

2009 SEASON

**THURSDAY AFTERNOON SYMPHONY
PRESENTED BY TRUST**

LONDON CALLING

**Thursday 1 October | 1.30pm
Sydney Opera House Concert Hall**

Mark Wigglesworth conductor
Michael Dauth violin
Roger Benedict viola
Cantillation chorus

BENJAMIN BRITTEN (1913–1976)
Sinfonia da Requiem, Op.20

RALPH VAUGHAN WILLIAMS (1872–1958)
Flos campi (Flower of the Field) – Suite

Roger Benedict viola
Cantillation

INTERVAL

VAUGHAN WILLIAMS
The Lark Ascending

Michael Dauth violin

VAUGHAN WILLIAMS
Serenade to Music

Cantillation
Katherine Wiles soprano
Deirdre Elliott mezzo soprano
Sam Sakker tenor
Malcolm Ede bass-baritone

EDWARD ELGAR (1857–1934)
In the South (Alassio) – Overture, Op.50

PRESENTING PARTNER

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This performance will be recorded by Melba Recordings, with selected works planned for subsequent release on that label. Your efforts in keeping extraneous noise to a minimum are appreciated.

Pre-concert talk by Raff Wilson at 12.45pm in the Northern Foyer.
Visit
www.sydneyorchestra.com/talk-bios
for speaker biographies.

Estimated timings:
21 minutes, 18 minutes,
20-minute interval, 13 minutes,
15 minutes, 20 minutes
The performance will conclude
at approximately 3.40pm.

Trust is proud of its longstanding partnership with the Sydney Symphony and is delighted to bring you the Thursday Afternoon Symphony series in 2009.

The series offers perfect afternoons with some of the best-loved composers – Beethoven, Mendelssohn, Richard Strauss, Brahms, Prokofiev and many others. These concerts bring together some of the world's most talented conductors and soloists. You're in for a truly delightful experience.

Just like the Sydney Symphony, which has been the sound of the city for more than 75 years, entertaining hundreds of thousands of people each year, Trust has been supporting Australians for over 120 years.

Whether it be administering an estate or charity, managing someone's affairs or looking after their interests via estate planning, financial planning or funds management, people come to Trust because of our personal service and commitment to ensuring our clients' interests always come first.

We hope you enjoy a delightful Thursday afternoon with the Sydney Symphony.



John Atkin
Managing Director and
Chief Executive Officer
Trust Company Limited

2009 SEASON

EMIRATES METRO SERIES

LONDON CALLING

Friday 2 October | 8pm

Sydney Opera House Concert Hall

Mark Wigglesworth conductor

Michael Dauth violin

Roger Benedict viola

Cantillation chorus

BENJAMIN BRITTEN (1913–1976)

Sinfonia da Requiem, Op.20

RALPH VAUGHAN WILLIAMS (1872–1958)

Flos campi (Flower of the Field) – Suite

Roger Benedict viola

Cantillation

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Katherine Wiles soprano

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EDWARD ELGAR (1857–1934)

In the South (Alassio) – Overture, Op.50

This performance will be recorded by Melba Recordings, with selected works planned for subsequent release on that label. Your efforts in keeping extraneous noise to a minimum are appreciated.

Pre-concert talk by Raff Wilson at 7.15pm in the Northern Foyer.

Visit

www.sydneyorchestra.com/talk-bios for speaker biographies.

Estimated timings:

21 minutes, 18 minutes,

20-minute interval, 13 minutes,

15 minutes, 20 minutes

The performance will conclude at approximately 10.10pm.



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Emirates is also proud to demonstrate its commitment to the Australian market through its varied and continued sponsorships, including its current association with the Melbourne and West Australian symphony orchestras and, of course, the Sydney Symphony.

We look forward to creating more memorable experiences together in 2009.



HH SHEIKH AHMED BIN SAEED AL-MAKTOUM
CHAIRMAN AND CHIEF EXECUTIVE,
EMIRATES AIRLINE AND GROUP

2009 SEASON
GREAT CLASSICS

LONDON CALLING

Saturday 3 October | 2pm
Sydney Opera House Concert Hall

Mark Wigglesworth conductor
Michael Dauth violin
Roger Benedict viola
Cantillation chorus

BENJAMIN BRITTEN (1913–1976)
Sinfonia da Requiem, Op.20

RALPH VAUGHAN WILLIAMS (1872–1958)
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Estimated timings:

21 minutes, 18 minutes,
20-minute interval, 13 minutes,
15 minutes, 20 minutes

The performance will conclude at approximately 4.10pm.

