

2009 SEASON
ENERGYAUSTRALIA MASTER SERIES

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL

PROKOFIEV'S RUSSIAN MAGIC

Wednesday 18 November | 8pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor

Jacqueline Porter soprano

Andrei Laptev baritone

Alexander Gavrylyuk piano

John Bell narrator

*John Bell appears by arrangement with
Bell Shakespeare Company*

SERGEI PROKOFIEV (1891–1953)

Lieutenant Kijé – Suite, Op.60

The Birth of Kijé

Romance

The Wedding of Kijé

Troika

The Funeral of Kijé

Andrei Laptev baritone

Piano Concerto No.5 in G, Op.55

Allegro con brio

Moderato ben accentuato

Toccata (Allegro con fuoco)

Larghetto

Vivo

INTERVAL

Gadkij Utjonok (The Ugly Duckling), Op.18 after Hans Christian Andersen

Jacqueline Porter soprano

Peter and the Wolf, Op.67

John Bell narrator

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FESTIVAL PARTNER


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Tonight's performance will be
broadcast live across Australia on
ABC Classic FM.

Pre-concert talk by Robert Murray
at 7.15pm in the Northern Foyer.
Visit sydney-symphony.com/talk-bios
for speaker biographies.

Approximate durations: 20 minutes,
23 minutes, 20-minute interval,
12 minutes, 25 minutes
The concert will conclude at
approximately 10pm.



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Principal Partner



EnergyAustralia™

EnergyAustralia is proud to be the presenting partner of The Prodigal Russian: Ashkenazy's Prokofiev Festival.

A composer festival is something to look forward to all year and tonight's concert promises to be especially exciting. This is the final program in the festival – we've already heard some of the great symphonies and much-loved concertos. Now Ashkenazy has chosen a program that will immerse us in the magical, fairytale world of Prokofiev's later music. This is the chance to discover Prokofiev's good humour, fertile imagination and wonderful melodies – qualities that have endeared him to music lovers of all ages.

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

THURSDAY AFTERNOON SYMPHONY

PRESENTED BY TRUST

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL

PROKOFIEV'S RUSSIAN MAGIC

Thursday 19 November | 1.30pm

Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor

Jacqueline Porter soprano

Andrei Laptev baritone

Alexander Gavrylyuk piano

John Bell narrator

*John Bell appears by arrangement with
Bell Shakespeare Company*

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after Hans Christian Andersen

Jacqueline Porter soprano

Peter and the Wolf, Op.67

John Bell narrator

PRESENTING PARTNER

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This program has been recorded for later broadcast on ABC Classic FM.

Pre-concert talk by Robert Murray at 12.45pm in the Northern Foyer. Visit sydneyssymphony.com/talk-bios for speaker biographies.

Approximate durations: 20 minutes, 23 minutes, 20-minute interval, 12 minutes, 25 minutes
The concert will conclude at approximately 3.30pm.



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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.



A handwritten signature in black ink, consisting of a stylized 'J' and 'A' followed by a long horizontal stroke.

John Atkin
Managing Director and
Chief Executive Officer
Trust Company Limited

2009 SEASON
EMIRATES METRO SERIES

THE PRODIGAL RUSSIAN:
ASHKENAZY'S PROKOFIEV FESTIVAL

PROKOFIEV'S RUSSIAN MAGIC

Friday 20 November | 8pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor

Jacqueline Porter soprano

Andrei Laptev baritone

Alexander Gavrylyuk piano

John Bell narrator

*John Bell appears by arrangement with
Bell Shakespeare Company*

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John Bell narrator



FESTIVAL PARTNER



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later broadcast on ABC Classic FM.

Pre-concert talk by Robert Murray
at 7.15pm in the Northern Foyer.
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for speaker biographies.

Approximate durations: 20 minutes,
23 minutes, 20-minute interval,
12 minutes, 25 minutes
The concert will conclude at
approximately 10pm.





Emirates

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A First Class experience is always a memorable one. Whether it be exiting your personal Emirates chauffeur driven car at the airport, ready to be whisked away to the Emirates lounge, or entering a concert hall for an unforgettable night of music, the feeling of luxury and pleasure is the same. Sydney Symphony is a first class orchestra in one of the world's most beautiful cities – and Emirates as a world class airline is proud to be Principal Partner.

With over 400 major international awards for excellence relating to inflight cuisine, customer service and unparalleled entertainment, Emirates has an international reputation as the best of the best.

And like the Sydney Symphony, Emirates reaches out to a truly global audience, flying to every continent in the world – over 100 destinations – from its central hub in Dubai.

Emirates confirmed Australia's status as a premier trade and tourism destination and its commitment to the country in early 2009 by increasing its weekly flights to Australia to 63, a number that will grow to 70 by year's end. In addition, Emirates has also launched an A380 service on the Dubai – Sydney – Auckland route, and will increase services from Sydney to three times daily by year's end.

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

THE SYDNEY SYMPHONY PRESENTS

FELLOWSHIP 2009



VLADIMIR ASHKENAZY, PATRON



SUNDAY 29 NOVEMBER, 3PM

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Artistic Director ROGER BENEDICT



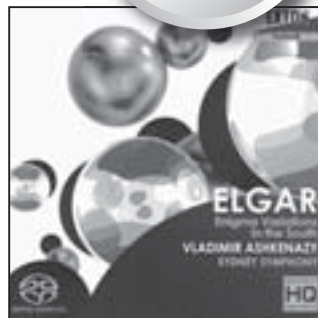
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INTRODUCTION

THE PRODIGAL RUSSIAN: ASHKENAZY'S PROKOFIEV FESTIVAL

Part 4: Prokofiev's Russian Magic

In calling this festival 'The Prodigal Russian' we've been focusing attention on the Prokofiev who began his career in Russia, moved to the West, and then – alone among the Russian composers who left after the revolution – returned to Soviet Russia. Our festival programs have traced the journey, showing how Prokofiev's style shifted and developed, but also illustrating the extent to which, even in his earliest works, the most distinctive characteristics of his musical voice were always present. This program has two-fold theme: Prokofiev as storyteller and the composer 'coming home'.

