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2009 SEASON  
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## ROMANTIC PERFECTION

Thursday 11 June | 1.30pm  
Sydney Opera House Concert Hall

Hugh Wolff conductor  
Isabelle Faust violin

**HECTOR BERLIOZ (1803–1869)**  
Roman Carnival – Overture, Op.9

**FELIX MENDELSSOHN (1809–1847)**  
Violin Concerto in E minor, Op.64

*Allegro molto appassionato –*  
*Andante –*  
*Allegro non troppo – Allegro molto vivace*

### INTERVAL

**LUDWIG VAN BEETHOVEN (1770–1827)**  
Symphony No.6 in F, Op.68, Pastoral

*Awakening of joyful feelings on arrival in the country*  
*(Allegro ma non troppo)*  
*Scene by the brook (Andante molto moto)*  
*Merry gathering of country folk (Allegro) –*  
*Thunderstorm (Allegro) –*  
*Shepherd's Song: Happy and thankful feelings after*  
*the storm (Allegretto)*



This concert will be broadcast  
live across Australia on  
ABC Classic FM 92.9 on  
Friday 12 June at 8pm.

Pre-concert talk by Yvonne Frindle  
at 12.45pm in the Northern Foyer.  
Visit  
[www.sydney-symphony.com/talk-bios](http://www.sydney-symphony.com/talk-bios)  
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8 minutes, 26 minutes,  
20-minute interval, 39 minutes  
The performance will conclude  
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## **ROMANTIC PERFECTION**

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## ROMANTIC PERFECTION

Saturday 13 June | 2pm  
Sydney Opera House Concert Hall

Hugh Wolff conductor  
Isabelle Faust violin

**HECTOR BERLIOZ (1803–1869)**  
**Roman Carnival – Overture, Op.9**

**FELIX MENDELSSOHN (1809–1847)**  
**Violin Concerto in E minor, Op.64**

*Allegro molto appassionato –*  
*Andante –*  
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This concert has been recorded  
for later broadcast across Australia  
on ABC Classic FM 92.9.

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at 1.15pm in the Northern Foyer.  
Visit  
[www.sydney-symphony.com/talk-bios](http://www.sydney-symphony.com/talk-bios)  
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8 minutes, 26 minutes,  
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at approximately 3.45pm.

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# INTRODUCTION

## Romantic Perfection

Ask a musician or music lover for a favourite piece or even a favourite composer and you might come away disappointed. There's so much music – great music, beautiful music, powerful music, entertaining music – that it's difficult to settle on any one.

So collecting three pieces together and labelling them 'Romantic Perfection' is something of an audacious move, but one we're willing to stand by. If you're seeking the sublime in music, then the 19th century is the place to begin, and there is no better composer than the 'sound poet' Beethoven in the 'expression of feelings' that is his *Pastoral* Symphony. If you're looking for lyricism and exquisite beauty, then Mendelssohn's singing Violin Concerto in E minor is easily the finest example of its kind – the answer to anyone who might claim that instruments cannot communicate as powerfully as the human voice. And if you're looking for the thrill of music that is exciting and vividly conceived, arch-Romantic Berlioz ticks the box with his 'character overture', capturing the madcap confusion of Carnival time in Rome.

Together, these pieces sum up the essence of Romanticism – its indebtedness to words and poetic ideas, even when there are no singers in sight, and its inclination towards lyricism, richness and intensity of expression. If this isn't perfection, it comes close.

Do you have your own perfect program of Romantic orchestral music? Let us know before Monday 22 June and the most imaginative and compelling response will win a drink voucher for use at a Sydney Symphony concert. Write to [competitions@sydneyorchestra.com](mailto:competitions@sydneyorchestra.com) with 'Romantic Perfection' in the subject line.

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# ABOUT THE MUSIC

## Hector Berlioz

### *Roman Carnival* – Overture, Op.9

Berlioz's *Roman Carnival* (Le Carnaval romain) represents a rescue mission: lifting its material from a failed opera to give the music new life on the concert stage.

