding** violin-director

**Matthew Wilkie** bassoon

Mendelssohn, Mozart, Britten

Visit [www.abc.net.au/classic/](http://www.abc.net.au/classic/) for local frequencies or to listen online.

2MBS-FM 102.5

#### SYDNEY SYMPHONY 2009

9 June, 6pm

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## Webcast Diary

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May webcast:

#### SENSE AND SENSUALITY

Available On Demand

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or email: [yoursay@sydney-symphony.com](mailto:yoursay@sydney-symphony.com)

## ABOUT THE ARTISTS

**Michael Dauth** violin-director  
CO-CONCERTMASTER OF THE SYDNEY SYMPHONY

Of English-German origin, Michael Dauth began violin studies under the direction of his father, later studying with Franz Josef Maier and the Amadeus Quartet in Cologne, and with Yfrah Neaman at the Guildhall School in London. Soon after, he became Concertmaster of Hanover's North German Radio Orchestra and successfully auditioned for the Berlin Philharmonic under Herbert von Karajan. He was invited to lead the Berlin Philharmonic Octet, Berlin Piano Trio and Chamber Virtuosi. In 1988 he moved to Australia, became Concertmaster of the Melbourne Symphony, and was a founding member, Special Concertmaster and Artistic Director of the Orchestra Ensemble Kanazawa, Japan, a position he still holds today.

Michael Dauth has appeared as a soloist with major orchestras in Japan, Australia, New Zealand and Europe. His chamber music partners include Wenzel Fuchs, Pavel Gillilov, Phillip Moll, Karl Leister, Gerhard Oppitz, Leif Ove Andsnes, Cyprien Katsaris, Hiroku Nakamura, Vadim Sakarov, Geoffrey Tozer and Piers Lane, and he has appeared at all the major festivals including Salzburg, Lucerne, Berlin and Tokyo.

He has recorded the Beethoven, Tchaikovsky and Mendelssohn violin concertos, the Beethoven Romances, works by Saint-Saëns, Massenet, Kreisler and Drdla, Schnittke's Concerto Grosso (which received the Deutsche Grammophon prize in Japan), and the world premiere recording of Takemitsu's *Nostalghia*, as well as the Mozart and Brahms Clarinet Quintets with his Japan-based Sunrise String Quartet and Wenzel Fuchs. His recordings with Orchestra Ensemble Kanazawa include an all-Johann Strauss release and most recently *Eight Seasons*, a recording of Piazzolla and Vivaldi.

Michael Dauth is frequently a guest professor and a juror at international violin competitions. In 2003 he received the Centenary medal awarded by the Governor-General for service to Australian society and the advancement of music.

As Concertmaster, Michael Dauth is sponsored by the Board and Council of the Sydney Symphony as part of the Orchestra's Directors' Chairs program.



KEITH SAUNDERS

## Amir Farid piano

Winner of the 2006 Australian National Piano Award, Amir Farid is a Melbourne-based pianist and chamber musician. In 1995 he began studies with Ronald Farren-Price and completed an honours degree in music at the University of Melbourne in 2004. While still a student, he toured the USA and New Zealand as pianist with the Young Voices of Melbourne.

From 2003 to 2005 he attended the Australian National Academy of Music, where he worked with Rita Reichman, Geoffrey Tozer and Timothy Young. Among his performances were works for cello and piano with Alexander Baillie and Mats Lidstrom, the Australian premiere of Beethoven's Piano Concerto No.4 in the composer's piano sextet arrangement, and Schoenberg's *Pierrot Lunaire* with soprano Merlyn Quaife. Other collaborations have included performances with contralto Liane Keegan, pianist Max Olding, the Tin Alley String Quartet and mezzo-soprano Pamela Turner.

He has performed as a concerto soloist with the Melbourne Symphony, Australia Pro Arte, Melbourne Youth and ANAM orchestras. In 2007 he played Rachmaninoff's Second Piano Concerto as part of ABC Classic FM's Concerto Countdown gala concert and national broadcast.

He has appeared as a soloist on ABC TV's Sunday Arts Program and Network Ten's Totally Wild, and has given live broadcast performances on ABC Classic FM, 3MBS FM and ABC Melbourne.

Last year he was selected to represent Australia in the European Broadcasting Union's New Talent Competition and was a category finalist in the Royal Overseas League Music Competition in London, where he was awarded an Australian Music Scholarship. Other awards have included the Encouragement Prize in the 2007 Lev Vlassenko Piano Competition, and the Hephzibah Menuhin and 3MBS Performer of the Year awards in 2005.

Amir Farid plays in the Benaud Trio, which won the Piano Trio prize at the 2005 Australian Chamber Music Competition and with whom he undertook a residency at the Banff Centre for the Arts in Canada. As an accompanist, he won the prize for best pianist at the 2006 Mietta Song Recital award and the 2007 Geoffrey Parsons Award.

[www.amirfarid.com](http://www.amirfarid.com)



# 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 recording of rare Rachmaninoff chamber music with Vladimir Ashkenazy.

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

# MUSICIANS



**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  
Symphony Board and Council

## First 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
- 15 Brielle Clapson  
Marianne 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
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

## Guest Musicians

- Alexandra D'Elia  
Second Violin#
  - Emily Long  
Second Violin#
- # = Contract Musician

## Mendelssohn's Octet

- Michael Dauth
- Marina Marsden
- Kirsten Williams
- Kirsty Hilton  
Violins
- Anne-Louise Comerford
- Yvette Goodchild  
Violas
- Catherine Hewgill
- Kristy Conrau  
Cellos

# 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  
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



## 03



## Bass Clarinet



## Bassoons



## 03



## Contrabassoon



## Horns



## 02



## 03



## 04



## 05



## 06



## Trumpets



## 02



## 03



## 04



## Trombones



## 02



## 03



## Bass Trombone



## Tuba



## Timpani



## Percussion



## 02



## 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

## Cor Anglais

Alexandre Oguey  
Principal

## Clarinets

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

## Bass Clarinet

Craig Wernicke  
Principal

## Bassoons

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

## Contrabassoon

Noriko Shimada  
Principal

## Horns

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

## Trumpets

- 01 Daniel Mendelow  
Principal
- 02 Paul Goodchild  
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

## Percussion

- 01 Rebecca Lagos  
Principal
- 02 Colin Piper

## Piano

Josephine Allan  
Principal (contract)

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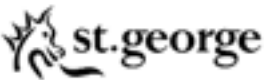
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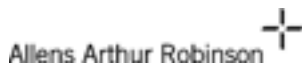
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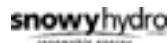
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For information about the Directors' Chairs program, please call (02) 8215 4619.

01



02



03



04



05



06



07



08



KETH SAUNDERS

09



KETH SAUNDERS

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Louise Johnson  
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02  
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Artistic Director Education –  
Sandra and Paul Salteri  
Chair

03  
Ronald Prussing  
Principal Trombone  
NSW Department of State  
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Chair

04  
Michael Dauth and  
Dene Olding  
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Nick Byrne  
Trombone  
RogenSi Chair  
with Gerald Tapper,  
Managing Director  
RogenSi

06  
Alexandra Mitchell  
Violin  
Moon Design Chair  
with Stuart O'Brien,  
Managing Director  
Moon Design

07  
Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
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08  
Paul Goodchild  
Associate Principal Trumpet  
The Hansen Family Chair

09  
Catherine Hewgill  
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