

2009 SEASON
ENERGYAUSTRALIA MASTER SERIES

HAYDN & BRUCKNER

Wednesday 12 August | 8pm
Friday 14 August | 8pm
Saturday 15 August | 8pm
Sydney Opera House Concert Hall

Yannick Nézet-Séguin conductor

JOSEPH HAYDN (1732–1809)
Symphony No.100 (Military)

Adagio – Allegro
Allegretto
Menuet (Moderato)
Finale (Presto)

INTERVAL

ANTON BRUCKNER (1824–1896)
Symphony No.3 in D minor
WAB 103 (1873 version)

Gemäßigt [Moderately], misterioso
Adagio, feierlich [solemn]
Scherzo (Ziemlich schnell [quite fast])
Finale (Allegro)

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In the year *EnergyAustralia* began supporting the Master Series we witnessed a drama: the conductor Lorin Maazel cancelled his concerts with the Sydney Symphony and a remarkable young musician, Yannick Nézet-Séguin, flew in to take his place at the podium. What was all the more impressive to those of us in the audience was that Nézet-Séguin didn't change the original program. Bruckner's Symphony No.8 was the highlight of those concerts, and Nézet-Séguin's performances, impressively conducted from memory, fixed him firmly in our memories.

We were able to hear Nézet-Séguin again in this series in 2007, when he conducted another great Romantic symphony, Mahler's Sixth. Tonight we're delighted to welcome him as he returns once more to conduct Bruckner with the energy and stylistic insight that makes his performances so exciting.

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George Maltabarow
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2009 SEASON
THE VEUVE CLICQUOT SERIES

HAYDN & BRUCKNER

Monday 17 August | 7pm
Sydney Opera House Concert Hall

Yannick Nézet-Séguin conductor

Joseph Haydn (1732–1809)
Symphony No.100 (Military)

Adagio – Allegro
Allegretto
Menuet (Moderato)
Finale (Presto)

INTERVAL

Anton Bruckner (1824–1896)
Symphony No.3 in D minor
WAB 103 (1873 version)

Gemäßigt [Moderately], misterioso
Adagio, feierlich [solemn]
Scherzo (Ziemlich schnell [quite fast])
Finale (Allegro)



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Pre-concert talk by David Garrett at 6.15pm in the Northern Foyer.
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INTRODUCTION

Yannick Nézet-Séguin conducts Haydn and Bruckner

You've probably noticed something relatively unusual about this concert: it has no soloist. This is a concert where the spotlight is firmly on the orchestra. And it's a concert where, more so than usual, the character of the program has been shaped by the conductor.

This is now Yannick Nézet-Séguin's third visit to the Sydney Symphony. Following his first appearance in 2005, we've had the pleasure of welcoming him back every two years. And when a conductor visits regularly, certain repertoire strengths begin to emerge.

On that first visit, Yannick Nézet-Séguin conducted Bruckner's Eighth Symphony. He 'clearly had the measure of this mighty work', wrote one critic; another praised him for the 'thrilling impact' his youthful intensity gave the music. Undocumented, but palpable, was the excitement in the orchestra and audience. Bruckner is a composer who is sometimes unfairly maligned, but here was a conductor who had his measure and could bring out the tremendous vitality of this music. All the more reason, then, to take the opportunity to hear Yannick Nézet-Séguin conduct another Bruckner symphony with this orchestra.

More recently, in 2007, he conducted two programs. Mahler's Sixth Symphony was in the mix; also Richard Meale's exhilarating *Very High Kings*. But the revelation was his interpretation of Haydn's London Symphony (No.104). It was a rare treat to hear such a full-blooded performance of Haydn, stylish but vigorous. There was no question that we wanted to hear more Haydn from Nézet-Séguin, and so the concert tonight begins with another of Haydn's great London symphonies.



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ABOUT THE MUSIC

Joseph Haydn (1732–1809) Symphony No.100 (Military)

Adagio – Allegro

Allegretto

Menuet (Moderato)

Finale (Presto)

Haydn arrived home in Vienna from his first spectacularly successful sojourn in London just in time for the outbreak of war. On 25 July 1792, the day after he got back, Austria declared war on Revolutionary France, with the object of restoring King Louis XVI and Queen Marie Antoinette to the throne.

