

2009 SEASON
THURSDAY AFTERNOON SYMPHONY
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HERO IN THE MAKING

Thursday 2 April | 1.30pm
Sydney Opera House Concert Hall

Douglas Boyd conductor
Paul Lewis piano

LUDWIG VAN BEETHOVEN (1770–1827)

Fidelio: Overture

Piano Concerto No.2 in B flat, Op.29

Allegro con brio

Adagio

Rondo (Molto allegro)

INTERVAL

Symphony No.2 in D, Op.36

Adagio molto – Allegro con brio

Larghetto

Scherzo (Allegro) and Trio

Allegro molto



This concert will be broadcast
live across Australia on
ABC Classic FM 92.9 on
Friday 3 April 2009 at 8pm.

Pre-concert talk by Peter Czornyj
at 12.45pm in the Northern Foyer.

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Estimated timings:

6 minutes, 28 minutes,

20-minute interval, 32 minutes

The performance will conclude
at approximately 3.15pm.

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HERO IN THE MAKING

Friday 3 April | 8pm
Sydney Opera House Concert Hall

Douglas Boyd conductor
Paul Lewis piano

LUDWIG VAN BEETHOVEN (1770–1827)

Fidelio: Overture

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This concert will be broadcast
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Pre-concert talk by Peter Czornyj
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Sydney Opera House Concert Hall

Douglas Boyd conductor
Paul Lewis piano

LUDWIG VAN BEETHOVEN (1770–1827)

Fidelio: Overture

Piano Concerto No.2 in B flat, Op.29

Allegro con brio
Adagio
Rondo (Molto allegro)

INTERVAL

Symphony No.2 in D, Op.36

Adagio molto – Allegro con brio
Larghetto
Scherzo (Allegro) and Trio
Allegro molto

Pre-concert talk by Peter Czornyj
at 1.15pm in the Northern Foyer.
Visit
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20-minute interval, 32 minutes
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INTRODUCTION

Hero in the Making

Beethoven – the artist as hero. In an age that celebrated innovation, the individual and the idea of the ‘sublime’, Beethoven captured popular imagination. He still does. The story of his prevailing over deafness through art is one aspect of this, the famous scowl and windswept hair of popular iconography is another. But above all it is his tremendous musical vision coupled with a very personal but ‘universal’ philosophy that wins hearts and minds. It is no accident that at the centre of Beethoven’s musical output is what we call his Heroic Period and a ‘heroic’ style. It’s the style of the *Eroica* and Fifth symphonies, or the *Emperor* piano concerto – music where the dramatic rhetoric and the bold gestures echo the fundamentals of heroism: conflict and strength.

This concert traces the path to that reputation.

In 1792 Beethoven arrived in Vienna – inheritor of the Classical musical language but also a pioneer in a musical world that had begun to prize originality above all else. He quickly found fame as a pianist and his early concertos were the vehicle for his virtuosity.

At face value he must have seemed an unlikely hero – quarrelsome and uncompromising, often dishevelled – but he was embraced by Vienna’s aristocratic circles, who recognised his musical genius. They encouraged him to disregard conservative criticism and to foster his own bold ideas. We tend to hear the Second Symphony as ‘Classical’, but underneath the surface formality Beethoven was pushing at musical boundaries and his contemporaries knew it.

Beethoven’s political beliefs centred on universal freedom and moral and physical liberty. Nowhere is this more obvious than in his music with words: the Ninth Symphony and the opera *Fidelio*, which acquired its final form (and overture) at the culmination of Beethoven’s Heroic Period.



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ABOUT THE MUSIC

Ludwig van Beethoven

Fidelio: Overture

Beethoven based his only opera, *Fidelio*, on *Léonore, ou L'Amour conjugal* ('Leonore, or Conjugal Love') by Jean-Nicolas Bouilly. He'd read the play in a German translation by the Viennese court secretary – soon to be his librettist – Joseph Sonnleithner.

The themes of *Fidelio* (or *Leonore*, as it was originally called) encapsulate many of Beethoven's lifelong concerns. The story of a political prisoner (Florestan), saved at the point of assassination by his wife Leonore, disguised as a boy (Fidelio), is a paean to freedom, a cry against tyranny at a time when Vienna was occupied by French troops. 'In the springtime of my life my happiness has flown from me', and 'I follow my inner drive; nothing can deter me' – Florestan and Leonora's words echo Beethoven's own poles of despair and determination; and they could be considered the emotional core of the opera.