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- Morceaux de Salon, Op.6 (Romance and Hungarian Dance)
- String Quartet No.2
- Vocalise, Op.34 No.14 (arr. for violin and piano by Michel Press)
- Two Sacred Songs (Prayer and All nature sings)
- Hopak from Mussorgsky's Sorochintsky Fair (arr. for violin and piano)


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*Colin Piper,
Sydney Symphony percussionist*

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sydneysymphony
Vladimir Ashkenazy
Principal Conductor & Artistic Advisor



RICHARD HICKOX

(5 March 1948 – 23 November 2008)



GREG BARETT

Late in November last year, the shocking news filtered through the Sydney music scene that conductor Richard Hickox had died suddenly of a heart attack. This untimely loss to the musical world represented a further blow to those associated with the Sydney Symphony: musicians and audiences had been looking forward to a long-overdue celebration of the music of Vaughan Williams. This program, which Hickox was to have conducted, had been built around the original version of the London Symphony, a work for which he was a staunch advocate.

We were grateful and delighted when Mark Wigglesworth agreed to conduct these concerts in addition to taking on the Opera Australia production of Peter Grimes, which Hickox was also to have conducted this month. In modifying the program we have retained its English flavour and emphasis on the music of Vaughan Williams while incorporating a spirit of musical tribute-making.

INTRODUCTION

London Calling

This concert took its name, originally, from the great *London* Symphony of Ralph Vaughan Williams, and although the untimely death of Richard Hickox led to the program being changed, ‘London Calling’ still represents a celebration of English music.

The concert begins with Britten’s ‘requiem symphony’, music dedicated to the memory of the composer’s parents, but also expressing his anti-war feelings (it was 1940). Although in no way religious music, the *Sinfonia* is influenced in its shape by the *Mass for the Dead*: tears, the day of wrath, and a prayer for eternal rest.

At the conclusion of the program Elgar introduces a sunnier mood, both uplifting and tender, with *In the South*. This was music inspired by Italy, and it even contains a little tribute – by means of a moment for solo viola – to Berlioz’s *Harold in Italy*.

In between Vaughan Williams holds the stage, and the spirit of tribute is sustained. The viola remains in the spotlight for the richly coloured and passionate rhapsody of *Flos campi*. And a solo violin trills and swoops its way through *The Lark Ascending* – Vaughan Williams’ deep love of the English pastoral landscape made audible in music.

The *Serenade to Music* was written for the jubilee of the great conductor Sir Henry Wood (founder of the London Proms). Even this music has undercurrents of sadness: loss of mother, loss of a friend and the aftermath of World War I all left traces. But the overall mood is one of optimism, and in the words taken from Shakespeare’s *Merchant of Venice*: ‘Such harmony is in immortal souls.’

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ABOUT THE MUSIC

Benjamin Britten (1913–1976) **Sinfonia da Requiem, Op.20**

Lacrymosa –

Dies irae –

Requiem aeternam

The timing wasn't great. It was 1940, and Britten was in the United States, having followed the path beaten by such English literati as the poet W.H. Auden and novelist Christopher Isherwood. The 'official' (and retrospective) explanation for Britten's expatriation was that, as a pacifist and conscientious objector, it seemed prudent for him and his partner Peter Pears to travel to a country uninvolved in the inevitable war in Europe, rather than face possible imprisonment, like Britten's fellow composer Michael Tippett.

In fact, Britten and Pears left England in May 1939, having planned a recital tour of Canada some time before, and the decision to visit the USA was made almost on the spur of the moment; Humphrey Carpenter's biography of the composer suggests that their extended stay was influenced as much by complications in Britten's love-life at home as by global politics. The British Government's declaration of war in September 1939, however, made the decision to stay in North America an almost foregone conclusion.

Despite his initial nervousness, Britten soon found a ready supply of work, playing his own Piano Concerto in Chicago, giving recitals with Pears and receiving commissions for a number of important works such as the Violin Concerto, the orchestral song cycle *Les Illuminations* and the operetta *Paul Bunyan*. Towards the end of 1939, Britten's publisher told him that the Japanese Government was offering lucrative commissions for orchestral works to celebrate the 2600th anniversary of the Chrysanthemum Throne. With characteristic naïveté, Britten decided to write 'a short Symphony – or Symphonic Poem. Called *Sinfonia da Requiem* (rather topical, but not mentioning dates or places!) which sounds rather like what they would like.' In a newspaper interview, Britten said the piece would be dedicated to the memory of his parents, and would express 'all my anti-war feeling'.

Needless to say, accepting a commission from Japan in the then current climate didn't go down well with



**Benjamin Britten and Peter Pears,
1940s**



Peter Pears with Benjamin Britten and Eugene Goossens

public opinion in England, where Britten had cultivated a reputation for his leftist political views. And when the score arrived in Tokyo, it was considered an inappropriate insult: not only did it fail to ‘express felicitations’ for the occasion, it was deemed ‘purely a religious music of Christian nature’. The piece was not performed in Tokyo – the punters there, obliged to give the Nazi salute during the Japanese national anthem, had to make do with works by Richard Strauss and Jacques Ibert (which have since sunk without trace). But Britten was sanguine. The work was performed by Barbirolli in 1941 and Koussevitsky in 1942, and, as Britten said: ‘After all, I have had the money and spent it [and] the publicity of having a work rejected by the Japanese Consulate for being Christian is a wow.’