Only a year earlier – while Haydn was proudly being anointed Doctor of Music at Oxford University – drunken mobs in London had violently celebrated the second anniversary of the French Revolution. But by February 1793 Britain, too, was to join the war against France. Like any thinking man, Haydn was intensely aware of the situation in France and of a revolutionary undercurrent (at least until the Terror of Robespierre) in England. But his confidence in the British monarchy reassured him as he returned in January 1794 for a further two seasons.

In his baggage was a mighty *Allegretto* movement which was to become the heart of the most successful symphony ever composed to that time, indeed the greatest hit of Haydn's career – the symphony quickly dubbed by the press 'Grand Overture with the Militaire Movement'. Its premiere in the Hanover Square Rooms on 31 March 1794, and a repeat a week later, were described thus by the *London Morning Chronicle*: 'the middle movement was...received with absolute shouts of applause. Encore! encore! encore! resounded from every seat: the Ladies themselves could not forbear.' Haydn had miraculously captured the spirit of the day. The *Military* Symphony became the epitome of his so-called 'popular' style, and movements from it were a mandatory inclusion in his annual benefit concerts at the end of both the 1794 and 1795 seasons.

Haydn's Symphony No.100 is a work of contrasts. The slow introduction is gravely elegant, though there are dark premonitions in a sinister crescendo in the minor. Woodwinds chirrup prominently in the lightly scored *Allegro* which follows, but a more extended and serious second subject forms the basis of the development.



Haydn by Thomas Hardy

Haydn had miraculously captured the spirit of the day.



The Hanover Square Rooms, London.
Watercolour drawing by T.H. Shepherd,
1831.

The movement ends with a big, trumpeting coda of some 50 bars.

The *Allegretto* movement, which all the fuss was about, begins with the disarming innocence of a folk-like melody Haydn had used eight years earlier in a concerto for the King of Naples. In its original form, headed *Romance*, this was a tender little piece for a solo pair of the king's much-loved *lire organizzate* (hurdy-gurdies endowed with tiny organ-pipes). Tender it remains, at least initially, in its symphonic transformation. Haydn even retains much the same instrumentation, including the original clarinets (though clarinets appear nowhere else in the symphony) and divided violas (an unusual characteristic of the concertos for the King of Naples).

The sensation aroused at the first performance of the symphony stems from the physical assault soon inflicted on this gentle, defenceless little movement. First, a battery of so-called 'Turkish' instruments – the bass drum, cymbals and triangle made famous by the Ottoman Empire's flamboyant militia corps of Janissaries – crash out the rhythm in a minor-key episode. Turkish instruments were fashionable in the late 18th century, exploited in such works as Mozart's *The Abduction from the Seraglio* and Haydn's own *L'incontro improvviso* (The Unfortunate Encounter), and later by Beethoven in *The Ruins of Athens* and even the finale of the Ninth Symphony.

Next, Haydn introduces a dramatic coda with an authentic military trumpet call (identified as the Austrian General Salute, said to be recognised in the German cavalry as late as 1939). An urgent timpani roll leads to what Nikolaus Harnoncourt in the notes for his own recording of the work describes as 'an unarticulated scream': the hitherto unheard-of effect of 'terror...expressed for several bars...by nothing but sound' – sound which, as he points

out, is simply a descending chord of A flat, with neither theme, motif nor rhythm.

This coda caught the imagination of the London press of 1794. 'It is the advancing to battle, and the march of men, the sounding of the charge, the thundering of the onset, the clash of arms, the groans of the wounded, and what may well be called the hellish roar of war increase to a climax of horrid sublimity! which, if others can conceive, [Haydn] alone can execute...'

The *Menuet* draws back from the battlefield to the gracious high spirits of the society salons. This stylish, dancing movement is alone among the minuets of Haydn's 12 London symphonies in not looking forward to the driving scherzo movements of Beethoven. Lurking in the second part of the central Trio section, however, is still to be found a forceful and preemptory dotted rhythm, in the minor, which imparts not only a martial flavour but a French one, suggestive of the enemy across the Channel.