The earliest work on the program, *The Ugly Duckling*, was composed before Prokofiev left Russia, but the version we hear in this concert dates from the years when Prokofiev was beginning to spend more time in the USSR. It was premiered in Warsaw in 1932, sharing the program with the new Piano Concerto No.5, which Prokofiev had written for his own touring engagements as a pianist.

Both *Lieutenant Kijé* and *Peter and the Wolf* reflect Prokofiev's attempts to address what he recognised as a new need in Soviet Russia. No longer was concert music the sole province of aesthetes; many new people were flocking to concerts – an 'expectant and enquiring' audience for whom Prokofiev wanted to create a new style of music. He never did settle on a satisfactory name for it – 'light serious' or 'serious light' is the closest he came – but the tuneful sophistication he sought emerges clearly nonetheless.

But above all, this program gives us a Prokofiev who was always fascinated with the world of childhood and its nostalgic attractions, as well as understanding how to capture the imaginations of the young and the young-at-heart.





Photograph Credit: Ben Symons

Tenix's major partnership of the Sydney Symphony education program has helped deliver music appreciation and education to the youth of NSW.

Tenix strongly supports education and training across its infrastructure services business and is proud to support the Sydney Symphony's education program.

"The Sydney Symphony's commitment to world class performance and quality fits perfectly with our own corporate goals, and it makes a major contribution to the lives of the people in Sydney and indeed Australia."

**Paul Salteri, Chairman,
Tenix Pty Limited**



Proud partner of the Sydney Symphony

ABOUT THE MUSIC

Sergei Prokofiev (1891–1953)

Lieutenant Kijé – Suite, Op.60

The Birth of Kijé

Romance

The Wedding of Kijé

Troika

The Funeral of Kijé

Andrei Laptev baritone

Lieutenant Kijé is a double fiction – a figment in the imaginations of the characters who inhabit Ury Tynianov's original story. Set in the Russia of Tsar Paul I (1796–1801), it ridicules a system in which elaborate fictions seem preferable to telling the truth.

With one slip of the pen, Kijé comes into existence. An entry in a military roll book is misread by the Tsar as 'Lieutenant Kijé'. The scribe has written Prouchik kizhe', i.e. 'Lieutenant Kizhe', rather than the intended 'Poruchiki zhe' (Lieutenants). Afraid to correct the eccentric Tsar's error, his courtiers soon discover that the paper lieutenant is a blessing in disguise.

Kijé becomes a scapegoat whose name is lent to all sorts of mishaps until he finds himself in Siberian exile. But the Tsar pardons him in a fit of clemency and endorses successive promotions until he is no longer Lieutenant but General Kijé. At this point the Tsar is determined to meet the remarkable officer. Having created a colourful career and personal life for Kijé, the courtiers are now forced to concoct a hero's death.

In 1933 the Belgoskino Studios asked Prokofiev to write the music for a film adaptation of Tynianov's story, directed by Feinzimmer. The film was never released, but in 1934 Prokofiev made a symphonic suite from the soundtrack. 'This gave me much more trouble than the music for the film itself,' he wrote, 'since I had to find the proper form, re-orchestrate the whole thing, polish it up and even combine several of the themes.' The 'proper form' emerged in five scenes tracing Kijé's life.

The **Birth of Kijé** is given a suitably military accompaniment: in the distance a fanfare played by cornet and military drum, a little closer the piccolo and flute whistle a parody of the parade-ground march. Kijé himself is represented by a melancholy theme from the oboe. The story of Kijé's love, **Romance**, is Prokofiev's own setting of

Kijé is a diabolic amount of work. But what joyous music!

PROKOFIEV, AUGUST 1934

a ballad by a contemporary of Tsar Paul and was sung by a baritone in the film soundtrack.

Romantic inclinations lead naturally to marriage – with a march played by woodwinds and brass for **The Wedding of Kijé**. The atmosphere of revelry in the tavern balances the comical pomp of the march. The **Troika** is a sleigh ride with plucked strings (imitating the Russian balalaika) and tinkling bells, and the baritone returns with a Hussar drinking song.

With a sigh of relief Kijé is buried – the music for **The Funeral of Kijé** is never seriously mournful. Beginning with the cornet fanfare from the first scene, Prokofiev reworks the previous themes with ironic overtones. The mock solemnity of the music concludes with a final, distant fanfare.

ABRIDGED FROM A NOTE BY YVONNE FRINDLE
SYMPHONY AUSTRALIA ©1997/2009

The *Lieutenant Kijé* suite calls for two flutes, piccolo, two oboes, two clarinets, two bassoons and tenor saxophone; four horns, two trumpets and an optional cornet, three trombones and tuba; percussion; harp, piano and celesta; and strings.

The Sydney Symphony first performed the suite in 1952, conducted by Eugene Goossens, and most recently in a 2005 gala concert conducted by Benjamin Wallfisch (and in which Branford Marsalis played saxophone). Our records suggest this is our first performance of the suite with the optional baritone soloist.

