

2009 SEASON
ENERGYAUSTRALIA MASTER SERIES

POWER AND PANACHE

Wednesday 17 June | 8pm
Friday 19 June | 8pm
Saturday 20 June | 8pm
Sydney Opera House Concert Hall

Hugh Wolff conductor
Stephen Hough piano

PETER ILYICH TCHAIKOVSKY (1840–1893)
Piano Concerto No.2 in G, Op.44

Allegro brillante
Andante non troppo
Allegro con fuoco

INTERVAL

WILLIAM WALTON (1902–1983)
Symphony No.1 in B flat minor

Allegro assai
Presto con malizia
Andante con malinconia
Maestoso – Briosio ed ardentemente –
Vivacissimo – Maestoso



Saturday night's performance will be broadcast live across Australia on ABC Classic FM 92.9.

Pre-concert talk by Peter Czornyj at 7.15pm in the Northern Foyer. Visit sydneyorchestra.com/talk-bios for speaker biographies.

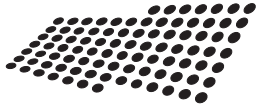
Approximate durations:
46 minutes, 20-minute interval,
48 minutes

The concert will conclude at approximately 10.05pm.

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Tonight we welcome pianist Stephen Hough back to the Sydney Opera House stage. A dual British-Australian citizen, he has a special fondness for this country and is a regular guest with the Sydney Symphony, performing the great Romantic concertos by composers such as Chopin and Rachmaninoff. On this visit he plays for us Tchaikovsky's Second Piano Concerto, in an interpretation that's true to the composer's original intent.

We're also delighted to welcome Hugh Wolff, whose most recent performance with the Orchestra was in the *EnergyAustralia* Master Series in 2007, conducting Sibelius's Fifth Symphony. This time he brings us the First Symphony of William Walton – music that will move you with its unashamed emotion, brilliant colours and burning energy.

EnergyAustralia is one of Australia's leading energy companies, with more than 1.4 million customers in NSW, the ACT, Victoria and Queensland.

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

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



George Maltabarow
Managing Director

2009 SEASON
THE VEUVE CLICQUOT SERIES

POWER AND PANACHE

Monday 22 June | 7pm
Sydney Opera House Concert Hall

Hugh Wolff conductor
Stephen Hough piano

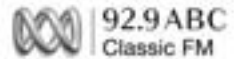
PETER ILYICH TCHAIKOVSKY (1840–1893)
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This concert has been recorded for later broadcast across Australia on ABC Classic FM 92.9.

Pre-concert talk by Peter Czornyj at 6.15pm in the Northern Foyer. Visit sydney-symphony.com/talk-bios for speaker biographies.

Approximate durations: 46 minutes, 20-minute interval, 48 minutes
The concert will conclude at approximately 9.05pm.

PRESENTING PARTNER





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GLAZUNOV Sonata No.1 in B flat minor



JONATHAN BISS

International Pianists in Recital
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*Booking fees of \$4-\$6.50 may apply.

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INTRODUCTION

Power and Panache

At first glance, tonight's works seem to have little in common: a piano concerto by a Russian of the 19th century, and a symphony by an Englishman of the 20th – two pieces dramatically different in style and aesthetic outlook. The strength in tonight's program lies not in its connections but in the satisfying contrasts.

Tchaikovsky's Second Piano Concerto wears its heart on its sleeve and that heart is a Romantic one. This concerto is nowhere near as famous as its predecessor, but there is everything to love in the way it combines brilliance and splendour with unabashed lyricism. This is music that calls for an impeccable sense of style; flair if you like. Tchaikovsky didn't take kindly to suggestions that the concerto was too long and never approved the substantial cuts made by pianist Alexander Siloti. One of the charms that's restored in a complete performance such as tonight's is the trio section in which the piano and solo violin and cello give us a moment of chamber music.

Walton's symphony exudes the energy and confidence of a composer at his peak. What emerges in the music is not the insecurity that he faced but the boldness of his ambition in "treading where so many angels have come a "cropper"". It's hard for us to imagine that in the 1930s the symphony was considered dissonant and 'appallingly difficult'. But we can still be carried away by the symphony's spirit of defiance, bordering on brashness, as heard in the fierce rhythms and overwhelming sounds. (It's loud!) If you were to characterise Walton's First Symphony today it might be as music that shows the power of the symphony as a genre for musical drama and musical argument, and which shows, above all, the power of the orchestra.