A bubbling theme in the *Finale* promises a typically Haydnish display of high spirits – and, indeed, Haydn's theme was to become so popular as to take on a new 'folk-style' identity as *Lord Cathcart's Welcome* and other variants thereof, all associated with the eponymous peer. But an extraordinary drumroll in the middle of the movement briefly checks its exuberant progress: this is the last of a number of significant dramatic interventions by the timpani in this symphony. When, at the end, we suddenly find the Turkish percussion battery, forgotten since the *Allegretto*, noisily joining the parade, we are likely to experience an ambiguous dual sensation – exhilaration on one hand but also the chill of wondering if this is in fact Death striding alongside.

Nikolaus Harnoncourt points out that, in a so-called 'military' symphony, Haydn significantly renounces the heroism implicit in a march. In fact, as he sums up this remarkable war-and-peace symphony, 'If ever there was a musical plea for peace, love, happiness and the rejection of brutality, it is this anti-Military Symphony.'

ANTHONY CANE ©1993

Haydn's *Military* Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and 'Turkish' percussion (bass drum, cymbals, triangle); and strings.

The Sydney Symphony first performed Haydn's *Military* Symphony in 1952, conducted by Eugene Goossens, and most recently in the 1990 Master Series under Stuart Challender. On that occasion Challender placed the percussionists downstage on an oriental carpet.

...the last of a number of significant dramatic interventions by the timpani...

Anton Bruckner (1824–1896)

Symphony No.3 in D minor

WAB 103 (1873 version, Cahis 5)

Gemäßigt [Moderately], misterioso

Adagio, feierlich [solemn]

Scherzo (Ziemlich schnell [quite fast])

Finale (Allegro)

By the late 1860s Eduard Hanslick, Vienna's most powerful and feared music critic, was desperate to anoint the next major symphonist. Mendelssohn had been dead for 20 years and Schumann for ten, and those composers had cultivated Hanslick's ideal of music as an abstract structure of 'sounding forms set in motion'. In the German-speaking world, however, the Music of the Future was being noisily proclaimed by Wagner and Liszt, in works freighted with literary and other extra-musical ideas; Brahms, whom Hanslick would soon champion as heir to Beethoven and Schumann, was yet to produce his first symphony.

In 1868 Anton Bruckner moved to Vienna from the Austrian city of Linz in order to advance his career as organist, teacher and, most importantly, composer. And despite his famously provincial manners and dress, his extreme diffidence and certain eccentricities, he had some success in all fields: as an organist, and especially in improvising, he was internationally feted; within a decade he held posts at the Vienna Conservatorium and University, and the Royal Chapel; and his choral and instrumental works started to receive attention. Hanslick, on the basis of Bruckner's first two symphonies (the official First and the *Nullte*, or 'annulled'), wondered if he might be the one. In 1873 Bruckner's Second Symphony premiered in Vienna. Hanslick obviously had doubts, writing that 'the total impression is diminished by an insatiable rhetoric and a mosaic-like form that was far too broad and sometimes weakly fell apart' but conceded that 'it still made a favorable impression on the public and its reception was really enthusiastic'. Four years later, any such sympathy was gone. Reviewing the 1877 premiere of Bruckner's Third Symphony, Hanslick famously wrote, with venomous false modesty:

We must humbly confess that we did not understand [Bruckner's] gigantic symphony. Neither his poetic intention – perhaps a vision in which Beethoven's Ninth made friends with Wagner's Valkyries and wound up trampled under the hooves of their horses – nor the purely musical structure was clear to us.



On the face of it, Hanslick was punishing Bruckner for the unpardonable sin of adoring the music of Wagner, whom he described as ‘the master of all masters’; he is believed to have attended the premiere of every Wagner opera from *Tristan und Isolde*, in 1865, on, and in 1873 met Wagner to discuss the dedication of a symphony to him – a transaction concluded over several beers. Initially standoffish, Wagner consented to look over the scores of the Second and Third Symphonies. Bruckner told a friend that Wagner pronounced the Second ‘very nice’ but:

it did not seem bold enough for him (at that time the Viennese had made me very timid). Then he took the Third Symphony (in D minor) and with the words: ‘Look at this! Look! I say! I say!’ he went through the whole first part (mentioning the trumpet most particularly) and then he said: ‘Leave this work here; after lunch I will have another look at it... This evening at five o’clock you are invited to Wahnfried; you will see me then. After I have had a good look at the D minor Symphony, we can discuss the dedication.’