**Nothing ephemeral,
nothing accidental.
All is distinct, exact,
perfect. That is why
Prokofiev is not only
one of the greatest
composers of our time,
but also, in my opinion,
the most wonderful film
composer.**

SERGEI EISENSTEIN (DIRECTOR
OF *ALEXANDER NEVSKY*), 1947

Stonet sizyj goluboček
Stonet on l den' i noch
Ego milen'koj družhoček
Otletel daleko proc'.

On uz bol'se ne vorkuet,
Vse toskuet i toskuet.
Snezhnoj vetki na gruguju
Pereparchivaet on.

I podružhku doroguju
Zhdet sebe so vseh storon.

Polno, serdce, uspokoj'sja,
Polno babockoj letat'!
Polno babockoj letat'.

Ty poprobuj i ne bojsja
Ugolok drugoj dostat'.
Sertse nachalo iskat'

Romance

My grey dove is full of sorrow,
he weeps day and night.
His sweetheart has
flown far away.

He no longer coos,
but only grieves.
From one branch to another
he flutters

Looking for the arrival of his beloved,
Awaiting her return.

Enough, my heart, be calm,
don't flutter like a butterfly,
don't flutter like a butterfly.

Don't be afraid
to seek luck elsewhere,
to find a new beginning.

Polno, serdce, uspokojsja
Polno, polno babockoj letat'.

Kak zhe, serdce ty reshilo,
Gde my budem letom zhit'?
Gde my letom budem zet'?

Serdce bednoe zabilos'
I ne znalo, kak nam byt'.

Stonet sizyj golubocek, etc.

Enough, my heart, be calm
don't flutter like a butterfly.

Well, my heart: what have you decided?
Where shall we rest in summer?
Where shall we rest in summer?

My poor heart began to beat in my breast
and could answer nothing.

My grey dove is full of sorrow, etc.

Serdca u zenscin kak traktir:
Prochozich celyj mir.
Ot utra do utra,
Kto na dvor, kto do dvora.

Kto na dvor, kto do dvora,
I tak ot utra do utra.

Serdca u zenscin kak traktir: etc.

Ach, pod' sjudy, da pod' sjudy,
Ne bojs' so mnoj bedy,
Ne bojs' so mnoj bedy
I pod' sjudy, da pod' sjudy.

Kto kholost il' ne cholost,
Ili kholost il' zhenat,
Kto robok il' ne robok,
Ili robok ili svat

Ej! Ej! Ej! Ej!

Tak ot utra do utra,
Da kto na dvor, kto do dvora.

Ach, pod' sjudy, da pod' sjudy, etc.

Serdca u zenscin kak traktir: etc.

Troika

A woman's heart is like an inn:
It has a whole world of guests.
From morn till eve,
Someone comes in, someone goes out.

Someone comes in, someone goes out
And so it goes all day and night.

A woman's heart is like an inn: etc.

Ah, come here, come here I say
Don't be afraid,
Have no fear with me.
Come here, yes, come here.

Whether you're single, whether you're not,
Whether you're single or married.
Whether you're shy, whether you're not,
Whether you're shy or bold.

Hey! Hey! Hey! Hey!

So it goes all day and night
Someone comes in, someone goes out,

Ah, come here, come here I say, etc.

A woman's heart is like an inn: etc.

Sergei Prokofiev

Piano Concerto No.5 in G major, Op.55

Allegro con brio

Moderato ben accentuato

Toccata (Allegro con fuoco)

Larghetto

Vivo

Alexander Gavrylyuk piano

Like Hindemith, Britten and Richard Strauss, Prokofiev had accepted a commission from Paul Wittgenstein, a pianist who had lost his right arm in World War I and required ‘purpose-built’ music to maintain his career. As so often, Wittgenstein refused to play the piece (Piano Concerto No.4) on the grounds that he didn’t understand it, but the experience did set the composer thinking about a new concerto for himself to play. It had been a decade since his Third Concerto, as his energies had principally been directed into ballet and symphonic composition.

‘Initially,’ he wrote of his fifth concerto, ‘I had no intention of making this concerto difficult; indeed I even thought of calling it *‘Music for piano and orchestra’* rather than, say, a concerto at all. But, as he later wrote, Prokofiev had amassed a huge number of interesting themes in the notebooks he kept for such things, and as he worked on it, ‘despite [his] intentions, the work became very complex’. Dating from 1931–32, the concerto reflects Prokofiev’s leave-taking from Western Europe and musical modernism, and is exactly contemporary with his Second Violin Concerto, and the *Lieutenant Kijé* Suite. He was on the verge of a new ‘serious-light (or light-serious’) style, which as he later wrote, should be ‘simply and comprehensively tuneful, and must not be repetitious or stamped with triviality’.

This can partly be explained by his increasingly regular return visits to the Soviet Union after 1927. There, as he well knew, the Revolution had created a large, but fairly inexperienced, audience for classical music, unaffected by the 1929 economic disaster in the West. His ‘light-serious’ style would, he imagined endear him to both the Soviet regime and audiences when he toured there, and when in 1936 he returned to settle permanently in Russia. The Concerto therefore has a transitional nature, sophisticated in form and structure, but stylistically simple and approachable – a far cry from the bracing modernism of much of his early work. That in itself may explain the



cool reception the concerto received on its first performance in Berlin in October 1932, with Prokofiev as soloist and Wilhelm Furtwängler conducting; Sviatoslav Richter, by contrast, thought it the composer's greatest concerto and championed it from the 1940s.