Please share your program

In an effort to avoid waste and reduce our environmental footprint, we print enough programs for our audience to share one between two. (We do allow for people attending alone.) If you are with a companion and you have each taken a program, please consider returning one to the baskets or passing it to another patron so that no one misses out. You are welcome to take additional copies at the conclusion of the concert, but please share during the performance.

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ABOUT THE MUSIC

Peter Ilyich Tchaikovsky **Piano Concerto No.2 in G, Op.44**

Allegro brillante
Andante non troppo
Allegro con fuoco

Stephen Hough piano

After spending the summer travelling between Moscow, St Petersburg and the rural estates of friends and relatives, Tchaikovsky arrived back at his sister's place at Kamenka in the Ukraine on 11 October 1879. He had spent the early part of the summer working on the opera *The Maid of Orleans*, but at Kamenka he was really only obliged to continue proofing his first suite, a chore which occupied him a mere three days. After that he had no obligatory musical occupations; he occupied himself with such banal tasks as hemming towels.

On 22 October, he wrote to his brother, Modest:

These last days I've begun to observe in myself things which at first I didn't understand...a certain vague dissatisfaction with myself, an over-frequent and almost irresistible desire to sleep, a certain emptiness, and finally boredom. There were times when I didn't know what to do with myself. Finally yesterday it became fully apparent to me...I had to get on with something...Today I began to create something, and the boredom vanished as if by magic.

Usually Tchaikovsky worked fast, but the Second Piano Concerto was different ('I only work in the morning,' he said). However, by the time he left Kamenka for Moscow at the beginning of November he had completed the sketches for the first movement. Work continued (he drafted the finale before the second movement) during further travels including a visit to Paris, and on 15 December 1879, Tchaikovsky was able to tell his patron Nadezhda von Meck: 'My concerto is ready in rough, and I am very pleased with it, especially the second movement, the *Andante*.' The scoring was begun in Rome in February 1880 and completed on 10 May.

Tchaikovsky decided to dedicate the new work to Nikolai Rubinstein, despite the latter's initial criticism of the First Piano Concerto back in 1874. For insurance however, Tchaikovsky sent the new score to Rubinstein for his comment, suggesting that he could change anything in the piano part, but to please not touch the essence

Keynotes

TCHAIKOVSKY
Born Kamsko-Votkinsk, 1840
Died St Petersburg, 1893

Tchaikovsky represented a new direction for Russian music in the late 19th century: fully professional and cosmopolitan in outlook. He embraced the genres and forms of Western European tradition – symphonies, concertos and overtures – bringing to them an unrivalled gift for melody. But many music lovers would argue that it's his ballets that count among his masterpieces, and certainly it's Tchaikovsky's extraordinary dramatic instinct that comes to the fore in all his music.

PIANO CONCERTO NO.2

In the autumn of 1879, Tchaikovsky was suffering the 'post-tour blues'. Recently returned from his summer sojourns between Moscow and St Petersburg, he had no pressing commitments. But with the composition of the second piano concerto 'the boredom vanished as if by magic'. Disappointed that this work was not as well received as the Piano Concerto No.1 from five years earlier, Tchaikovsky was nevertheless angered by suggestions from his student Siloti to cut large parts of the work and rearrange others: 'Your idea of transferring the cadenza to the end...made my hair stand on end.' Tonight we hear Tchaikovsky's original version, which retains the beautiful 'piano trio' section from the slow movement, an innovative highlight featuring solo violin and cello.

of the piece. Sergei Taneyev, studying with Rubinstein, reported back: 'Absolutely nothing to be changed.'

Rubinstein did not give the first performance. As with the first concerto, the first performance took place in New York. On 12 November 1881 the English pianist Madeline Schiller appeared under the baton of Theodore Thomas. Taneyev gave the first Russian performance in 1882. By then Rubinstein had died.