The opera went through several versions and with these came revisions of the overture. There are four in total: three are known by the name *Leonore* and the fourth – the one you would hear before a production of the opera today – is simply known as the *Fidelio* Overture.

Beethoven considered the first overture inadequate and discarded it before the opera's premiere. So the opera first appeared in 1805 with *Leonore* No.2 as its overture. After the opera's initial failure, Beethoven was prepared to write off the whole business. But his friends persuaded him to allow Stephan von Breuning to revise Sonnleithner's original libretto, and the opera was presented in its revised form in 1806, with *Leonore* No.3 as its overture. This version, however, was performed only twice.

The fourth overture, *Fidelio*, was then written for a revival of the opera in 1814, prepared with further amendments to the libretto by Georg Friedrich Treitschke. The opera was at last successful, and is performed in this final version today, although it has become an established practice (initiated by Mahler)

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

As a composer, Beethoven made his mark in nearly every important genre: his symphonies, concertos, sonatas, chamber music, and even choral works, form the backbone of the classical repertoire. He is not generally thought of as a composer of operas, mainly because he wrote only one, *Fidelio*. But what an opera it is! Based on a French play, *Fidelio* follows in the early 19th-century tradition conveniently known as 'rescue opera' and reflects Beethoven's strong political beliefs.

FIDELIO OVERTURE

Beethoven might have written only one opera, but that opera ended up with four overtures. The overture known as 'Leonore No.3' is the most satisfying in symphonic terms and is heard most often in the concert hall, as well as often being included as an interlude in the opera. The overture that found success in the theatre was Beethoven's final attempt, the *Fidelio* Overture (1814), heard in this concert. It is not too long for its purpose, and although it refers to the music to come it refrains from giving away the core of the opera's drama.

to play the third *Leonore* overture between the two scenes of Act II.

Where the third *Leonore* overture gives the impression of a dramatic prelude too heavy for the ensuing opera – almost a tone poem in its own right rather than a functional overture – the final *Fidelio* Overture is lighter and more compact. Nonetheless it adopts a formal Classical sonata structure, including a slow introduction and coda – a reminder that this form operates on its own dramatic terms, determined by conflicts within the music itself.

ADAPTED FROM A SYMPHONY AUSTRALIA NOTE ©2001

The *Fidelio* Overture calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets and two trombones; timpani and strings.

The Sydney Symphony's first performance on record of the *Fidelio* Overture was conducted by Eugene Goossens in 1946. The most recent performance was in 1996, conducted by Mark Elder.



Beethoven, 1814

Fidelio – the story

Fidelio concerns the devotion of Leonore to her husband, Florestan, who has been unjustly imprisoned by his political enemy Pizarro, the governor of the local prison. Leonore goes to the prison disguised as a boy by the name of Fidelio, and is employed as an assistant to the gaoler, Rocco (thus enabling her to search for her missing husband). When Pizarro learns that Don Fernando, the Minister of State, is coming to inspect the prison, he orders Rocco to kill and bury Florestan. Rocco refuses to murder the prisoner, and Pizarro prepares to do so himself, but Florestan is saved by the intervention of Fidelio/Leonore, who holds Pizarro at bay with a pistol. A trumpeter on the ramparts far above the dungeon signals the arrival of Don Fernando, and Leonore and Florestan, rejoicing in their freedom, go up into the courtyard.

Ludwig van Beethoven

Piano Concerto No.2 in B flat, Op.19

Allegro con brio

Adagio

Rondo, molto allegro

Paul Lewis piano

When Beethoven sent the final version of this concerto to his publisher, he gave this estimate of its worth: 'The concerto I value at ten ducats...I do not give it out as one of my best'. No doubt Beethoven was admitting that he had not solved entirely to his satisfaction the problem of apportioning the roles between soloist and orchestra in his first concerto to be played in Vienna. We also know that uppermost in his mind in composing it may have been consolidating his position as a virtuoso pianist, and that his admiration for the achievement of Mozart in composing piano concertos would lead him to judge his own efforts severely.