That Prokofiev thought of calling the work *Music for piano and orchestra* suggests two things. First, the piece need not conform to the classical formal idea of a concerto, and second, the relationship between piano and orchestra need not be the adversarial one between a lone virtuoso and the collective mass: as fellow composer Francis Poulenc noted 'the piano fitted in closely with the orchestra and, so to speak, never played alone'. Prokofiev's other piano concertos have the traditional three, or more symphonically four, movements; this one has five, relatively short movements. From the outset, the first movement establishes both Prokofiev's characteristically dance-like themes and the piano's integration with the orchestral texture; as the movement progresses the piano's dance-motifs frequently alternate with colourful, almost terse gestures from the orchestra. The themes which Prokofiev had jotted down are principally of rhythmic, rather than melodic interest, and the weaving of these through the orchestral and solo parts creates that complexity to which he alludes. The second movement is sardonic in tone, with its piano glissandi and swaggering rhythms suggesting, perhaps, a character-dance in an imaginary ballet. The third movement is also vintage Prokofiev – a short, high-energy toccata which forms the glittering pivot of the whole piece. The extended fourth movement is (relatively) slow and lyrical, beginning with a limpid theme picked out by the piano that invites solo woodwinds to contribute plangent themes. That spell is soon broken, however. The music takes more emotive turns, and the piano writing becomes more monumental as the orchestra sings in long impassioned lines that suggest some of Prokofiev's later Soviet-era music. The movement returns to the simpler textures of the opening, without ever quite reaching resolution, and the Concerto concludes, characteristically, with more wit, humour and terpsichorean brilliance.

GORDON KERRY ©2009

Piano Concerto No.5 calls for a modest-sized orchestra of two flutes (one doubling piccolo) and pairs of oboes, clarinets and bassoons; two horns, two trumpets, two trombones and tuba; timpani and percussion and strings.

The Concerto has a transitional nature, sophisticated in form and structure, but stylistically simple and approachable...

The Sydney Symphony first performed the concerto in 1973, with soloist Jean-Rodolphe Kars and Willem van Otterloo conducting; this may have been the first Australian performance. Since then the orchestra has performed the concerto in 1975 and 1984 and most recently in the 1989 Young Performers Awards grand final conducted by Myer Fredman. Duncan Gifford was the soloist (and the joint winner with oboist Antony Chesterman).

Sergei Prokofiev
Gadjik Utjonok (The Ugly Duckling)
for voice and orchestra, Op.18
after Hans Christian Andersen

Jacqueline Porter soprano

Some of Prokofiev's contemporaries thought *The Ugly Duckling* was autobiographical. Boris Asafyev heard the premiere in 1915 and called it 'a fairy tale about S. Prokofiev as told by himself.' Maxim Gorky is reported to have said much the same thing: 'He must have written this about himself.' Prokofiev was an *enfant terrible* of Russian music; he'd just written the notorious *Scythian Suite*. On those grounds, some even said his ugly duckling wasn't ugly enough! Certainly the music had none of the pounding savagery or acerbic character that his listeners had begun to expect. *The Ugly Duckling* didn't set out to shock, it isn't grotesque. Prokofiev is in storytelling mode, revealing a fascination with the themes of childhood.

This is not music for children, however, despite its fairytale theme, and those expecting an early *Peter and the Wolf* will be disappointed, although there is some deft painting of character in the orchestral writing. In fact, it's difficult to pin down exactly what kind of music it is. It's far longer than most of Prokofiev's songs – practically a cantata, or even a kind of 'symphonic poem for voice and piano' as the original version was described. He was perhaps indulging in structured procrastination rather than beginning his opera *The Gambler*: there's an element of an operatic scena in the dramatic details of the music, and the often declamatory vocal line. Above all, the free-flowing melodic 'recitation' shows the influence of Mussorgsky's operas, with their extraordinary rendering of speech rhythms into music.

With often quite subtle gestures in voice and accompaniment, Prokofiev is able to suggest the gently shifting moods and scenes, from the mundane (the mother duck's boredom, the bucolic summer atmosphere) to those crucial to the story (scorn, distress, the dogs that chase the ugly duckling). There are three key elements to listen for. First, a pompous little recurring theme, introduced towards the beginning to represent the duck brood. Second, a mournful descending motif that suggests the duckling's rejection and suffering. And finally, in a beautifully lyrical moment, the soaring joyousness as the ugly duckling discovers that he is a beautiful swan.

SYDNEY SYMPHONY ©2009



LEBRECHT MUSIC & ARTS

Prokofiev at the age of one, with his parents in the garden at Sontsovka. His mother, Maria, was not only a fine pianist but had a genius for storytelling.

Prokofiev may have turned to the Hans Christian Andersen stories after hearing Stravinsky's *Nightingale* in London in 1914, but Nina Meshchersky, who prepared the Russian text of this *skazka*, or tale, claimed the idea as hers. The original voice and piano version was completed in 1914, Prokofiev began an arrangement with string orchestra accompaniment in 1925, and in 1932 completed the full orchestral version, for performance by his wife Lina.

The Sydney Symphony has presented the original version of *The Ugly Duckling* in 1960, in a recital by Galina Vishnevskaya, accompanied by Alexander Dedyukhin, and in 1969 when Lucia Popp, accompanied by Georg Fischer, sang it in Sydney, Tamworth, Armidale and Canberra. This is the first time we have performed the orchestral version.