The work is not, strictly speaking, ‘religious music’, but its program is clearly derived from three sections of the Mass for the Dead. The first movement, **Lacrymosa** (‘That day is one of weeping’ in liturgical text), begins with an ominous series of timpani strokes over a growling sustained D – the central tonality of all the work’s three

movements. We can hear the influence of Mahler in this section; Donald Mitchell's view is that the opening of Mahler's Ninth provided Britten with a model. The music unfolds gradually, obsessively and almost painfully through the repetition and subtle modification of a short rhythmic motif. With only brief moments of repose, the movement trudges on, gaining intensity through the pervasive use of opposing major and minor thirds, and after a return to the timpani strokes the movement reaches a shattering climax on a chord which we might describe as D major/minor.

The **Dies irae** (Day of wrath) follows without a break, and might also be seen as Mahlerian, this time in its frankly parodic character. The three-note flute motive, which opens the movement with its sardonic flutter-tonguing, assumes greater importance as a braying of brass. An athletic tarantella theme is introduced by a Prokofievian trumpet and taken up by a battalion of horns and massed woodwinds before the braying motive interrupts. An E flat saxophone wails out a short motive related to the first movement's main theme (interestingly prefiguring Vaughan Williams' use of the instrument in his Sixth Symphony of a few years later) but the music brushes it aside with a more energetic and, as Christopher Palmer notes, seemingly anarchic development until, in a bizarre gesture, the music fragments completely into isolated sounds from different parts of the orchestra. Out of this ruin, however, Britten imperceptibly builds an ostinato figure which quietly supports the melody of the final prayer for eternal rest, **Requiem aeternam**. There are perhaps echoes of *The Firebird* here in the flute's placid diatonic melody, but the residual harmonic clashes of the earlier movements are still to be felt even at the radiant climax of the movement, reminding us that peace has not yet been granted. Britten leaves us with a soft two note chord, which hangs expectantly in the air.

GORDON KERRY ©2002

The Sinfonia da Requiem calls for three flutes (doubling piccolo and alto flute), two oboes, cor anglais, clarinet, E flat clarinet, bass clarinet, two bassoons, contrabassoon and alto saxophone; six horns, three trumpets, three trombones, tuba; timpani and percussion, two harps, piano, and strings

The Sydney Symphony first performed the Sinfonia da Requiem in 1946 with Walter Susskind and most recently in 2002 with Mark Elder.

Ralph Vaughan Williams (1872–1958)

Flos campi (Flower of the Field) – Suite

Roger Benedict viola

Cantillation chorus

1. *As the lily among thorns, so is my love among the daughters... Stay me with flagons, comfort me with apples; for I am sick of [with] love.*
2. *For lo, the winter is past, the rain is over and gone, the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land.*
3. *I sought him whom my soul loveth, but I found him not... I charge you, O daughters of Jerusalem, if ye find my beloved, that ye tell him that I am sick of love... Whither is thy beloved gone, O thou fairest among women? Whither is thy beloved turned aside? that we may seek him with thee.*
4. *Behold his bed [palanquin], which is Solomon's, three-score valiant men are about it... They all hold swords, being expert in war.*
5. *Return, return, O Shulamite. Return, return, that we may look upon thee... How beautiful are thy feet with shoes, O Prince's daughter.*
6. *Set me as a seal upon thine heart.*



Vaughan Williams placed these quotations from the Bible's Song of Songs at the head of each section of his score of *Flos campi*. They stand in the Latin of the Vulgate, and the English of the King James version.

Yet no words are heard in this suite for solo viola, small orchestra and chorus. The voices are wordless – part of the music's colour palette and expressive resource. The words indicate the inspiration. The Song of Songs has been attributed to King Solomon, and the Latin title *Flos campi* (Flower of the Field) refers to the lily of the field, but not as an object of Christian contemplation, or even of Solomon's love for his God.

Vaughan Williams, Christian by upbringing but agnostic, brings a very personal response to this great love poem, evoking its oriental eroticism. Most of the music of *Flos campi* is a quiet, dreamy pastoral, in which eroticism is dissolved in mysticism. Oriental affinities are revealed in the modal musical language Vaughan Williams derived from folk music. At the beginning the solo viola and an

oboe daringly state two tonalities simultaneously, perhaps to suggest the duality of sex and love. In spite of the title 'suite' and the movement headings, this is a free-flowing rhapsody with six subdivisions.

The great English violist Lionel Tertis had been pleading with Vaughan Williams for a solo piece with orchestra, and was probably expecting a concerto. That is not what he got, but the viola leads the discourse. This suits the subject and mood, since, as Wilfrid Mellers observes, the viola is the most ethereal and voluptuous of the string instruments. It was certainly a favourite of Vaughan Williams, which he played himself. Andrew Burn adds that its 'dark, husky hues perfectly evoke the passion that simmers beneath the piece'.