In fact, after all the beer, Bruckner forgot which symphony Wagner preferred, and wrote to confirm it was the one ‘with the trumpet theme’. Wagner afterwards referred to his new friend as ‘Bruckner the trumpet’.

Having completed the original version (with various Wagnerian interpolations) in 1874 Bruckner sent a ‘clean copy’ to Wagner, who proposed (but failed) to organise a performance in the Hungarian city of Pest with conductor Hans Richter in 1876. This score, with its dedication ‘To the unreachable world-famous noble Master of Poetry and Music’, was used by Bruckner scholar Leopold Nowak for his edition of the original version that we hear today, published, over a century after its composition, in 1977. Bruckner also had the symphony read through by the Vienna Philharmonic in 1874, but the musicians and management pronounced it too long and ‘unplayable’ and refused to perform it in public. The composer set about revising it, unwittingly causing a bewildering chain-reaction of revisions and re-compositions that resulted in at least three different versions.

Listening Guide

That Bruckner’s symphony, in whatever incarnation, takes Beethoven’s Ninth Symphony as its model is obvious enough. Both are in D minor, a key which can exploit open strings; thus the ‘shimmer’ with which both composers open their symphonies has a sense of pure nothingness, out of which differentiated themes appear. The celebrated ‘trumpet theme’



Bruckner dedicated his Third Symphony to Wagner, whose name appears much larger on the title page than the composer's.

In 1874 the Vienna Philharmonic pronounced it too long and ‘unplayable’.

of Bruckner's first movement, like the opening of Beethoven's Ninth, makes much use of the open intervals of the perfect fourth and fifth (idiomatic to brass music from bugle call to Richard Strauss' *Zarathustra*). This pervasive motif is balanced against much more chromatic writing, especially the terse orchestral unison which gathers up the first musical sentence of this movement. The gradually accruing power of the first movement alternates such passages of muscular rhythm with hymnal woodwind writing and lyrical string-based sections known as 'song periods', and there is a hint of Bruckner's spiritual program in a reference to the 'Miserere' (Have mercy on us) from the Gloria of his D minor Mass.

Bruckner 3: A history

After the rejection of the 1873 version, Bruckner shortened movements (with the exception of the scherzo to which he added eight bars) to tighten the structure. Conductor Johann Herbeck arranged to premiere the revised work in December 1877. Unfortunately, he died in October that year, leaving the composer to conduct this large and complex work. Predictably, the performance was a fiasco, thanks to the mixture of Bruckner's idiosyncratic composition and relative inexperience in conducting, and the audience left in droves. But despite the scorn of Hanslick, and to the surprise of the humiliated composer, publisher Theodor Rättig approached him and offered to publish the score.

Between December 1877 and November 1879, when the published orchestral score appeared, Bruckner, in two discrete periods, made further revisions, both additions and cuts. What scholar Deryck Cooke called the 'first definitive version' – the published version – has set off many a musicological wild goose chase as it differs in many respects from what the audience heard in Vienna in December 1877. To add to the confusion, three movements of the autograph score of the version as it existed midway through Bruckner's revisions were given to the Austrian National Library in 1948; Leopold Nowak erroneously published it as the '1877 version'. Finally, in 1980, Nowak published a slightly longer version of the slow movement, dating from 1876. Then, in 1889, Bruckner collaborated with composer Franz Schalk on the version that has common currency, but that is another story. British composer and writer Robert Simpson describes the 'majestic momentum' of the work's original versions, and decries the loss of it in the later rewrites.

The **slow movement** is Beethovenian in its alternation of themes that contrast in speed. The first (*adagio*) is nobly restrained, the second (*andante*), in a passage marked *misterioso*, came to the composer on the name-day of his late mother. The movement concludes with a final quotation from Wagner's *Lohengrin*; the late Georg Tintner regarded neither words 'Gesegnet sollst Du schreiten' (Blessed shall you stride) nor the 'rather trivial music' as 'worthy of Bruckner'.

The **scherzo** characteristically uses whirling ostinato passages, and emphatic, fully scored rhythmic gestures often based around the arpeggio of D minor.