The **first movement** begins with a robust, though four-square theme. There is a bit of Tchaikovskian fire in the triplet underscoring in the orchestra's answer to the soloist, and the second subject, similar to one of the fate motives from *Eugene Onegin*, is introduced (after a pivotal tremolo in the strings) by a promising dialogue between clarinet and horn, but the development of the major melodic events in this exposition is fairly predictable. The identity of the themes is always very clear; there is little development.

Biographer David Brown regards the melodic material as second-rate, a symptom of the work arising from forced activity rather than any deeper impulse; but he also sees the movement's real strengths in the very stark delineation of sections, the forthright harmony, and the segregation of the solo instrument from the main body of sound.

'Drama,' he says, 'springs less from direct and sometimes complex interaction of soloist and orchestra...than from a grandly spaced alternation of robust orchestral ritornello, grandiloquent cadenza, and even some contrasting passages of almost chamber-like intimacy.' One is reminded of Tchaikovsky's hatred of thematic development, which he derided as 'working out'. Indeed this stark juxtaposition of ideas accounts for much of the movement's structural novelty. The development, for example, consists of a simple scheme: an orchestral tutti (using the clarinet/horn dialogue material up to speed), followed by a piano cadenza (itself a novelty), followed by another orchestral tutti, topped off by another long (approximately 5 minutes!) piano cadenza, placed here rather than at its customary place closer to the end of the movement.

That said, this first movement accounts for some of the early criticisms of the piece. Tchaikovsky was not amused when Taneyev, after performing the work, said the first and second movements were too long. 'Those people to whom critical examination was entrusted,' said



Tchaikovsky, rather tartly, 'did not point to this deficiency at the time.'

In the end it was the length of the work which prompted varying versions. [In this concert we hear the original, uncut version, although Stephen Hough makes a small modification of his own to the orchestration of a brief passage in the second movement.] The most extensive revisions were those later proposed by Tchaikovsky's pupil, Siloti, to whom Tchaikovsky wrote, 8 Jan 1889:

I'm extremely grateful to you for your concern and interest...but emphatically I can't agree with your cuts and especially with your re-ordering of the first movement. Perhaps I'm wrong and you're right – but my feelings as a composer rebel strongly against your transferences and changes...The version of the Second Concerto I want is the one I made Sapelnikov play [under Tchaikovsky's own direction, November 1888]...My hair stood on end at your idea of transferring the cadenza to the end.'

'Perhaps I'm wrong and you're right – but my feelings as a composer rebel strongly against your...changes'

TCHAIKOVSKY

Siloti also made substantial changes to the **second movement**, and these went even deeper to the heart of this music. His truncated version downplays the importance of the violin and cello soloists in the 'piano trio' passage which is the distinguishing, indeed original, feature of the movement.

Brown says of the second movement: 'If [the] first movement is the most important Tchaikovsky had composed since that of the Fourth Symphony of 1877, the slow movement is the most ambitious since the *Andante funèbre* of the Third String Quartet...'

Siloti's reassignment of violin and cello solos at the beginning of the movement altered the complexion of the music. There is melodic inspiration of a high order in Tchaikovsky's original, underlined when the cello soloist joins solo violin in repeating the opening melody. As Brown says, 'Tchaikovsky's employment here of violin and cello solos...was patently determined by their ability to handle such a long-spun thread of lyrical melody superlatively well.' Arguably the middle section of the movement, with its mounting symphonic-sounding sequences is formulaic, possessing a false excitement, but the eventual return of the main melody in duet between violin and cello against the piano's faster accompaniment restores the authentic Tchaikovsky, the master of balletic suggestion.

The **final movement** sounds relatively uncomplicated. Certainly this movement underwent none of the revision undergone by the other two movements, proof of the expertise with which Tchaikovsky could structure a movement made of discrete sections.

At first the movement appears to be shaping up as a rondo. There is the first theme in the tonic (home key, G) and then the second in the relative minor (E minor). But then, as the tonic (G) is regained, there is a new, *third* theme, and the emphasis on the tonic at this early point reverses the ear's expectation of tonal progress. It also tends to rule out thematic development. But Tchaikovsky makes a short quasi-developmental extension of his third theme, 'enhancing a little the expressive world of the movement, before passing to the recapitulation,' says Brown. The recapitulation follows the thematic course of the exposition, but now with a series of changing keys, reserving the greatest tonal flux until the end of the movement.

...the authentic
Tchaikovsky...