Contrasts to the quiet contemplation of love come in the sopranos' and altos' intense laments over the pain of the beloved's absence, and the march portraying the prowess of Solomon and his warrior companions. The antique tabor (drum) in the 'Return, O Shulamite' section, with celesta, harp, cymbals and triangle, contributes to the oriental colour, here with seven-part chorus in a passionate episode. The last section represents the fulfilment of love, in a melody recalling the Alleluyas from Vaughan Williams' favourite among his hymn tunes, 'Sine nomine' (For all the saints), then *Flos campi* is rounded off with a reference to its beginning, for oboe and solo viola.

© DAVID GARRETT 1999/2009

**Vaughan Williams
brings a very personal
response to this great
love poem...**

Lionel Tertis was the viola soloist in the first performance of *Flos campi*, in London on October 10, 1925. It has not previously been performed by the Sydney Symphony.

Ralph Vaughan Williams

The Lark Ascending

Michael Dauth violin

From soft, lingering orchestral chords, a gently trilling violin emerges as if out of morning mist, to make its soaring ascent: a lark joyfully rising and dipping above the countryside. What better way for Vaughan Williams to convey his deep love of the pastoral English landscape?

The improvisatory feel of this 'Romance for solo violin and orchestra' captures the wandering and wheeling of the lark. Its first listeners in 1921 were struck by this feeling of boundless freedom. It 'showed serene disregard of the fashions of today or yesterday,' wrote *The New York Times* critic, 'It dreams its way along.'

Vaughan Williams' loosely structured, contemplative approach stood in contrast to established forms such as sonata form, with its narrative of struggle and resolution. Musical reflections came much more naturally to the composer than goal-driven structures that battled towards a final triumph. His inclination towards reflection rather than activity can be heard in the way he expands on his melodic ideas instead of fragmenting them.

In the central section the orchestra provides a more structured, folk-like background to the swooping and trilling of the lark. English folksong idioms played an important role in Vaughan Williams's search for a unique compositional voice and they have a strong presence in this piece: the solo violin part is built around the pentatonic (or 'black-note') scale, heard in folk music from the British Isles as well as other parts of the world.

Vaughan Williams doesn't attempt to mimic the call of the lark. Instead, we hear long, unregimented trills on the violin that evoke the lark's hovering flight, as well as its uplifting song. The freedom and fluidity of the opening section of music returns towards the end, as the clear and regular pulse heard in the middle section melts away. The last minute of music is an extended solo for the violin: the lark has broken free of all constraints, and eventually disappears, joyfully but with a distant sense of yearning, into the blue English sky.

RACHEL ORZECH
2009 AYO MUSIC PRESENTATION FELLOW



Ralph Vaughan Williams, 1917

The Lark Ascending was inspired by English writer George Meredith's poem of the same name, which begins:

*He rises and begins to round,
He drops the silver chain of
sound,
Of many links without a break,
In chirrup, whistle, slur and
shake.*

The orchestra for *The Lark Ascending* calls for two flutes, oboe, two clarinets, two bassoons and two horns; percussion and strings.

The Sydney Symphony first performed the work in 1942 conducted by Percy Code, and most recently in a 2007 outdoor concert with Michael Dauth and conductor Paul Kildea.

Ralph Vaughan Williams

Serenade to Music

Katherine Wiles soprano

Deirdre Elliott mezzo soprano

Sam Sakker tenor

Malcolm Ede bass-baritone

Cantillation chorus

Vaughan Williams was in his mid-60s when he composed the *Serenade to Music*. The occasion was the jubilee, in 1938, of Sir Henry J. Wood, who in the course of his half-century as a conductor had completely revolutionised orchestral playing in London. Wood was a pioneer of new music: among the 700 works he had introduced to Britain were Mahler's First, Fourth and Eighth Symphonies. Rehearsing for the world premiere of Schoenberg's Five Orchestral Pieces in 1912, he exhorted the players, 'Stick to it, gentlemen. This is nothing to what you'll have to play in 25 years' time.'

But have no fear: what Vaughan Williams wrote for him 26 years later is a work of sheer beauty. Originally written for orchestra plus 16 solo singers, it also exists in a version for orchestra alone, and a version for orchestra, chorus, and a quartet of soloists, the version being performed in this concert.

The text came from Shakespeare's *The Merchant of Venice*: young lovers Jessica and Lorenzo sit together drinking in the sounds of the evening. 'Here will we sit, and let the sounds of music creep in our ears,' says Lorenzo. 'Soft stillness and the night become the touches of sweet harmony.'