Gadjij Utjonok

Kak khorosho bylo v derevne!
Solnce veselo sijalo, rozh' zolotilas',
Dushistoje seno lezhalo v stogakh.
V zelenom ugolke, sredi lopukhov,
Utka sidela na jajcakh.
Jey bylo skuchno, ona utomilas' ot dolgogo
sidenija.

Nakonec, zatreshchali skorlupki odna za drugoj.

Utjata vylezli na svet.
Kak velik bozhij mir! Kak velik bozhij mir!
Poslednij utjonok byl ochen' nekrasiv,
Bez per'jev, na dlennykh nogakh.

Uzh ne indjushonok li?! –
Ispugalas' sosedka-utka.
Pushjol utinyj vyvodok na ptichij dvor.
Derzhites', deti, prjamo, lapki vroz'.
Poklonites' nizko toj staroj utke,
Ona ispanskoj porodj.
Vidite u nej na lape krasnuju tesemku?
'Eto vysshij znak otlichija dlja utki!

Utjata nizko klanjalis' ispanskoj utke
I skoro osvojilis' so vsem naselenijem
Ptich'jego dvora. Plokho prishlos'
Tol'ko bednomu nekrasivomu utjonku.

Nad nim vse smejalis', gnali jego otovsjudu,
Zhelali, chtoby koshka s'jela skoreje jego.
Kury klevali jego, utki shchipali,
Ljudi tolkali nogoj, a indejskij petukh,
Naduvshis', kak korabl' na parusakh,
Naskochil na neschastnogo utjonka!

Utjonok sobral vse svoji
sily i perelelel cherez zabor.
Ptichki, sidevshije v kustakh, vsporkhnuli s
ispugu.

Utjonok podumal:
'Eto ottogo, chto ja takoj gadjij...'
On zakryl glaza, no vse zhe prodolzhal
bezhat',
Poka ne dostig bolota. Tam dikije utki
Nakinulis' na nego: Ty chto za ptica?!
Utjonok povorachivalsja na vse storony.
Ty uzhasno gadok!
Utjonok klanjalsja kak tol'ko mog nizhe.
Ne vzdumaj zhenit'sja na kom-nibud' iz nas!
Mog li podumat' ob 'etom utjonok!

The Ugly Duckling

It was beautiful in the country!
The golden wheat rolled in waves. The grass was
green,
the hay was put to the millstone, the sun shone.
In the shade of the reeds, alone at the bottom of
the garden,
a duck sat on her nest.
She was sad and very tired of sitting.

All of a sudden the eggshells gaily burst one by
one.

All the little ones saw the day.
'What a grand world!'
Of all the brood, one alone was ugly,
without feathers, his feet too long.

'What a horror, a true turkey!'
cried all the gossiping ducks.
All the little ones reached the farmyard.
'Children, hold your feet well apart.
Say hello to the old duck.
She is Spanish!
Do you see that red scarf around her foot?
It is a distinction very rare among the ducks.'

The little ones bowed before her.
Soon they knew all the customs of the farmyard.
Sad and all alone
lived the featherless ugly duckling.

His fate was terrible. He knew nothing but hatred.
Everyone wished him to be eaten by the cat.
He was pecked at by the rooster
and by the guinea-fowl. They found him much too
ugly.
The turkey, turning red, clucking and inflating
himself
like a sail, attacked the little weak and trembling one.

Then the duckling, by flapping his wings,
got over the wall of the yard and flew away.
Birds quickly flew away when he approached.
The poor little one thought,
'It's because I am ugly that they fly away when
I arrive.'
He closed his eyes and painfully made his way to
a deep pond.
There, to his surprise, he saw wild ducks.
'What is this monster?'
The poor little duck hung his head, all a-tremble.
'You are very grotesque!'
The poor one made deep bows.
'Don't you dream of marrying one of us!'
Oh, he was far from dreaming of marriage.

Tak nachalis' jeho stranstvovanija.
Chego tol'ko ne vyterpel on za 'etu strashnuju
osen'!

Inogda on chasami sidel v kamyshakh,
Zamiraja ot strakha, drozha ot ispuga,
A vystrely okhotnikov razdavalis' po vsemu
lesu.
Strashnaja past' sobaki zijala nad jeho golovoj.

Stanovilos' kholodnej.
Ozero postepenno zatjagivalos' l'dom.
Utjonok dolzhen byl vse vremja plavat', chtob
voda ne zamerzla.
Bylo b slishkom grustno rassказыvat'
O tekh lishen'jakh, kakije vynes on v 'etu zimu!

Odnazhdy solnyshko prigrelo zemlju svojimi
teplymi luchami,
Zhavoronki zapeli, kusty zacveli – prishla
vesna.
Veselo vmakhnul utjonok kryl'jami.
Za zimu oni uspeli vyrasti.
Podnjalsja na kryl'jakh utjonok
I priletel v bol'shoj cvetushchij sad.
Tam bylo tak khorosho!

Vdrug iz chashchi trostnikov pojavilis'
Tri prekrasnykh lebedja.
Neponjatnaja sila privlekala utjonka k 'etim
carstvennym pticam.
Jesli on priblizitsja k nim, oni, konechno, jeho
ub'jut,
Potomu chto on takoj gadkij...

No luchshe umeret' ot ikh udarov,
Chem terpet' vse, chto vystradal on v
prodolzhenije 'etoj zimy!
Ubejte menja... skazal utjonok
I opustil golovu, ozhidaja smerti.