In his autobiography, Berlioz describes the unbelievable obstacles put in his path by those who tried to obstruct the production of his opera *Benvenuto Cellini* in Paris in 1838 and he tells of the incompetence and surly temper of Habeneck, who conducted the rehearsals. 'Habeneck,' says Berlioz, 'never could manage the quick tempo of the saltarello; the dancers, unable to dance to his dragging measure, complained to me. I cried: "Faster! Faster! Wake up!" Habeneck, in a rage, hit the desk and broke his stick...I said calmly: "My good sir, breaking fifty sticks will not prevent your time being twice as slow as it ought to be. This is a saltarello..." If only I could have conducted myself...'



Portrait of Berlioz in 1832, attributed to Ingres

## Keynotes

### BERLIOZ

*Born La Côte-Saint-André, 1803*

*Died Paris, 1869*

Berlioz set off for Paris when he was 18, ostensibly to study medicine (his father's preference) but in reality following a musical path that would result in him becoming the 'arch-Romantic' composer of his age. Despite the fact that his main instrument was the guitar (he also played piano and flute, but badly), he became a master in the innovative use of the orchestra (he literally wrote the book) as well as a conductor.

### ROMAN CARNIVAL

Berlioz called this piece a 'character overture'. It's not just a lively concert opener but music filled with musical imagery, colour, atmosphere and personality. The setting is the Carnival season in Rome, a time when daily life was turned on end, rules were broken, and the spirit of celebration spilled out onto the streets in the form of masquerades and parades. Berlioz captures some of that subversive feeling in music that's based on a whirling Italian dance, the saltarello.

*Roman Carnival* was written in 1844, drawing on musical themes from Berlioz's failed opera *Benvenuto Cellini*.

Berlioz waited in vain for his opera's rehabilitation and after six years he decided to use some of its material for a concert overture depicting the merry turmoil of Carnival time in Rome. Except for an interlude near the beginning, the music is of unashamed gaiety. It begins with the whirlwind saltarello, taken from the scene in the opera which presents the Lenten Carnival. After a pause, the cor anglais presents a melody from the opera's love duet. After more bustling and brilliantly coloured music the dancing saltarello returns, dominating the overture to its tempestuous end. Despite the fact that *Benvenuto Cellini* is very rarely staged, the most musically exciting features of that work have remained in this 'character overture', as the composer called it.

YVONNE FRINDLE  
SYDNEY SYMPHONY ©2008

Berlioz's *Roman Carnival* calls for two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets and two bassoons; four horns, two trumpets, two cornets and three trombones; timpani and percussion; and strings.

The Sydney Symphony first performed the *Roman Carnival* in 1939 under George Szell, and most recently in the 2008 Symphony in the Domain concert, conducted by Jonathan Stockhammar. The most recent performance in a subscription series was in 2000 under Edo de Waart.

### **Carnival in Rome**

'Carnevale Romano' has not been fully celebrated for more than a hundred years. Originally a pagan celebration of the coming of spring, it was adapted by the Christians, but the tradition of running wild remained. Masks, disguises, sweetmeats, confetti, candles and torches, drums, bands, horse racing, *commedia dell'arte*, dangerous liaisons...the Roman Carnival was a chance to shake off winter greyness and burst into colour.

### **The Saltarello**

*Saltarello* is Italian for 'little hop', summing up perfectly the character of this ancient dance. Generally speaking, it is a moderately quick dance, usually in triple time and involving many jumping steps. By Berlioz's time the name had been applied to a folk dance that had emerged in Rome in the late 18th century. This could be a solo or a couple dance, and has been described as 'increasingly rapid hopping steps around an imaginary semicircle, accompanied by "violent" arm movements'. Mendelssohn included a *saltarello* in the finale of his Italian Symphony (No.4).