Vaughan Williams conducting, 1938

Vaughan Williams' harmonies are rich but not heavy, spun from a constant flow of interweaving melodies which create a shimmering texture of what Vaughan Williams' widow Ursula described as 'silver and moonlight'. There are currents of sadness and agitation – the previous year, Vaughan Williams had lost not only his mother but also his old friend Ivor Gurney, a sad wreck of a man shattered by the horrors of the First World War, whose death would have recalled the waste and desolation of the war and its aftermath – but the music is ultimately uplifting and the minor modes inevitably blossom into ecstatic calm.

ADAPTED FROM AN ANNOTATION BY NATALIE SHEA
SYMPHONY AUSTRALIA © 2003

How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.

Look, how the floor of heaven

Is thick inlaid with patines of bright gold:
There's not the smallest orb that thou behold'st
But in his motion like an angel sings
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
Come, ho, and wake Diana with a hymn!
With sweetest touches pierce your mistress' ear,
And draw her home with music.
I am never merry when I hear sweet music.
The reason is, your spirits are attentive:
The man that hath no music in himself,
Nor is not moved with concord of sweet-sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.

Music! hark!

It is your music of the house.
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it.
How many things by season season'd are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion,
And would not be awak'd'

Soft stillness and the night
Become the touches of sweet harmony.

Shakespeare

The *Serenade to Music* in its vocal form calls for an orchestra of flute (doubling piccolo), oboe, clarinet, bassoon, horn and trumpet; percussion, harp and celesta; and strings.

The Sydney Symphony first performed the *Serenade to Music* (orchestral version) in 1951 with John Barbiroli. And most recently in 1982, with 16 distinguished Australian singers and Patrick Thomas.

Edward Elgar (1857–1934)

In the South (Alassio) – Overture, Op.50

Although Elgar called *In the South* a concert overture, it is in fact a symphonic poem. The language and treatment show why Elgar in his early years was more appreciated in Germany, where Richard Strauss called him ‘the first English progressivist composer’, than in England. The misleading title alone hardly explains why this fine piece is not more often played. Written in 1903–04, when Elgar was travelling in Italy and settled for a while at Alassio on the Riviera, *In the South* absorbed the music which the composer found in the air in Italy – ‘you have only to take as much of it as you need,’ he observed.

The brilliant opening, and the languorous second episode, carry inscriptions in the manuscript, one from Byron’s *Childe Harold*:

...a land

Which was the mightiest in its old command

And is the loveliest...

Wherein were cast...

...the men of Rome!

Thou art the garden of the world.

The other inscription is from Tennyson’s *The Daisy*, summing up Elgar’s impressions of the Vale of Andora:

What hours were thine and mine

In lands of palm and southern pine

In lands of palm, of orange-blossom,

Of olive, aloe, and maize and vine.

An extraordinary variety of mood is firmly held together in this work by an expanded sonata structure. The middle episode is grandiose, prompted by the sight of an ancient Roman viaduct. In bold harmonies, Elgar tells us, he ‘endeavoured to paint the relentless and domineering onward force of the ancient day, and to give a sound picture of the strife and wars, the “drums and tramlings” of a later time.’

Elgar’s identification with Byron’s Italian traveller merges, in the lyrical *canto popolare* given to the solo viola, with a tribute to Berlioz’s Byronic *Harold in Italy*. This tender episode was later detached as a separate piece called *In Moonlight*. In context it is far more effective – just giving the signal for the recapitulation. This includes a new treatment of a slow, gentle melody from the introduction, nobilmente, combined with the other themes to reach a thrilling climax.

DAVID GARRETT ©1993



Elgar in 1904

In the South calls for three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion, two harps and strings.

The Sydney Symphony first performed *In the South* in 1953 conducted by Eugene Goossens and most recently in the 2008 Elgar Festival, conducted by Vladimir Ashkenazy.

MORE MUSIC

Selected Discography

BRITTEN

Benjamin Britten himself conducts the *Sinfonia da Requiem* with the National Philharmonic Orchestra in a thrilling recording that also includes the Cello Symphony (Mstislav Rostropovich and the English Chamber Orchestra) and *Cantata misericordium* with Peter Pears and Dietrich Fischer-Dieskau. Out of print, but available as an ArkivCD from www.arkivmusic.com

DECCA 4251002

Richard Hickox, conducting the London Symphony Orchestra, recorded the *Sinfonia da Requiem* with the later *War Requiem* and a youthful work, *Ballad of Heroes*.

CHANDOS 8983

VAUGHAN WILLIAMS

For an excellent value compilation of Vaughan Williams' most characteristic and best-loved music, together with some less familiar works, consider the 2-CD set, *The Essential Vaughan Williams*. Both *The Lark Ascending* and the choral version of *Serenade to Music* are included (conducted by Sir Adrian Boult).

EMI CLASSICS 07992

Boult also conducts in a recording of *Flos campi* and Walton's *Viola Concerto*. William Primrose is the soloist.

PEARL 9252

For more of the Vaughan Williams choral sound try the Hyperion release featuring the English Chamber Orchestra and Corydon Singers. The *Serenade to Music* is included, and Nobuko Imai is the soloist in *Flos campi*.