Fortunately, we can forget Beethoven's self-criticism and enjoy this fresh, unpretentious concerto. Mozart was a good model, and we need not remind ourselves that Beethoven later achieved, in his fourth and fifth piano concertos, his own answer to the concerto challenge; we should imagine instead the young virtuoso glorying in his own powers, using this vehicle to conquer the Viennese public.

The occasion was a concert in the Burgtheater in 1795. Beethoven's playing in the salons of the aristocracy had already gained him a reputation as a solo pianist of extraordinary skill and daring, and a remarkable improviser – his skill in this direction may even have extended to his playing of the solo part in the concerto, for, when he was introducing a concerto himself, he did not bother to write out the solo part. Later Beethoven revised the concerto for performances in Vienna and Prague with different soloists, and he withheld it from publication until 1801, which explains why it is numbered 2 although it was written before the published No.1.

Keynotes

BEETHOVEN

During his lifetime Beethoven was considered 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.2

Beethoven's early piano concertos were like virtuoso calling cards, and they reveal something of his character as a pianist. 'No.2' was in fact his first concerto, premiered in a public concert organised by Haydn in 1795, and then revised in 1798. Mozart is the model, but Beethoven is already revealing his musical personality and seeking his own solutions to the longstanding challenge of how a soloist interacts with an orchestra.



Beethoven, 1800

...many passages
obviously designed to
show off Beethoven's
pianism...

Listening Guide

The concerto was the first 'symphonic' work of Beethoven's to be heard in Vienna, and, not surprisingly, the orchestra spreads its wings at the outset. One commentator has identified as many as five themes before the piano comes in with a sixth. The crucial phrases are the opening ones: a short flourish from tonic to dominant and back, followed by a reflective lyrical phrase. Once the piano is in it dominates the discourse, with many passages obviously designed to show off Beethoven's pianism – especially his legato runs, played with the thumb under, a technique he pioneered. The cadenza for this movement was not written until 1809, perhaps for Beethoven's pupil, the Archduke Rudolf.

The **Adagio** is a truly slow movement, whereas Mozart's concerto slow movements are usually more moderate *andantes*. As in many such movements in early Beethoven, the treatment of the theme by the piano becomes increasingly elaborate and decorative. The movement is distinguished by an eloquent – and prophetic – ending, where the soloist has a recitative-like utterance, marked *con gran espressione* ('with great expression'), alternating with the orchestra's statement of the theme in broken phrases.

The infectious **last movement** is a rondo in galloping 6/8, whose hunting style is familiar from some of Mozart's concertos in B flat; but it is more boisterous than anything in Mozart, mainly through Beethoven's handling of the off-beat accents. The rhythmic placement of these accents is an important building block of the movement – they are shifted for effect at the beginning of the first couplet of the rondo, and in many other places. There is a pleasant surprise at the end, where Beethoven again follows Mozart's precedent by introducing a new theme in the coda, a popular touch, followed by some Beethovenian humour. This is Beethoven the eloquent entertainer indeed, not much loved by his fellow-pianists, and we can see why if we compare this concerto he wrote to display his wares with the contemporary products of Hummel, Dussek, Clementi and others.

This is Beethoven the eloquent entertainer...

© DAVID GARRETT

The orchestra for this concert calls for flute, two oboes, two bassoons, two horns and strings.

The Sydney Symphony's first performance on record of this concerto was in the 1943 Beethoven Festival, with pianist Eunice Gardiner and conductor Bernard Heinze. The most recent performance was in the 1998 Beethoven Experience with Christian Zacharias and conductor Edo de Waart.

Ludwig van Beethoven

Symphony No.2 in D major, Op.36

Adagio molto – Allegro con brio

Larghetto

Scherzo (Allegro) and Trio

Allegro molto

Beethoven spent the summer of 1802 at Heiligenstadt, in those days a small village in the countryside but now a suburb of Vienna. Like many composers, Beethoven liked to withdraw to the country to concentrate on his work in peaceful surroundings, but this year there was an additional purpose: the deafness which had become noticeable in the previous years was now becoming serious, and the composer's physician suggested a prolonged period away from the potentially damaging noise of the city.