No chto on uvidel v chistoj vode? Svoje
otrazhen'je!
No on byl teper' ne gadkoj seroj pticej,
A prekrasnym lebedem.
Ne beda v gnezde utinom rodit'sja,
Bylo b jajco lebedinoje!

Solnce laskalo jeho, siren' sklonjalas' pred nim,
Lebedi nezhno jeho celovali!
Mog li on mechatat' o takom schast'je,
Kogda byl gadkim utjonkom?

TEXT BY NINA MESHCHERSKY
AFTER HANS CHRISTIAN ANDERSEN
READ THE CYRILLIC:
TINYURL.COM/UGLYDUCKLING-RUSSIAN

It was the beginning of his sad adventures.
During the autumn months he endured nothing
but harm and suffering.

He spent the days trembling in the reeds, ravaged
by anguish,
dying of terror,
while hunters shot without stopping, close to the
gloomy lake.
Then an enormous dog hurled himself at the
duck, wanting to eat him.

The weather became much colder.
Little by little the ice covered the waters of the lake.
The duckling had to swim constantly to keep a
corner open.
And he experienced other sufferings, other miseries,
during the terrible icy winter.

The clear sun finally regained its strength; nature
was revived.
The birds sang and the air was clear. Oh, beautiful
springtime!
The duck happily beat his wings,
which felt bigger and stronger.
He flew into space
and landed in a flowering garden.
The park was beautiful!

Suddenly, gliding over the water appeared
three swans, beautiful and graceful.
A strong force attracted him against his will to the
proud and noble birds.
Yet if he approached them certainly he would be
killed,
because wasn't he truly a monster?

Better to be killed by these beautiful swans,
than to endure again the misfortunes he suffered
through the winter.
'All right, kill me!' he said quietly,
and resignedly lowered his head waiting for death.

In the dazzling clear water, he saw his reflection.
What joy!
He was no longer a bird without feathers,
but a swan, beautiful and proud.
It is possible to be born in the nest of a duck
as long as the egg is that of a swan!

In the rays of the sun the waters of the lake rocked
him,
and tenderly the beautiful swans embraced him.
Could he ever have had such a beautiful dream
when he was a bird without feathers?!

TRANSLATION BY MARILYN BULLI ©2005

Sergei Prokofiev

Peter and the Wolf, Op.67

John Bell narrator

If there is a concert work that has no need of a program note, it could well be *Peter and the Wolf*. This musical fairytale is self-contained: the orchestra tells the story with the assistance of the narrator, and, once introduced, the cast of characters is as easily recognised and followed as in any play.

Each character in Prokofiev's musical fairytale is represented by a different instrument of the orchestra with its own signature tune: the bird by the twittering flute, the duck by the plangent oboe, the cat by the mellifluous clarinet, Peter's stern grandfather by the bassoon, the dreaded wolf by three horns, and Peter by the strings playing a jaunty march tune. The timpani (or 'kettledrums') have a part to play when the hunters turn up, shooting their rifles.

There was a reason for this approach to the story. Prokofiev wrote *Peter and the Wolf* at the invitation of Natalia Satz, the director of the Moscow Children's Theatre. Satz gave him the idea of composing music that would entertain through its narrative, but which would also help children get to know the instruments of the orchestra. So this fantastic tale-in-music has an ulterior motive, and in the process Prokofiev achieved something that has never really been equalled: 'the learning is so much fun that the teaching passes unnoticed.' This music may be more than 70 years old, but it remains the most popular and successful of pieces devised to teach children – and adults too – about the sound and character of orchestral instruments.

What then, is its place in a regular concert? In this program *Peter and the Wolf* helps to paint a picture of Prokofiev-as-

Prokofiev at the Moscow Children's Theatre

In 1935 Prokofiev first brought his wife and his two young sons to the Moscow Children's Theatre to see an opera called *The Tale of the Fisherman and the Goldfish*. They came back the next week to see a play, and the theatre's director, Natalia Satz, joined the family in the box, excited to see a world-famous composer in her theatre. The Prokofiev boys enjoyed themselves and the family came back again and again. Satz began to dream of having Prokofiev write something for the theatre. 'It was my greatest passion,' she wrote later, 'to stimulate creative genius to add to the treasury of artistic works devoted to children.'



Prokofiev at the piano, playing through *Peter and the Wolf* for children at the Central Children's Theatre in Moscow. Natalia Satz (far right) reads the narration.

storyteller, a weaver of magic, alongside music that has childhood as its inspiration (even if children are not always the intended audience). And by removing this entertainment from its usual context of the family or educational concert, we're able to hear it as the masterpiece it is.

The toughest critics of all – children – have always been able to recognise this, and *Peter and the Wolf* was an 'instant hit' at its premiere. This can partly be credited to the musical invention. When Prokofiev returned permanently to Soviet Russia in 1936 he was already dreaming of a new kind of music for the audiences who had begun flocking to concert halls.

The time is past when music was composed for a circle of aesthetes. Now, the great mass of people in touch with serious music is expectant and enquiring...I would describe the music needed here as 'light serious' or 'serious light' music; it is by no means easy to find the term which suits it. Above all, it must be tuneful, simply and comprehensively tuneful, and must not be repetitious or stamped with triviality.

Prokofiev took the opportunity to write for an audience of children just as seriously.

But just as important to the success of *Peter and the Wolf* was the story itself. Originally, Satz had hired a poet – a woman who admired Prokofiev's music – to write the libretto. It was all in rhyme and Prokofiev threw it out at once, explaining '...the balance between words and music in a work like this is very delicate. The words must know their place, otherwise they may lead the listener's attention astray...'