HYPERION 44321

ELGAR

Hear *In the South*, *Cockaigne* (In London Town), and other Elgar overtures in performances by the Royal Scottish National Orchestra under Sir Alexander Gibson.

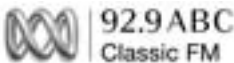
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MARK WIGGLESWORTH

Mark Wigglesworth has been focusing on the music of Shostakovich, recording his symphonies with the Netherlands Radio Philharmonic Orchestra and the BBC National Orchestra of Wales, all for the BIS label. The series began in 2000 and now includes Nos.5–10 and 12–14, with the Fourth Symphony released earlier this year.

BIS 1563

Broadcast Diary



OCTOBER

2 Oct, 8pm

NB. The London Calling program is no longer scheduled for live broadcast on this date.

23 Oct, 8pm

A TRIBUTE TO LOUIS ARMSTRONG

Marc Taddei conductor

James Morrison trumpet

Emma Pask vocals

with **Carl Dewhurst**, **Gordon Rytmeister** and **Cameron Undy**

23 Oct, 10pm

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Hugh Wolff conductor

Isabelle Faust violin

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SYDNEY SYMPHONY 2009

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ABOUT THE ARTISTS

Mark Wigglesworth conductor

Born in Sussex, England, Mark Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music in London. He won the Kondrashin International Conducting Competition in the Netherlands and since then has worked with many of the world's leading orchestras and opera companies.

In 1992 he became Associate Conductor of the BBC Symphony Orchestra and further appointments have included Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales, with whom he made a six-part series for BBC Television entitled *Everything To Play For*.

In addition to concerts with most of the UK's orchestras, Mark Wigglesworth has regularly guest conducted many of Europe's finest ensembles, including the Berlin Philharmonic, Amsterdam Concertgebouw, Salzburg Mozarteum Orchestra, Orchestra of La Scala Milan, Finnish Radio Symphony, Gothenburg Symphony, Oslo Philharmonic and the Budapest Festival Orchestra. In 2000 he led the Sydney Symphony at the closing concert of the Olympic Arts Festival and has appeared on many occasions with the Melbourne Symphony Orchestra. He has conducted many of the leading orchestras in the USA and regularly visits the Detroit Symphony and the Minnesota Orchestra.

Mark Wigglesworth has a passion for making music with young people and has worked with the Dutch National Youth Orchestra, European Union Youth Orchestra, National Youth Orchestra of Great Britain and the Aspen Music Festival Orchestra, as well as giving conducting masterclasses in London, Stockholm and Amsterdam. He also has an ongoing commitment to the New World Symphony in Miami.

Equally at home in the opera house, Wigglesworth was Music Director of Opera Factory, London, and has performed at Glyndebourne, Welsh National Opera, English National Opera, La Monnaie, Netherlands Opera, Metropolitan Opera and the Royal Opera House, Covent Garden.

Mark Wigglesworth's discography includes Mahler Symphonies Nos. 6 and 10 with the Melbourne Symphony Orchestra (MSO LIVE), and an ongoing project to record all the symphonies of Shostakovich, now nearing completion.



BENEALMEGA

Michael Dauth violin

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 a recording of the *Eight Seasons* program.

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.



KETH SAUNDERS

Roger Benedict *viola*

Roger Benedict has worked as a soloist, chamber musician, orchestral player, teacher and, more recently, conductor.

He took up viola at 17, having previously learned violin and piano, and studied at the Royal Northern College of Music, Manchester, and the International Musicians' Seminar, Prussia Cove. In 1991, at the age of 29, he was appointed Principal Viola of the Philharmonia Orchestra in London. He left in 2000 to dedicate more time to solo work, chamber music and conducting, before accepting the position of Principal Viola with the Sydney Symphony in 2002. He is also Artistic Director of the Sydney Symphony's Fellowship Program, and he continues to perform as guest principal viola with the Chamber Orchestra of Europe.

As a soloist he has appeared with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra, and the Orchestra Ensemble Kanazawa in Japan. For BBC Radio 3 he has recorded Walton's Viola Concerto, Vaughan Williams' *Flos campi* and Michael Berkeley's Viola Concerto, of which he gave the premiere, and he is frequently heard on ABC Classic FM, both as soloist and chamber musician.

He has performed Richard Strauss's *Don Quixote* many times, including performances with Lynn Harrell and with Steven Isserlis. With the Sydney Symphony he has performed Mozart's *Sinfonia concertante* (2002 and 2004), Berlioz's *Harold in Italy* (2005), and *The Unquiet Grave* by Andrew Ford (2007).

As a recitalist and chamber musician he has appeared at all the major festivals and concert series in the UK, and his chamber music partners have included such musicians as Lorin Maazel, Simon Rattle, Louis Lortie and Leif Ove Andsnes.

He has given many world premieres, especially with the London Sinfonietta, with whom he performed regularly before moving to Australia.