The **finale** points the way to the inexorable finales of the later symphonies. It was the subject of most heavy excision by Bruckner and his students in the various subsequent versions, partly because of its use of irregular phrase lengths and sudden contrasts of material; it also, like the finale of Beethoven's Ninth, returns to reminiscences of previous movements, which subsequent versions omit. The sense that the piece is in some ways 'about' remembering the dead is strengthened by an anecdote about the movement's second theme – a chorale-like melody in counterpoint with a stylised polka. Once when passing the grave of a famous builder and hearing dance music in the distance, Bruckner explained to his companion:

You see, here in the house is a grand ball and next door, the master lies on his bier! So is life, and this is what I wanted to describe in the last movement of my Third Symphony. The polka stands for humour and happiness in the world; the chorale stands for the sad, the painful in it.

The polka-chorale is cross-bred with the chromatic deliquescence of Wagner's 'magic sleep' music from *The Valkyries*, contrasting with more emphatic and occasionally baleful passages. But all the pathos and tragedy of the movement is swept away when it suddenly breaks into a cantering rhythm (Hanslick's horse's hooves?) for a joyously innocent coda, which brings back the work's trumpet theme in D major.

GORDON KERRY ©2009

Bruckner's Third Symphony calls for a modest-sized orchestra: pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets and three trombones (no tuba); timpani and strings.

The Sydney Symphony first performed Bruckner's Third Symphony in 1962, conducted by **Jascha Horenstein**, and most recently in the 2000 Master Series when Bruno Weil conducted the 1889 version (Cahis 15).

The slow movement concludes with a final quotation from Wagner's *Lohengrin*.

GLOSSARY

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.

CRESCENDO – gradually becoming louder.

JANISSARY MUSIC – music evoking the military bands of the janissaries – the elite troops of the Ottoman Empire. The bands were characterised by strident wind instruments, drums, cymbals and bells. The style became fashionable in late 18th-century Europe, with ‘Turkish’ effects provided by piccolo, jingling percussion instruments, and simple but bold musical gestures.

MENUET – (or minuet) a French court dance from the baroque period. During the 18th century it became a dance-like movement in a moderately fast triple time and a regular element in the four-movement symphony.

OPEN STRINGS – term to describe notes that can be played on a violin or other string instrument without stopping any of the strings with the fingers. On a violin the open strings are (from lowest to highest) G, D, A and E.

OSTINATO – a short musical pattern that is repeated many times in succession, while other elements in the music change. An ostinato can be a melody, a chord pattern, a rhythm, or a combination of these.

PERFECT INTERVAL – an interval that does not exist in either major or minor form but is the same in both kinds of scales: the intervals of a fourth, a fifth and an octave are considered ‘perfect’. Aurally, the effect of these intervals tends to be harmonically ‘neutral’.

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. The scherzo as a genre was a creation of Beethoven. In earlier symphonies by composers such as Mozart and Haydn the third movement of a symphony had typically been a *minuet* (also featuring a trio); in Beethoven’s hands it acquired a joking and playful character as well as a much faster tempo.

SONATA FORM – this 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. 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.

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

Allegretto – lively, not so fast as *Allegro*

Allegro – fast

Andante – at a walking pace

Moderato – moderately

Misterioso – mysteriously

Presto – as fast as possible

Bruckner’s German instructions for expression and tempo are translated where they appear.

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.

INTERLUDE

Bruckner and the Vision Splendid

Gordon Kerry takes a look at Bruckner's approach to the symphony

Bruckner's music asks Big Questions, and attempts heroically to make sense of the answers. You won't, therefore, hear Bruckner on breakfast radio: to explore the fullest implications of his cosmology takes time. Indeed, Eliot's 'time older than the chronometers' is, in some respects, Bruckner's subject matter. We, therefore, have to cultivate a contemplative patience to appreciate his work fully.