The finale is by no means as mechanical as it may appear at first hearing. It is typical of the beauties hidden in this, one of Tchaikovsky's less-frequently played pieces.

The Tchaikovsky biographer Herbert Weinstock once said that to perform this concerto 'once to every ten playings of the B flat minor would be to hurt no one and to increase the musical enjoyment of many.' But this is faint praise. We must also remember that once Tchaikovsky started on this work, albeit out of boredom, the ideas began to flow quite easily. The work may have its flaws, but Tchaikovsky, often derided as a popular melodist, was attempting new structural feats.

Tchaikovsky believed in the integrity of this piece, and his faith in it can be seen in the fact that he never stopped resisting Siloti's pressure to cut.

GORDON WILLIAMS
SYMPHONY AUSTRALIA ©1998

The orchestra for Tchaikovsky's Second Piano Concerto calls for pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

The Sydney Symphony first performed this concerto in 1958, with pianist Daniel Barenboim and conductor Kurt Woess; and most recently in the 2000 Master Series and in the Kuala Lumpur tour that year, with conductor Mark Elder and Peter Donohoe, a leading advocate for this concerto in its original form.

William Walton (1902–1983)

Symphony No.1 in B flat minor

Allegro assai

Presto con malizia

Andante con malinconia

Maestoso – Briosso ed ardentemente –

Vivacissimo – Maestoso

Why does Walton's First Symphony still impress us? The composer and oboist Ruth Gipps, who took part in the early performances of the symphony said: 'To those of us who played the work in the early days, when it was regarded as modern, dissonant and appallingly difficult, it was the angriest and most defiant symphony ever written; it is still one of the most tiring to perform.' But as she went on to say, 'Now that the odd rhythms of the scherzo [*Presto con malizia*] are no longer considered a feat of virtuosity for conductor and orchestra, the tragic beauty of the slow movement has become more apparent, and it takes its place as the emotional centrepiece of the symphony.'

And yet we are still impressed by the first movement, no longer perhaps because of its violence, but by its intellectual rigour, the grim determination of its working out of the opening ideas.

How does it begin? In the words of Walton's official biographer, Michael Kennedy:

...a drumroll on B flat, the harmony on the horns, a rhythmic and throbbing crescendo in the strings and the oboes' repeated-note melody, broadening into the main thematic cell of the movement. It precipitates a passionate drama in which there is little lyrical respite.

Though Ruth Gipps says that the first movement's organic growth from a two-note germ on the oboe might well be thought reminiscent of Sibelius, Walton began this symphony, in 1932, as a conscious essay in the Beethovenian ideal of symphonic construction – tight argument, rather than undisciplined outpouring of emotion.

Walton was already famous for the oratorio *Belshazzar's Feast* when he went to Manchester to hear Lionel Tertis play his Viola Concerto with the Hallé Orchestra under Hamilton Harty. 'Harty has asked me to write a symphony for him,' he wrote to Siegfried Sassoon on 28 January 1932. 'A rather portentous undertaking, but the Hallé is such a good orchestra and Harty such a magnificent

Keynotes

WALTON

Born Oldham, 1902

Died Ischia, 1983

William Walton was the major English composer to emerge between Vaughan Williams and Britten. Born into a family of singers, his early influence was the Anglican choral tradition. He left Oxford without a degree in 1920 having failed to pass an obligatory exam, but the Sitwell family gave him a 'lively cultural education' as well as introducing him to the delights of Italy. By 1936 William Walton had composed his first symphony, an entertainment called *Façade*, a viola concerto, and the cantata *Belshazzar's Feast*, and was regarded as composer of some stature.

SYMPHONY NO.1

Walton was daunted by the weight of symphonic tradition, in particular the music of Sibelius, which was enjoying enormous popularity in England during the 1930s. After an agonised genesis, the first three movements of his *Symphony No.1* were premiered in 1934, at the impatient insistence of conductor Hamilton Harty. The last movement was finally completed in August 1935 and 'premiered' again in November that year. Walton's innovative use of repeated patterns and complex driving rhythms gave the symphony an early reputation as 'a feat of virtuosity for conductor and orchestra'.



conductor, besides being very encouraging, that I may be able to knock Bax off the map.'