He was a Professor at RNCM (1997–2002), is a Tutor to the European Union Youth Orchestra, and is now Senior Lecturer at the Sydney Conservatorium, a Visiting Artist at the Australian National Academy of Music, and gives masterclasses worldwide.

Roger Benedict plays a Carlo Antonio Testore viola made in Milan in 1753.



KETH SAUNDERS

Cantillation chorus



Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and recording studio.

Performance highlights have included Adams' *Harmonium* and *Transmigration of Souls*, the Australian premiere of Gubaidulina's *Now Always Snow*, Edwards' *Star Chant*, Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony); Butterley's *Spell of Creation*, Mahler's Eighth Symphony, a Musica Viva tour and concerts with Emma Kirkby and the Orchestra of the Antipodes. Recordings include *Allegri Miserere – Sacred Music of the Renaissance*, Fauré's Requiem, *Carmina burana*, *Prayer for Peace*, *Messiah*, *Silent Night*, *Ye Banks and Braes* and *Magnificat* with Emma Kirkby, as well as Mozart's Requiem and Bach choruses. In addition to opera appearances (most recently Charpentier's *David et Jonathas* for Pinchgut Opera), Cantillation has sung for the Dalai Lama, the Rugby World Cup, and Andrea Bocelli, and recorded movie soundtracks.

Recent collaborations with the Sydney Symphony have included *Shock of the New* concerts and Brahms' *German Requiem* with Gianluigi Gelmetti, and Rachmaninoff's *The Bells* with Vladimir Ashkenazy, as well as *Songs from the Movies*, Vaughan Williams' *Sinfonia antartica* and Ravel's *Daphnis et Chloé* for the 2008 season opening gala. Cantillation also performed with the Sydney Symphony for Gianluigi Gelmetti's *Cantata della vita* in June 2008.

Antony Walker music director
Michael Black guest chorusmaster
Cathy Davis rehearsal pianist
Alison Johnston manager

Sopranos

Helene Dahlberg
Keara Donohoe
Sarah Jones
Susannah Lawergren
Belinda Montgomery
Alison Morgan
Elizabeth Scott
Meinir Thomas

Mezzo-sopranos

Jo Burton
Jenny Duck-Chong
Joanne Goodman
Judy Herskovits
Rose Saunders
Natalie Shea
Nicole Smeulders
Nicole Thomson

Tenors

Michael Butchard
Philip Chu
Andrei Laptev
John Pitman
Joel Roast
Joseph Toltz
Dan Walker
Raff Wilson

Basses

Chris Allan
Daniel Beer
Craig Everingham
Ashley Giles
David Hayton
Robin Hilliard
Ben Macpherson
James Roser

Michael Black chorusmaster

Michael Black holds degrees in Education, Performance and Musicology from the Sydney Conservatorium of Music and the University of NSW. His awards and scholarships have included a Churchill Fellowship (2007), an Opera Foundation Bayreuth Scholarship (2001) and a Green Room Award (2005). He has been Chorusmaster for Opera Australia since 2001 and has prepared more than 80 operas in that time as well as choral works such as Verdi's *Requiem*, Mozart's *Requiem*, Brahms' *A German Requiem*, *Carmina burana*, *Chichester Psalms*, Holst's *Planets*, Rossini's *Stabat Mater* and Rimsky-Korsakov's *Polovtsian Dances*.

He is also chorusmaster for two ABC Classics recordings: Verdi's *Requiem* (Australian Opera and Ballet Orchestra) and Beethoven's *Ninth Symphony* (Tasmanian Symphony Orchestra); two Chandos recordings: *The Love for Three Oranges* and *Rusalka*; and two recordings on the Sydney Symphony Live label, Ravel's *Daphnis et Chloé* and Gelmetti's *Cantata della vita*, as well as the recently released DVDs of *Pirates of Penzance* and Opera Australia's 50th Anniversary Concert. He has also been guest chorusmaster for Opera Holland Park (UK) and Sydney Philharmonia Choirs as well as Cantillation.

Michael Black is one of Australia's finest accompanists and regularly performs with many singers in recital, broadcast and recording. He has performed for Wigmore Hall Touring Chamber Music and at all the major Australian Festivals including Sydney, Melbourne, Perth International Arts Festival and Brisbane Biennale. As an educator, Michael Black lectured for many years at the Sydney Conservatorium, has been an adjudicator for many competitions, and has given master classes at the Victorian College of the Arts and the Sydney Conservatorium.



THE SYDNEY SYMPHONY

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



KEITH SAUNDERS

Founded in 1932, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence. Last year the Sydney Symphony toured Italy, and in October 2009 will tour to Asia.

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

The Sydney Symphony's award-winning Education Program is central to the Orchestra's commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony also maintains an active commissioning program and promotes the work of Australian composers through performances and recordings. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the Orchestra's recording of works by Brett Dean was released last year on the BIS and Sydney Symphony Live labels.