Inevitably, Bruckner's world-view was that of the conservative, Catholic, village society of which he was a product, and out of which he composed great sacred music. (Bruckner was not a 'peasant', despite his quaint manners, as is so often claimed: like Schubert he was at first a schoolmaster and organist, as was his father.) One need not hold any religious views in order to appreciate the sacred or symphonic works, any more than one need know the Masonic secret handshake in order to adore Mozart. Bruckner's religion does, however, help us to understand what the music attempts to do, and why it is unlike that of any other composer of the time. For the paradox is that at the time of the most intense flowering of Romantic self-expression, Bruckner composed music which, as Theodor Adorno remarked, 'runs counter to the belief in composition as a subjective act of creation'. For this reason, the common comparisons between Bruckner and Wagner on the one hand, and Mahler on the other, should be treated with great caution. Wagner regarded music as the 'art of transition', where Bruckner aims to dramatise that ultimate reality as the 'unmoved mover'; Mahler's subject, to borrow again from Adorno, is 'brokenness', while Bruckner's is the essential unity of all things.

Bruckner's idolisation of Wagner was embarrassingly abject, and led to his unfairly being tarred as pro-Wagner/anti-Brahms, but the influence of Wagner on the actual sound of Bruckner's music is negligible. Bruckner's orchestra is almost exactly the same as that of Brahms. The symphonies, in the main, use only double woodwind and never piccolo, cor anglais, bass clarinet or contrabassoon (the revised version of the Eighth has



triple woodwind, Bruckner having excised what would have been his only use of piccolo and contrabassoon!); the celebrated use of Wagner tubas is an isolated instance, and is specific in its reference to Wagner; the harp is only heard in the Eighth; percussion extends beyond the timpani as far as triangle and cymbals, though even these instances are infrequent, and of questionable authenticity. There is the occasional teutonism in the brass writing, and the repeated high violin motives which inevitably accompany a rising figure may have their origin in the *Tannhäuser* prelude, but the harmonic language, while often highly chromatic, is quite unlike Wagner's and at no stage does Bruckner treat his thematic material with Wagner's plasticity. But Wagner was important in

showing Bruckner how music can be structured on a tonal movement of incredible slowness, allowing for the construction of works of such scale. If we must find composers with whom to compare Bruckner, we should perhaps look to the Schubert of the late piano sonatas (the A major in particular), to the Beethoven of works like the *Hammerklavier's* slow movement, and finally to the masters of Renaissance and Baroque counterpoint. We need to bear in mind, however, that there is little evidence of Bruckner's having studied, or shown a great deal of interest in, any existing music other than, in a very partial way, Wagner's. By another paradox, it is the atheist, urbane sophisticate Brahms whose music is so deeply rooted in the religious music of the past. Bruckner's, while making no claims to 'originality', is much closer to the Romantic ideal of spontaneous generation.

Bruckner's radically different musical language and expansive scale have had their detractors, the most extreme being Wagner's *bête noire*, the Viennese critic Hanslick. Less virulent, but as uncomprehending, are those who hear in Bruckner a 'rough carpentry' (assuming a lack of formal technique), those who assume that the music is organists' music, and those who retail the bon mot that Bruckner wrote one symphony nine times. There are of course many correspondences between his works, and indeed, instances of self-quotation, but the differences are of greater import. Eugen Jochum, one of the finest Bruckner conductors of the 20th century, has remarked, 'the culminating points...occur at different points in different works': there is no formula, and each work has its own unique internal tension. The Arcadian fourth symphony – one with which new listeners might start – is a world away from the tremendous spiritual angst whose defeat is the subject of the Eighth and Ninth.

The similarities, however, consolidate Bruckner's style and vocabulary. With the exception of the Fifth, the symphonies all begin with a *tabula rasa*, either a string tremolando as neutral backdrop, or a repeated rhythmic figure. The outer movements tend to be cast in a form which is Bruckner's own and whose difference from sonata design is assumed to be evidence of incompetence. (In his thirties Bruckner deliberately imposed seven years' silence on himself while he submitted to a strict training in harmony and counterpoint, and one of the examiners on one occasion was heard to say 'he should

...radically different musical language and expansive scale.

have examined us'. Bruckner chose to compose the way he did, and apparently left the self-expression for prodigious feats of improvisation on the organ, for which he was widely celebrated.) These movements always have three thematic groups, the second of which is often song-like. There is little development in the classical sense, rather, as Robert Simpson puts it, the movements consist of 'statement, counter-statement and coda', where the music charts an enormous journey away from and back to the tonic. Bruckner often brings the music to a massive climax only to follow it with silence, rather than a conventional 'bridge passage'; commentators rightly point to the effect this would have in an imagined cathedral, but Bruckner simply said: 'when I have something important to say, I need to draw breath.' His orchestration similarly concentrates on contrasting the massive with the transparent, most obviously in the contrapuntal song-periods of the second theme type, while the brass chorale with which the movements often reach their apotheosis sounds organ-like only, as Tovey remarked, because it is free of the mistakes of the organist. More to the point, it evokes space in a way beloved of Baroque masters.