A portentous undertaking indeed. In February he wrote to Dora and Hubert Foss from Quidhampton: 'I am here for some weeks, trying to start on a symphony. What a fool I am, treading where so many angels have come a "cropper".'

The work was scheduled for performance in March 1934. By then Harty hoped to be able to perform the work as the culmination of his first season as Chief Conductor of the London Symphony, but Walton had completed only the first two movements.

The hold-up was the **slow movement** (*Andante con malinconia*). Some notion of the difficult genesis of this work may be gained when one realises that the ravishing idea which begins the slow movement was originally intended as the opening of the symphony. It was only with the gradual substitution of a much slower tempo that the latent sadness of the flute theme was revealed; and it was only with the continuation of the flute theme that the haunting, rhythmically distinctive theme of the *opening* movement had emerged! It was Walton's friend Hubert Foss who convinced the composer, when he was blocked on the third movement, to go back to this flute theme for his *Andante*.

The **third movement** complete, Harty announced the work for performance even though the finale was still

incomplete. Rather than postpone the work further – the interest in it was intense: Adrian Boult had also wanted to perform it in the London Music Festival in May 1934 – Walton agreed to a performance of the first three movements, which took place at Queen’s Hall on 3 December 1934.

The first three movements reflect a certain darkness in Walton’s temperament at the time. As he wrote to Harty, apologising for his slowness: ‘I must say I think it almost hopeless for anyone to produce anything in any of the arts these days. It is practically impossible to get away from the general feeling of hopelessness and chaos which exists everywhere.’

In the **first movement**, as Michael Kennedy says, ‘Strings and brass tear the heart out of the themes.’ Walton described it as ‘the end of a love affair and start of a new one’. Walton *was* caught up in a tempestuous affair at the time: as Harty wrote in despair while waiting for the work, ‘Why [can’t WW] stop making overtures to [the Baroness] and do a symphony for me instead!’

**‘the end of a love affair
and start of a new one’**

WALTON

The **second-movement scherzo** is, in Kennedy’s words, ‘a whirlpool of rhythms and stinging motivic fragments’, its malice complemented by the deep melancholy of the *Andante*. The finale, however, takes us to Walton in *Crown Imperial* mode.

The beginning and coda of the **finale** had been written by December 1934, but the middle section eluded Walton until he came up with a fugue idea in mid-1935. The symphony was finally finished at the end of August and the first complete performance was given on 6 November that year.

‘Truly marvellous,’ said Sir Henry Wood, in a letter to Walton’s publisher. ‘No new orchestral work has ever carried me away so much.’ This really was one of those great ‘young man’s works’. We should all have such ‘croppers’.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©1999

Walton’s First Symphony calls for two flutes (one doubling piccolo) and pairs of oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba; two timpani and percussion; and strings.

The Sydney Symphony gave the first Australian performance of this symphony in 1939. The most recent performance was 1993 with the late Vernon Handley conducting.

GLOSSARY

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

CRESCENDO – gradually becoming louder. (The English idiom ‘rising to a crescendo’ is a tautology.)

FUGUE – a musical form in which a short melody, the subject, is first sounded by one part or instrument alone, and is then taken up in imitation by other parts or instruments one after the other. The Latin fuga is related to the idea of both ‘fleeing’ and ‘chasing’.

KEY – in Western music there are two main categories of scale or key: major and minor. Aurally, a major scale will sound ‘brighter’ or more cheerful (‘Happy Birthday’), while a minor scale will sound sombre or mournful (funeral marches). The **TONIC** or home note of a scale gives it its name (e.g. C minor, a minor scale beginning on the note C, or E flat major, a major scale beginning on E flat).

RELATIVE MINOR – when a major and a minor key share the same key signature they are known as relatives. For example, C minor is the ‘relative minor’ of E flat major (and E flat major is the ‘relative major’ of C minor) since both keys three flats (B flat, E flat and A flat) in their key signatures. Harmonically, the two keys are literally close or ‘related’.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Rondo form is a common structure for the finales of 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.

SEQUENCE – a sequence occurs when a short melodic phrase or motif is repeated successively at different pitch levels, moving either down the scale or up (a rising or ‘mounting’ sequence).

TREMOLO – repeating the same note many times very quickly, to produce a ‘shaking’ or ‘trembling’ effect. In string playing this is achieved by rapid back-and-forth strokes of the bow.