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

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

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



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 Jennifer Hoy
- 09 Jennifer Johnson
- 10 Georges Lentz
- 11 Nicola Lewis
- 12 Alexandra Mitchell
- 13 Léone Ziegler
- 14 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

- Emily Qin
First Violin#
- Maria Lindsay
First Violin
- Manu Berkeljon
Second Violin
- Alexandra D'Elia
Second Violin#
- Monique Irik
Second Violin†
- Alexander Norton
Second Violin
- Victoria Jacono-
Gilmovich
Second Violin
- Charlotte Burbrook
de Vere
Viola†
- Rosemary Curtin
Viola#
- Rowena Crouch
Cello#
- Patrick Murphy
Cello
- Anna Rex
Cello
- Paul Stender
Cello
- Rachael Tobin
Cello†
- Daniel Yeadon
Cello
- Emma Sullivan
Double Bass
- Benjamin Ward
Double Bass#
- Christina Leonard
Saxophone
- Lisa Wynne-Allen
Horn**

- John Douglas
Percussion
- Chiron Meller
Percussion
- Philip South
Percussion
- Owen Torr
Harp

= Contract Musician
† = Sydney Symphony
Fellow
** = Courtesy of the
Australian Opera
and Ballet Orchestra

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Andrew Turner and
Vivian Chang Chair of
Principal Viola
- 02 Anne Louise Comerford
Associate Principal
- 03 Yvette Goodchild
Assistant Principal
- 04 Robyn Brookfield
- 05 Sandro Costantino
- 06 Jane Hazelwood
- 07 Graham Hennings
- 08 Mary McVarish
- 09 Justine Marsden
- 10 Leonid Volovelsky
- 11 Felicity Wytthe
Stuart Johnson

Cellos

- 01 Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair
- 02 Timothy Walden
Principal
- 03 Leah Lynn
Assistant Principal
- 04 Kristy Conrau
- 05 Fenella Gill
- 06 Timothy Nankervis
- 07 Elizabeth Neville
- 08 Adrian Wallis
- 09 David Wickham

Double Basses

- 01 Kees Boersma
Principal
- 02 Alex Henery
Principal
- 03 Neil Brawley
Principal Emeritus
- 04 David Campbell
- 05 Steven Larson
- 06 Richard Lynn
- 07 David Murray

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
Flute
Robert and Janet
Constable Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



Bass Clarinet

Bassoons



Contrabassoon



Horns



04



05



06



Trumpets



02



03



04



Trombones



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
David Papp

Cor Anglais

Alexandre Oguey
Principal

Clarinets

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

Bass Clarinet

Craig Wernicke
Principal

Bassoons

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

Contrabassoon

01 Noriko Shimada
Principal

Horns

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

Trumpets

- 01 Daniel Mendelow
Principal
- 02 Paul Goodchild
Associate Principal
Trumpet
The Hansen Family Chair
- 03 John Foster
- 04 Anthony Heinrichs

Trombone

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

Bass Trombone

Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal
Mark Robinson

Percussion

- 01 Rebecca Lagos
Principal
- 02 Colin Piper

Piano

Josephine Allan
Principal (contract)

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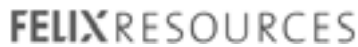
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01



02



03



04



05



06



07



KEITH SAUNDERS

08



KEITH SAUNDERS

09



01

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03

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Principal Trombone
NSW Department of
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05

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Trombone
RogenSi Chair
with Gerald Tapper,
Managing Director
RogenSi

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02

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04

Michael Dauth and
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06

Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor AO Chair

08

Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair

09

Emma Sholl
Associate Principal Flute
Robert and Janet Constable
Chair

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EXECUTIVE

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Level 9, 35 Pitt Street, Sydney NSW 2000
 GPO Box 4972, Sydney NSW 2001
 Telephone (02) 8215 4644
 Facsimile (02) 8215 4646

Customer Services:
 GPO Box 4338, Sydney NSW 2001
 Telephone (02) 8215 4600
 Facsimile (02) 8215 4660

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Please address all correspondence to the
 Publications Editor,
 Sydney Symphony,
 GPO Box 4972, Sydney NSW 2001.
 Fax (02) 8215 4660.
 Email program.editor@sydneyssymphony.com



SYMPHONY
 AUSTRALIA

SYMPHONY AUSTRALIA LIMITED

Suite 2, Level 5, 1 Oxford Street, Darlinghurst NSW 3000
 PO Box 1145, Darlinghurst NSW 1300
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 www.symphonynet.au



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



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Head Office:

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Telephone: (02) 9449 6433
 Fax: (02) 9449 6053
 E-mail: admin@playbill.com.au
 Website: www.playbill.com.au

Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart and Darwin

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Auckland: Mt. Smart Stadium, Beasley Avenue, Penrose, Auckland; (64 9) 571 1607, Fax (64 9) 571 1608, Mobile 6421 741 148, Email: admin@playbill.co.nz

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