As it evokes space, so too does the music evoke 'the groundswell that is and was from the beginning' through the use of stately movement, sequence and repetition. (Bruckner, incidentally, was numeromaniac, obsessively concerned with counting). Absolute repetition can only happen in the aesthetic, as distinct from the temporal, realm. As such it becomes a metaphor for order and for the eternal. So too, after the massive yearning of the first movements and the exploration of grief and acceptance in many of the Adagios, the energy of the scherzos becomes a music of poised ecstasy, and is gathered up, along with earlier themes, in the finales. With varying success (and who can claim more?), Bruckner's musical images, as far as one can in time, approach something like eternal peace.

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'When I have something important to say, I need to draw breath.'

BRUCKNER

MORE MUSIC

Selected Discography

HAYDN

The Decca label counts Haydn's *Military* Symphony amongst his 'essential masterpieces' and includes it on an excellent value 5-CD set that also includes concertos, the *Nelson* Mass, two string quartets and three other late symphonies. Antal Doráti conducts the Philharmonia Hungarica.

DECCA 001280402

Frans Brüggen's recording of the *Military* Symphony with the Orchestra of the 18th Century is now out of print, but can be obtained as an ArkivCD through Arkivmusic.com. The 2-CD set of symphonies written for London also contains No.95, No.98, and the *Miracle*, *Clock* and *London* symphonies (Nos. 96, 101, 104).

PHILIPS 468927

BRUCKNER 3

Naxos is setting out to release recordings of all extant versions of Bruckner's Third Symphony. You can revisit the original (1873) version of Bruckner's Third Symphony in Georg Tintner's highly praised recording with the Royal Scottish National Orchestra.

NAXOS 8553454

Appropriately, Roger Norrington and the London Classical Players opt for the 1873 version of this symphony. Equally appropriately, they match it with overtures and preludes by Wagner.

VIRGIN VERITAS 4820912

Osmo Vänskä and the BBC Scottish Symphony Orchestra offer the 1877 version (Cahis 9), which was used for the premiere of the symphony, but with a reconstruction of the 1876 version of the *Adagio* movement.

HYPERION 67200

Georg Solti's recordings of the complete Bruckner symphonies with the Chicago Symphony Orchestra include the 1877 version of the Third. A handsome boxed set of 10 CDs for a full immersion!

DECCA 4489102

For a long time the heavily cut 1889 version (Cahis 15) reigned in the concert hall. Hear it in Riccardo Chailly's 1985 recording with the Berlin Symphony Orchestra.

DECCA 417093

YANNICK NÉZET-SÉGUIN

With the Orchestre Métropolitain du Grand Montréal:

Bruckner 9

ATMA CLASSIQUE 2514

Bruckner 7

ATMA CLASSIQUE 22512

Saint-Saëns Organ Symphony

ATMA SACD2 2331

With the Sydney Symphony:

Meale's Very High Kings

Available for download from the iTunes Store.

Broadcast Diary



AUGUST–SEPTEMBER

12 Aug, 6.30pm

HAYDN & BRUCKNER

Yannick Nézet-Séguin conductor

21 Aug, 8pm

THE GRAND ORGAN SYMPHONY

Yannick Nézet-Séguin conductor

Han-Na Chang cello

Shostakovich, Saint-Saëns

31 Aug, 8pm

DIDGERIDOO MEETS ORCHESTRA (2008)

Richard Gill conductor

William Barton didgeridoo

Weber, Schumann, Barton & Hindson

9 Sep, 6.30pm

MEET THE CONCERTO

Richard Gill conductor

Gautier Capuçon cello

Robert Johnson horn

Handel, Dvořák, Gordon

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

8 September, 6pm

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

Webcast Diary



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Visit: sydneyorchestra.bigpondmusic.com

August webcast:

HAYDN & BRUCKNER

Available On Demand from 13 August

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ABOUT THE ARTIST

Yannick Nézet-Séguin conductor

Yannick Nézet-Séguin first appeared with the Sydney Symphony in 2005, when he replaced Lorin Maazel at short notice, conducting Bruckner's Eighth Symphony and a Mozart piano concerto (K491) with Stephen Kovacevich. He was just beginning to capture world attention, following his European debut in 2004 with the Orchestre National du Capitole de Toulouse.