TRIPLET – a rhythmic gesture, in which three notes are played in the time of two of the same kind. Continuous use of triplets, especially at a fast tempo, can create an exhilarating ‘skipping’ effect, because each beat is effectively divided into three.

TUTTI – all together!

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. A selection of terms from this program is included here.

Allegro assai – very fast

Allegro brillante – fast and brilliant

Allegro con fuoco – fast, with fire

Andante con malinconia – at a walking pace, with melancholy

Andante funebre – at a walking pace, funereal

Andante non troppo – at a walking pace, not too much

Brioso ed ardentemente – Vivacious and ardently

Maestoso – majestically

Presto con malizia – as fast as possible, with cunning

Vivacissimo – very lively

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

MORE MUSIC

Selected Discography

TCHAIKOVSKY

Peter Donohoe's recording of Tchaikovsky's Second Piano Concerto won the Gramophone Concerto Award in 1988. With trio partners Nigel Kennedy and Steven Isserlis for the slow movement, this recording with the Bournemouth Symphony Orchestra and Rudolph Barshai acted as a powerful advocate for Tchaikovsky's original, longer version of the concerto.

EMI CLASSICS 49124

Enjoy some 'simply spellbinding piano playing' from Emil Gilels in all three of Tchaikovsky's Piano Concertos. Recorded with the New Philharmonia Orchestra and Lorin Maazel.

EMI CLASSICS 50849

WALTON

Two of Walton's masterpieces from the 1930s, his *Symphony No.1* and *Belshazzar's Feast* are given electrifying performances with Sir Simon Rattle and the City of Birmingham Symphony Orchestra.

EMI CLASSICS 56592

Walton was regarded as a first-rate conductor of his own music. If you're lucky enough to find it, EMI Classics Walton Edition is another pairing of the first symphony with *Belshazzar's Feast*. With the Philharmonia Orchestra.

EMI 565004-2

HUGH WOLFF

'Serious stuff, but seriously good as well.' Hugh Wolff conducts the Sydney Symphony in Brett Dean's *Komarov's Fall*. This recording captures several works by the Grawemeyer award-winning Australian composer.

BIS 1696 OR SSO200702 (local release)

With the Frankfurt Radio Symphony Orchestra, Hugh Wolff accompanies the violin and cello concertos from Erich Korngold with soloists Leonidas Kavakos and Quirine Viersen respectively. Captured on DVD for ARTHAUS MUSIC 100363

STEPHEN HOUGH

Fresh off the plane from Minnesota, Stephen Hough has recently completed live concert recordings of Tchaikovsky's second and third piano concertos with the Minnesota Orchestra, conducted by Osmo Vänskä. This represents the first half of a project to record all of Tchaikovsky's works for piano and orchestra. For release on Hyperion in 2010.

Stephen Hough has been described as a 'canny program builder' and his Piano Collection affords the opportunity to hear two of his own previously unreleased compositions, alongside Chopin, Brahms and Schubert.

HYPERION 10031

Copies of the sheet music for Hough's latest piano composition, *Matilda's Waltz*, will be available for sale in the foyer.

Broadcast Diary



JUNE

20 June, 8pm

POWER & PANACHE

Hugh Wolff conductor

Stephen Hough piano

Tchaikovsky, Walton

27 June, 12.05pm

BACH'S VOICES

Georg Christoph Biller conductor

Jacqueline Porter soprano

St Thomas Boys' Choir, Leipzig

Bach, Mendelssohn, Telemann

29 June, 9.15pm

THE BOYS (2008)

Dene Olding violin-director

Matthew Wilkie bassoon

Mendelssohn, Mozart, Britten

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SYDNEY SYMPHONY 2009

14 July, 6pm

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June webcast:

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ABOUT THE ARTISTS

Hugh Wolff conductor

Hugh Wolff has appeared with all the major North American orchestras including those of Chicago, New York, Boston, Philadelphia, Los Angeles, San Francisco, Cleveland, Toronto and Montreal. He is much in demand in Europe, where he has worked with such orchestras as the London Symphony, Philharmonia, City of Birmingham Symphony, Orchestre National de France, Leipzig Gewandhaus, Munich Philharmonic, Czech Philharmonic and the Bavarian and Berlin Radio Orchestras. He is a regular guest with orchestras in Japan and Scandinavia as well as Australia, and a frequent conductor at summer music festivals including Aspen, Tanglewood and Ravinia.