As he was preparing to return to Vienna in October 1802, Beethoven wrote a curious document that was found among his papers after his death. Now known as the 'Heiligenstadt Testament', it was a kind of will, addressed to the composer's two brothers (though Beethoven only refers to one by name and the other by a blank space in the manuscript). In it, Beethoven expresses his anguish about his condition:

what humiliation when someone stood beside me and heard a flute in the distance and I heard nothing, or heard the shepherd singing and again I heard nothing. Such incidents brought me to the verge of despair, but little more and I would have put an end to my life – only my art held me back.

The saving art at this time included a number of violin sonatas, piano sonatas and bagatelles and the Second Symphony, which Beethoven completed during his stay at Heiligenstadt. It is difficult to find evidence of a composer in deep despair in this work, however, reminding us of the complex relationship between the life and work of any artist. But there is a nice symmetry at work. The Second might be seen as a leave-taking of the pastoral/classical tradition in favour of the more 'heroic' style of the middle period music, but it is Heiligenstadt which Beethoven portrayed in a work which marked his victory over fate some years later: the *Pastoral* Symphony.

Keynotes

BEETHOVEN

By 1802, when his **Second Symphony** was completed, Beethoven had been living in Vienna for a decade. He'd found fame as a pianist and enjoyed strong support from the city's aristocratic circles, willing to cultivate an innovative composer who matched their romantic aspirations. But he had also arrived at the terrible realisation that his deafness was worsening and irreversible.

SECOND SYMPHONY

To the modern ear the **Second Symphony** has all the hallmarks of a Classical symphony; Beethoven's contemporaries heard it as 'bizarre, harsh and undisciplined'. The symphony has a Classical spirit but it's more muscular, more brilliant, more energetic and more ambitious. The third movement is the first named 'scherzo' in a symphony – a shift from the elegant dance music that was normally placed in this spot to a spirit of fleeting exuberance. The finale is powerful, with a massive conclusion, which means the 'weight' of this symphony is at the end, a far cry from the throwaway finales of most 18th-century symphonies. Dedicated to Prince Lichnowsky, the **Second Symphony** was first performed in 1803.

Listening Guide

Beethoven's First Symphony had been greeted as an honourable, if not always elegant, contribution to the tradition of Haydn and Mozart. To a modern listener, the Second seems a more assured but still essentially 'Classical' work. Like Haydn, Beethoven generates tense expectation in the first movement by using a slow introduction (and the great scholar Tovey has shown that Beethoven borrows a specific sequence of chords from Haydn's *Creation* in this work). Some hints of the mature Beethoven are in evidence, such as the breathtakingly simple means by which he extends the scale of the **first movement**, with its lengthy concluding section or coda. The **Larghetto** is one of Beethoven's most serene, pastoral slow movements, and for the first time in an orchestral work he uses the term **Scherzo** (Italian for 'joke' – and it is genuinely funny) for the dance-like third movement. The **finale** juggles wit and seriousness in a way that is worthy of, but never sounds like, Haydn. For one thing, the movement, balancing the first, is broad in scale and has an extended coda. Beethoven's orchestral music to date includes the first three of his piano concertos, but, as one commentator has suggested, in this work he fully engages with the orchestra for the first time.

While we hear a piece of wonderfully crafted Classical music, contemporary critics were not so sure. After the first performance (which also included the premieres of the Third Piano Concerto and the oratorio *Christ on the Mount of Olives*) one praised the work's 'new and original ideas'. Some years later, however, a colleague famously described the finale as 'a repulsive monster, a wounded tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony', referring, perhaps to the extended coda (Italian for 'tail'). He hadn't, as they say, heard nothing yet!

GORDON KERRY ©2004

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

The Sydney Symphony's first performance on record of the Second Symphony was in 1940 under Georg Schneevoigt. The most recent performance was in 2007, conducted by Gianluigi Gelmetti.



Beethoven, 1802

It is difficult to find evidence of a composer in deep despair in this work... reminding us of the complex relationship between the life and work of any artist.

WHO'S THE HERO?

Beethoven was the first musical hero – and he knew it. When Beethoven conceived a symphony about his own hero, Napoleon, it was with the knowledge that in his world he was just as famous, just as bold and just as willing to 'take Fate by the throat'. When Napoleon let him down by declaring himself Emperor, Beethoven didn't hesitate to throw out the intended dedication and turn his Third Symphony into the *Eroica* – a symphony about an unnamed hero.

Is the hero Beethoven? The music itself?