In the end Prokofiev wrote his own narration, in his characteristic laconic style. With two sons of his own, he knew exactly how to capture the youthful imagination by making Peter a bold, rebellious hero: 'Peter paid no attention to his grandfather. Boys like him are not afraid of wolves.'

Peter would no doubt say: pay no attention to those who grumble and say this music is not for formal concerts; listeners like us are not afraid to hear music for children with grownup ears.

ADAPTED FROM A NOTE BY YVONNE FRINDLE ©2008

Peter and the Wolf calls for a small orchestra of flute, oboe, clarinet, bassoon, three horns, trumpet, trombone, timpani, percussion and strings.

Peter and the Wolf was premiered in Moscow in 1936. The Sydney Symphony first performed *Peter and the Wolf* in a set of Young People's Concerts conducted by Bernard Heinze in 1943; Frank D Clewlow was the narrator. Since then it has been performed many times in schools, youth and family concerts, most recently in a 1992 Family Concert, conducted by Brian Buggy, with narrator Christopher Hamilton. This appears to be the orchestra's first performance of the work in a formal concert.

Quiet as mice...

Peter and the Wolf was given a trial run for an audience of about a dozen children, with Prokofiev playing the music on the piano and Natalia Satz narrating. The children liked the piece, she recalled. 'I could tell that at once by the way they listened. Children sometimes praise a work enthusiastically when it is over, but they fidget and chat during the performance. And here the little imps were sitting as quiet as mice, though the symphony lasted 24 minutes without a break.'

MORE MUSIC

Selected Discography

THE PROKOFIEV EXPERIENCE

Decca has assembled Vladimir Ashkenazy's recordings of all five piano concertos, together with the four symphonies heard in this festival, and the complete *Romeo and Juliet* ballet music. Ashkenazy conducts the Cleveland and Concertgebouw orchestras and the London Symphony Orchestra; the London Symphony Orchestra and André Previn accompany the concertos. A 6-CD set.

DECCA 480 3154

ALL IN THE FAMILY

There are many delightful recordings of *Peter and the Wolf*, with many talented actors and narrators lending their voices to the wry humour of Prokofiev's story. Of particular interest is the recording that features one of Prokofiev's sons, Oleg, and his grandson, Gabriel, as the narrator and Peter. Also on this recording of music for children or inspired by childhood is a performance, in English, of the orchestrated version of *The Ugly Duckling*, with soprano Penelope Walmsley-Clark. Ronald Corp conducts the New London Orchestra.

HYPERION CDA 66499

THE ORIGINAL UGLY DUCKLING

As a counterpoint to this afternoon's performance, seek out the first version of *The Ugly Duckling*, for voice and piano. It's included in a collection of Russian songs recorded in the original language by Elisabeth Söderström with Vladimir Ashkenazy at the piano. Also on the disc with its childhood theme is *The Nursery* by Mussorgsky and songs by Gretchaninov.

DECCA 476 2511

LIEUTENANT KIJÉ

Charles Dutoit conducts the Montreal Symphony Orchestra in a performance of the suite from *Lieutenant Kijé* in a recording that also includes the *Alexander Nevsky* cantata and the suite from *The Love for Three Oranges*. The double-CD also includes Ashkenazy's recording with the Concertgebouw Orchestra of *Dreams*, an early symphonic poem. Performances of a string orchestra arrangement of *Visions Fugitives* and excerpts from the ballet *The Stone Flower* complete the set.

DECCA 473 277-2

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Broadcast Diary



NOVEMBER–JANUARY

21 Nov, 10am

SIBELIUS SYMPHONY No.2 (2008)
Thomas Dausgaard conductor

18 Dec, 8pm

NOBODY KNOWS THE TROUBLE I SEE (2007)
Hugh Wolff conductor
Håkan Hardenberger trumpet
Haydn, BA Zimmermann, Sibelius

26 Dec, 8pm

GABRIELA MONTERO IN RECITAL (2008)
Bach, Chopin, Debussy, Ginastera, and improvisations

8 Jan, 8pm

DIANNE REEVES: WHEN YOU KNOW (2009)
Guy Noble conductor
Dianne Reeves vocalist
Peter Martin piano
Reginald Veal bass
Terreon Gully drums

This concert can also be viewed on demand as a BigPond webstream at sydneyphilharmonicsymphony.bigpondmusic.com

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

8 December, 6pm

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ABOUT THE ARTISTS

Vladimir Ashkenazy conductor

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

In the years since Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw, he has built an extraordinary career not only as one of the most renowned and revered pianists of our times, but as an inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years. He was Chief Conductor of the Czech Philharmonic from 1998 to 2003, and he was Music Director of the NHK Symphony Orchestra in Tokyo from 2004 to 2007. In 2009 he takes up the position of Principal Conductor and Artistic Advisor of the Sydney Symphony.

Alongside these roles, Vladimir Ashkenazy is also Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as *Prokofiev and Shostakovich Under Stalin* (a project which he toured and later developed into a TV documentary) and *Rachmaninoff Revisited* at the Lincoln Center, New York.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor), San Francisco Symphony, and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director 1988–96), and last year returned to conduct the Berlin Philharmonic.

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), and Rachmaninoff transcriptions. His latest releases are recordings of Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninoff festival forming a highlight of the 75th Anniversary Season in 2007. Vladimir Ashkenazy's artistic role with the Orchestra includes collaborations on composer festivals, major recording projects and international touring activities.