A conductor whose interests span baroque performance practice to the championing of new works, Hugh Wolff began his career in 1979 as Associate Conductor of the National Symphony Orchestra under Mstislav Rostropovich, later going on to become Music Director of the New Jersey Symphony Orchestra (1986–1993) and Music Director of Chicago's Grant Park Music Festival (1994–1997).

He was Principal Conductor and then Music Director of the Saint Paul Chamber Orchestra (1988–2000), with whom he recorded and toured extensively. He was later Principal Conductor of the Frankfurt Radio Orchestra (1997–2006), touring Europe, Japan and China, and appearing at the Salzburg, Rheingau, and Mozart Würzburg festivals.

His discography ranges from Haydn to Stravinsky with the St Paul Chamber Orchestra and the Philharmonia Orchestra. He has recorded works by Aaron Jay Kernis with the City of Birmingham Symphony Orchestra and a disc with Jean-Yves Thibaudet and the BBC Symphony Orchestra. He has also recorded the Barber and Meyer violin concertos with Hilary Hahn for Sony Classical, which, together with a disc of Antheil symphonies (Nos. 1 and 6), won a 2001 Cannes Classical Award.

Born in Paris in 1953 to American parents, Hugh Wolff spent his early years in London and Washington, DC. After graduating from Harvard, he returned on a fellowship to Paris, where he studied conducting with Charles Bruck and composition with Olivier Messiaen. He then continued his studies in Baltimore with Leon Fleisher.

www.HughWolff.com



FRANK HULSBROEMER

Stephen Hough piano

Stephen Hough's singular artistic vision transcends musical fashions and trends. In recognition of his achievements, Hough was awarded a prestigious MacArthur Fellowship in 2001, joining prominent scientists, writers and others who have made unique contributions to contemporary life.

He has appeared with leading European and American orchestras under such conductors as Abbado, Ashkenazy, Dohnányi, Dutoit, Salonen, Gergiev and Maazel, and as a recitalist in major halls and concert series around the world. He is a regular guest at festivals such as Salzburg, La Roque d'Anthéron, Edinburgh, Aldeburgh, Mostly Mozart (New York), Aspen, Ravinia, Tanglewood, Hollywood Bowl, and the BBC Proms.

Recent highlights have included performances with the New York, Los Angeles and London philharmonic orchestras, the Cleveland and Philadelphia orchestras, the Boston, Chicago and London symphony orchestras, Orchestre National de France and the Berlin Philharmonic Orchestra, and recitals in Carnegie Hall and the Royal Festival Hall. He has also toured with the Irish Chamber Orchestra as pianist, director and composer, and the United States with the Russian National Orchestra. Most recently he has recorded Tchaikovsky piano concertos with the Minnesota Orchestra and Osmo Vänskä.

His extensive discography has garnered many prizes, including the Deutsche Schallplattenpreis, Diapason d'or, Monde de la musique, several Grammy nominations and eight Gramophone Magazine Awards, including the Gramophone Gold Disc Award in 2008, naming his *Saint-Saëns Piano Concertos* as the best recording of the past 30 years. His most recent solo release is *Stephen Hough in Recital*, which concludes with his own waltz-time arrangement of 'Waltzing Matilda'.

Stephen Hough is also a writer and composer. In addition to musical articles and program notes, his interest in theology has led to published essays and a book, *The Bible as Prayer*. In 2007 his Cello Concerto was premiered by Steven Isserlis, and two choral works, *Mass of Innocence and Experience* and *Missa Mirabilis*, have been performed at Westminster Abbey and Westminster Cathedral respectively.

Stephen Hough is a visiting professor at the Royal Academy of Music, and holds the International Chair of Piano Studies at his alma mater, the Royal Northern College in Manchester. His most recent appearance with the Sydney Symphony was in 2004, when he performed Saint-Saëns' Piano Concerto No.3.