Then there was Richard Strauss. 'I don't see why I shouldn't compose a symphony about myself,' he said, 'I'm quite as interesting as Napoleon...' He was true to his word and the result is the huge symphonic poem – not strictly a symphony – called *A Hero's Life* ('Ein Heldenleben' in the original German). This is music about an 'Artist' in the Beethovenian mould. He – yes, he's a man, this is the 19th century – must pursue his creative vision in the face of yapping critics. You can hear that in the music. You can also hear the way he finds solace in loving arms – that's a gorgeous violin solo for the concertmaster. And then the composer reveals the Artist's identity by quoting his own music, in 31 different themes.

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GLOSSARY

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

RESCUE OPERA – this a contentious term, devised and applied retroactively in the early 20th century. But it is convenient for referring to a common theme around the turn of the 19th century in which the leading character is rescued from danger at the high point of the opera.

Its popularity can be traced to France and the French Revolution and, as in *Fidelio*, the subject often features a political prisoner.

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.

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. Most symphonic scherzos include a contrasting central section called a **TRIO**. 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 in a dance-like triple time and also featuring a trio); in Beethoven’s hands it acquired a joking and playful character as well as a much faster tempo.

SONATA STRUCTURE – 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.

6/8 – an example of a time-signature, or symbol for indicating metre in music. It looks a lot like a numerical fraction and, with some caveats, can be interpreted in a similar way. In this example the upper number (6) indicates the number of divisions in the bar, or larger pulse of the music, 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.

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 molto – very slow

Allegro – fast

Allegro con brio – fast, with life

Andante – at a walking pace

Larghetto – slow, not so broad as *Largo*

Molto allegro / Allegro molto – very fast

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.

TIMELINE

Beethoven – the making of a hero

- 1770 17 December: Beethoven is baptised in Bonn. Haydn is 38 years old, Mozart 14.
- 1779 Christian Gottlob Neefe arrives in Bonn and becomes Beethoven's first important music teacher.
- 1783 Beethoven's first press clipping:
...a boy of 11 years and of most promising talent. He plays the piano very skilfully and with power, reads at sight very well... This youthful genius is deserving of help to enable him to travel. He would surely become a second Wolfgang Amadeus Mozart if he were to continue as he has begun.
- 1787 Beethoven visits Vienna briefly. He meets Mozart and probably takes a few lessons with him.
- 1792 Beethoven leaves Bonn to study with Haydn in Vienna. His friend and patron Count Waldstein writes:
You are going to Vienna in fulfilment of your long-frustrated wishes. The Genius of Mozart is still mourning and weeping over the death of her pupil. She found a refuge but no occupation with the inexhaustible Haydn; through him she wishes once more to form a union with another. With the help of assiduous labour you shall receive Mozart's spirit from Haydn's hands.
- In Vienna Beethoven looks for a piano and a wig-maker, seeks out a dancing teacher and finds rooms to rent. He begins studying composition with Haydn.
- 1795 Beethoven makes his first appearances in Vienna as a composer-virtuoso, playing his own **piano concertos (Nos. 1 and 2)**.
- 1800 Beethoven gives his first concert for his own benefit. The program includes a Mozart symphony and numbers from *The Creation*, as well as two new pieces of his own, the Septet (Op.20) and the well-received First Symphony.
- 1801 Beethoven begins to admit to close friends that he is going deaf. (The condition is thought to have been otosclerosis of the 'mixed' type: degeneration of the auditory nerve as well as abnormal growth of bone in the middle ear.)
- 1802 Beethoven writes the Heiligenstadt Testament.
- 1803 Beethoven presents a benefit concert at the Theater an der Wien. The **Second Symphony**, Third Piano Concerto and the oratorio *Christ on the Mount of Olives* are given their premieres and the First Symphony is performed as well. Takings: 1800 florins.
- The beginning of Beethoven's so-called 'Heroic Period'.