SASHA GUSOVY/DECCA

Alexander Gavrylyuk piano

Alexander Gavrylyuk was born in 1984, began studying piano at seven and gave his first concerto performance when he was nine. He was based in Sydney from 1998 to 2006, with his Australian concert activities including recitals at the Sydney Opera House and City Recital Hall Angel Place as well as performances with the Melbourne and West Australian symphony orchestras.

As a concerto soloist he has also appeared with leading orchestras in Russia, The Netherlands, Israel, Japan, South Korea, Poland and Canada, working with conductors such as Herbert Blomstedt, Oleg Caetani, Vladimir Fedoseyev, Alexander Lazarev, Sebastian Lang-Lessing, Mikhail Pletnev and Leif Segerstam.

His forthcoming engagements will include concerts with the New York Philharmonic, Los Angeles Philharmonic and the Royal Concertgebouw Orchestra, a second recital in the Master Pianists series at the Concertgebouw, and a recording of the Glazunov piano concertos with the Russian National Orchestra. Alexander Gavrylyuk makes his Sydney Symphony debut in this festival.



John Bell narrator

John Bell is one of Australia's most influential theatre personalities. His credits include work for the Old Tote Theatre Company, the major state theatre companies, and five years with the Royal Shakespeare Company in Great Britain. As co-founder of the Nimrod Theatre Company, he presented many premiere and landmark productions of Australian plays in the 1970s and 1980s, and began the evolution of an Australian Shakespeare style. In 1990 he founded the Bell Shakespeare Company, and in 2002 his performance of Richard III earned him a Helpmann Award for Best Actor.

The Universities of Newcastle (1994), Sydney (1996) and New South Wales (2006) have each awarded him an Honorary Doctorate of Letters. He has been honoured with an OBE and an AM, and in 1997 he was named one of Australia's National Living Treasures.

John Bell's most recent appearance with the Sydney Symphony was in performances of Vaughan Williams' *Sinfonia antartica* in 2007.

John Bell appears by arrangement with Bell Shakespeare Company.



Jacqueline Porter soprano

Jacqueline Porter holds an honours degree in music performance and a degree in Italian from the University of Melbourne. She is a principal artist with Victorian Opera and appears regularly as a soloist with the Melbourne Symphony Orchestra, Orchestra Victoria and MSO Chorus.

Her concert repertoire includes Bach's Cantata No.207, Berlioz's *Nuits d'été*, Bernstein's *Chichester Psalms*, Britten's *Les Illuminations* and *Rejoice in the Lamb*, Fauré's Requiem, Gounod's *Messe solennelle de Sainte Cécile*, Haydn's *Maria Theresa Mass*, Mozart's Requiem and *Coronation Mass*, and Vaughan Williams' *Serenade to Music*.

As a developing Artist with Victorian Opera (2006–2007) her roles included *L'Amour* (*Orphée et Eurydice*), Despina (*Così fan tutte*) and roles in *L'Incoronazione di Poppea*. She has also sung the Sandman in *Hänsel und Gretel* for the MSO, and in April she performed Saskia and Hendrickje Stoffels in VO's premiere production of Andrew Ford's *Rembrandt's Wife*. She made her Sydney Symphony debut in March singing Mendelssohn.



Andrei Laptev baritone

Andrei Laptev began singing as a boy alto under the direction of his grandfather at the Russian Orthodox Cathedral of Sts Peter and Paul in Strathfield. After graduating from Sydney University, he began vocal studies at the Sydney Conservatorium. He became assistant choirmaster of Sydney's Russian Orthodox Cathedral in 1999 and since 2006 has been choirmaster of Holy Protection Russian Orthodox Church, Cabramatta.

He is a member of Cantillation, the Brandenburg Choir, Sydney Chamber Choir, Singers of St Laurence and Sounds Baroque, and in 2007 he founded the Chesnokov Chorale. He has also been a member of the Opera Australia Gentlemen's Extra Chorus since 2007, and has been the tenor soloist in performances of Handel's *Messiah*, *Coronation Anthems* and *Israel in Egypt* as well as music by Buxtehude and Bach. He has featured as a soloist on several ABC Classics recordings, including *David and Jonathan* with Pinchgut Opera, and he is currently rehearsing for his third Pinchgut production, *L'Ormindo*. This is Andrei Laptev's Sydney Symphony debut.



THE SYDNEY SYMPHONY

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



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

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



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First Violins



Second Violins



First Violins

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

Second Violins

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

Guest Musicians

- | | |
|---|--------------------------------|
| Emily Qin
First Violin# | Lina Andonovska
Flute† |
| Alexandra D'Elia
Second Violin# | Kate Lawson
Flute |
| Charlotte Burbrook
de Vere
Viola† | Robert Llewellyn
Bassoon# |
| Jennifer Curl
Viola# | Alexander Love
Horn# |
| Rowena Crouch
Cello# | John Douglas
Percussion |
| Patrick Murphy
Cello | Christina Leonard
Saxophone |
| Rachael Tobin
Cello† | |
| Benjamin Ward
Double Bass# | |

= Contract Musician
† = Sydney Symphony
Fellow

MUSICIANS

Violas



Cellos



Double Basses



Harp

Flutes

Piccolo



Violas

- 01 Roger Benedict
Principal Viola
Roger Allen and
Maggie Gray 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
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



Trombones



Percussion



Piano



Nicholas Carter
Assistant Conductor
supported by
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Oboes

- 01 Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor *ac* 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
Industry & Investment
NSW 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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01



02



03



04



05



06



07



08



09



10



01
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