Since then he has been appointed Music Director of the Rotterdam Philharmonic Orchestra and Principal Guest Conductor of the London Philharmonic Orchestra. He has also held the post of Artistic Director and Principal Conductor of the Orchestre Métropolitain in Montreal since 2000, dramatically raising that orchestra's profile and popularity.

Born in Montreal in 1975, Yannick Nézet-Séguin began piano lessons at the age of five and later studied at the Quebec Conservatory of Music. He continued his training with a number of leading conductors, among them Carlo Maria Giulini (1997–98).

In 2000 he received the Canada Council for the Arts Virginia Parker Prize, which led to engagements with all the major Canadian orchestras. He is a regular guest with the Toronto Symphony Orchestra and was Principal Guest Conductor of the Victoria Symphony Orchestra (2003–2006).

Outside Canada, he has appeared with many leading orchestras, including the Dresden Staatskapelle, the Orchestre National de France, the London Philharmonic Orchestra, Royal Stockholm Philharmonic, SWR Radio Orchestra Baden Baden and City of Birmingham Symphony Orchestra. Recent debut appearances have included the Philadelphia and Cleveland orchestras, National Symphony Orchestra Washington, Los Angeles Philharmonic and Boston Symphony Orchestra, as well as the Vienna Symphony Orchestra, German Symphony Orchestra Berlin, Mahler Chamber Orchestra, Tonhalle Orchestra Zurich, the Orchestra of the Age of Enlightenment, the Leipzig Gewandhaus Orchestra, and the Vienna and Berlin philharmonic orchestras. He also conducts regularly for L'Opéra de Montréal, and in the past season has made his Salzburg Festival debut and Netherlands Opera debut.

His acclaimed recordings with the Orchestre Métropolitain include Saint-Saëns' Third Symphony and Bruckner's Seventh and Ninth symphonies.

Yannick Nézet-Séguin appeared most recently with the Sydney Symphony in 2007, conducting music by Debussy, Meale, Haydn and Mahler.



Hear Yannick Nézet-Séguin conduct the Sydney Symphony next week in a program of Saint-Saëns' Third Symphony with Han-Na Chang performing Shostakovich's Cello Concerto No.1. 20, 21, 22 August

THE SYDNEY SYMPHONY

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



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



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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
- 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
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- Emily Qin First
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- Martin Silverton
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- Roy Theaker
First Violin
- Alexandra D'Elia
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- Natalie Favalaro
Second Violin
- Monique Irik
Second Violin†
- Kylie Liang
Second Violin†
- Rosemary Curtin
Viola#
- Rowena Crouch
Cello#
- Patrick Murphy
Cello
- Rachael Tobin
Cello†
- Stephen Newton
Double Bass
- Benjamin Ward
Double Bass#
- Alexander Love
Horn†

= Contract Musician
† = Sydney Symphony
Fellow

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Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Andrew Turner and
Vivian Chang Chair of
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- 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



Trombones



Percussion



Piano



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Assistant Conductor
supported by
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- 01 Diana Doherty
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Andrew Kaldor and
Renata Kaldor *Ac* Chair
- 02 Shefali Pryor
Associate Principal
David Papp

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Alexandre Oguey
Principal

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Principal
- 02 Francesco Celata
Associate Principal
- 03 Christopher Tingay

Bass Clarinet

Craig Wernicke
Principal

Bassoons

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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

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Christopher Harris
Principal

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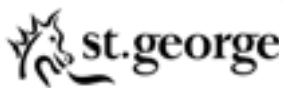
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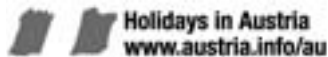
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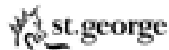
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