- 1804 Beethoven begins work his opera *Fidelio* (initially known as *Leonore*).
- 20 May: Napoleon is declared Emperor. Beethoven reacts by tearing up the title page of his Eroica Symphony (No.3), which had contained a dedication to Napoleon.
- 1805 The *Eroica* Symphony receives its first public performance. Later in the year the French army occupies Vienna, with Napoleon establishing his headquarters in the Schönbrunn Palace. Beethoven's opera is premiered as *Leonore*.
- 1806 The second version of *Leonore* is performed (with the 'Leonore Overture No.3').
- 1807 The *Coriolan* Overture is premiered.
- 1808 In December Beethoven gives a now-famous benefit concert. The four-hour program included the Fifth Symphony, the *Pastoral* Symphony (No.6) and the Fourth Piano Concerto.
- 1809 31 May: Haydn dies in Vienna, now occupied by Napoleon's army. During the bombardment earlier in the month, Beethoven had hidden in his brother's cellar, covering his head with pillows.
- 1810 Beethoven's incidental music for Goethe's play *Egmont* is premiered.
- 1811 In Leipzig Friedrich Schneider gives the first performance of the *Emperor* Concerto (No.5, completed in 1809). This is the first of Beethoven's concertos not to be introduced by the composer himself. His student Carl Czerny gives the first Viennese performance in 1812.
- 1812 The Seventh and Eighth symphonies are begun. The Seventh is premiered in 1813, the Eighth in 1814.
- 1813 The beginning of Beethoven's so-called 'Late Period'. The French forces fall to Spain in the Battle of Vittoria (Beethoven composes a celebratory concert piece, *Wellington's Victory*).
- 1814 First performance of *Fidelio* in its final form.
- 1815 Napoleon defeated at Waterloo.
- 1824 Premiere of the Ninth Symphony. At the conclusion of the performance the alto soloist Caroline Unger turns Beethoven to face the applause, which he'd not heard in his deafness.
- 1827 26 March: Beethoven dies in Vienna and is given a grand state funeral.



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Selected Discography

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

FIDELIO OVERTURES

As an oboist, Douglas Boyd was principal in the Chamber Orchestra of Europe. Nikolaus Harnoncourt conducts this fine ensemble in a collection of Beethoven's overtures: the four written for *Fidelio*, together with *Coriolan*, *Egmont* and others.

TELDEC 13140

PIANO CONCERTO NO.2

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

SYMPHONY NO.2

The Chamber Orchestra of Europe's recording of the Second Symphony – again with Harnoncourt conducting – is coupled with the Fifth Symphony in a release from 1999.

TELDEC 75712

An unbeatable period instrument performance comes from Frans Brüggen and the Orchestra of the 18th Century, originally released by Philips and available as a reissue from ArkivMusic.com

PHILIPS 434029

And for a different kind of 'historical', the Sydney Symphony's 1952 (mono) recording of the Second Symphony, conducted by Eugene Goossens, can be found in our 75th Anniversary Collection.

ABC CLASSICS 476 5958–5962

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 (2007)

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



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March/April webcast:

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sydneysymphony.com

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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 tour 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 previous 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 MANIAS

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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Principal Conductor and
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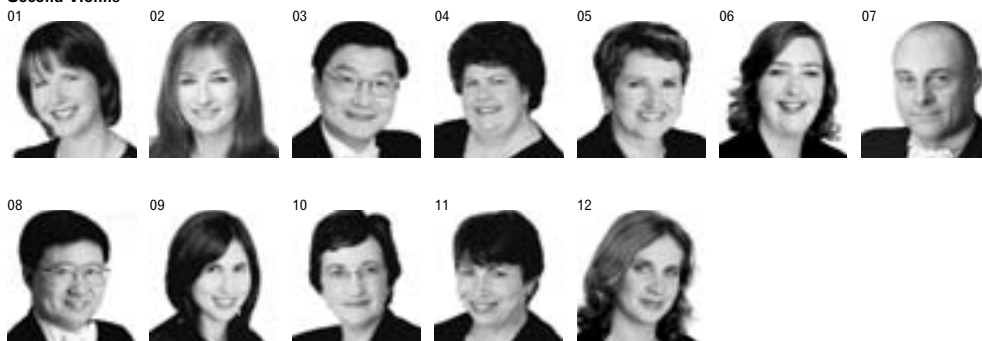


Dene Olding
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First Violins



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

Guest Musician

- Emily Long
Second Violin#

= Contract Musician

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
- Timothy Walden
Principal
- 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
- 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



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
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Trumpet
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Trombone

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Principal Trombone
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Associate Principal
- 03 Nick Byrne
RogenSi International
Chair

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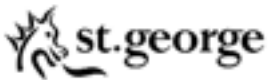
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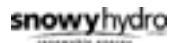
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