CHRISTIAN STEINER

www.stephenhough.com
Follow his blog at:
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THE SYDNEY SYMPHONY

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



PHOTO: KEITH SAUNDERS

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

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

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

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

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

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

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Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



Michael Dauth
Concertmaster Chair
supported by the Sydney
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Dene Olding
Concertmaster Chair
supported by the Sydney
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First Violins



First Violins

- 01 Sun Yi
Associate Concertmaster
- 02 Kirsten Williams
Associate Concertmaster
- 03 Kirsty Hilton
Assistant Concertmaster
- 04 Fiona Ziegler
Assistant Concertmaster
- 05 Julie Batty
- 06 Sophie Cole
- 07 Amber Gunther
- 08 Rosalind Horton
- 09 Jennifer Hoy
- 10 Jennifer Johnson
- 11 Georges Lentz
- 12 Nicola Lewis
- 13 Alexandra Mitchell
Moon Chair
- 14 Léone Ziegler
- 15 Brielle Clapson
Marianne Broadfoot

Second Violins

- 01 Marina Marsden
Principal
- 02 Emma West
A/Associate Principal
- 03 Shuti Huang
A/Assistant Principal
- 04 Susan Dobbie
Principal Emeritus
- 05 Maria Durek
- 06 Emma Hayes
- 07 Stan W Kornel
- 08 Benjamin Li
- 09 Nicole Masters
- 10 Philippa Paige
- 11 Biyana Rozenblit
- 12 Maja Verunica

Guest Musicians

- Madeleine Boud
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- Michele O'Young
First Violin
- Alexandra D'Elia
Second Violin#
- Monique Irik
Second Violin†
- Victoria Jacono-
Gilmovich
Second Violin
- Kylie Liang
Second Violin†
- Emily Long
Second Violin#
- Leigh Middenway
Second Violin
- Charlotte Burbrook
de Vere
Viola†
- Jacqueline Cronin
Viola#
- Rosemary Curtin
Viola#
- Melissa Barnard
Cello
- Rowena Crouch
Cello#
- Janine Ryan
Cello
- Rachael Tobin
Cello†
- Alice Durrant
Double Bass
- Benjamin Ward
Double Bass#
- Elizabeth Chee
Oboe

- Frankie Lo Surdo
Horn
- Thomas Allely
Tuba
- Brian Nixon
Timpani#

= Contract Musician
† = Sydney Symphony
Fellow

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

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

Cellos

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

Double Basses

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

Harp

- Louise Johnson
Principal Harp
Mulpha Australia Chair

Flutes

- 01 Janet Webb
Principal
- 02 Emma Sholl
Associate Principal
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



03



Bass Clarinet



Bassoons



03



Contrabassoon



Horns



02



03



04



05



06



Trumpets



02



03



04



Trombones



Percussion



Nicholas Carter
Assistant Conductor
supported by
Symphony Australia

Oboes

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

Cor Anglais

Alexandre Oguey
Principal

Clarinets

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

Bass Clarinet

Craig Wernicke
Principal

Bassoons

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

Contrabassoon

Noriko Shimada
Principal

Horns

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

Trumpets

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

Trombone

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

Bass Trombone

Christopher Harris
Principal

Tuba

Steve Rossé
Principal

Timpani

Richard Miller
Principal

Percussion

- 01 Rebecca Lagos
Principal
- 02 Colin Piper

Piano

Josephine Allan
Principal (contract)

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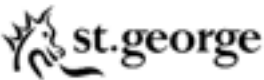
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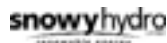
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02



03



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05



06



07

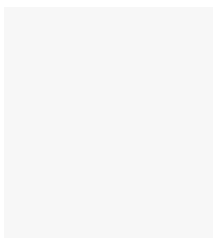


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08



KETH SAUNDERS



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Principal Harp
Mulpha Australia Chair

03

Ronald Prussing
Principal Trombone
NSW Department of
State and Regional
Development Chair

05

Nick Byrne
Trombone
RogenSi Chair
with Gerald Tapper,
Managing Director
RogenSi

07

Paul Goodchild
Associate
Principal Trumpet
The Hansen Family Chair

02

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Artistic Director Education
– Sandra and Paul Salteri
Chair

04

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Dene Olding
Board and Council of
the Sydney Symphony
supports the
Concertmaster Chairs

06

Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor AO Chair

08

Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair

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