## Felix Mendelssohn Violin Concerto in E minor, Op.64

*Allegro molto appassionato* –  
*Andante* –  
*Allegro non troppo* – *Allegro molto vivace*

Isabelle Faust violin

The late Hans Keller, one of the most stimulating and opinionated of writers on music, used to say that the Mendelssohn Violin Concerto was the greatest concerto ever written for the instrument. Many violinists share this view, and Jascha Heifetz said: 'If it is conceivable that the music of Mendelssohn can die, then all music can die.'

This concerto is one of the best-loved of all Mendelssohn's works. Its main rival for top ranking among violin concertos is probably Beethoven's, and even in Mendelssohn's day the comparison was already being made. The English pianist-composer William Sterndale Bennett wrote of this E minor Violin Concerto: "There seems to me to be something essentially and exquisitely feminine about it, just as there is something essentially and heroically masculine in the Beethoven Violin Concerto.'

Mendelssohn has a reputation in some quarters for facility, even for unthinking note-spinning. The Violin Concerto gives the impression of spontaneous invention, but only through the art which conceals art. Ferdinand David, the leader of the Leipzig Gewandhaus Orchestra under Mendelssohn, helped the composer with the technicalities of the solo part of his concerto, and gave the premiere in 1845. As early as 1838 Mendelssohn wrote to David: 'I should also like to write a violin concerto for you next winter. One in E minor runs in my head, the beginning of which gives me no peace.' Over the next six years Mendelssohn peppered David with questions about technical difficulties, and finished, "'Thank God this fellow is through with his Concerto," you will say. Excuse my bothering you, but what can I do?'

### Listening Guide

Mendelssohn's thoughtful approach to the challenge of writing this concerto produced a number of structural innovations in the **first movement**. The first was his

### Keynotes

**MENDELSSOHN**  
*Born Hamburg, 1809*  
*Died Leipzig, 1847*

Felix Mendelssohn is often called the 19th-century Mozart: he was a child prodigy, composing masterpieces such as the *Octet* and the *Midsummer Night's Dream Overture* when he was 16 and 17; his music has a classical sensibility; and he died in his 30s, his tremendous activity as composer, pianist, conductor and administrator having taken its toll on a fragile constitution. Some have said that he never quite recaptured the genius of the two teenage masterworks, but the Violin Concerto proves them wrong.

### VIOLIN CONCERTO

This is not Mendelssohn's only violin concerto (he wrote one for violin and strings when he was 13) but it's his best-known: *the Mendelssohn Violin Concerto* as far as most music-lovers are concerned. He began thinking about it in 1838 and finished work in 1844, consulting the violinist Ferdinand David about technical matters along the way. It is an exquisite, song-like concerto, and Mendelssohn brings the soloist and the orchestra together in an intimate dialogue instead of competitive relationship. Listen for the way the soloist enters almost at the very beginning and the way Mendelssohn delicately links the three movements together, leaving no room for the applause that he personally disliked.

# Concertos between friends

When Felix Mendelssohn wrote his Violin Concerto in E minor he had a violinist in mind, Ferdinand David, who was his concertmaster in Leipzig as well as a good friend. Since Mendelssohn was not a virtuoso violinist himself, he relied on David for advice about the technical challenges, peppering him with questions over six years. Did David really think 'Thank God this fellow is through with his concerto' once it was completed? Maybe, but he also would have known he was the privileged recipient of one of the most beautiful and satisfying concertos ever written for the violin.

Johannes Brahms also wrote a violin concerto for an admired virtuoso and friend, Joseph Joachim, and he too pestered his friend with a multitude of questions about technical matters. The difference, supposedly, was that he 'hardly ever followed' Joachim's advice. This isn't quite true: without Joachim's input, Brahms' Violin Concerto wouldn't be nearly so gratifying to play. And from the collaboration between these two intensely serious artists emerged what might be the most magnificent violin concerto of the 19th century, music in which the virtuosity never outweighs the power of the musical message.



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solution to the problem of the traditional opening orchestral tutti (already tackled by Beethoven in his last two piano concertos). Mendelssohn abolishes it completely: the violin soars in with the impassioned and lyrical first subject after just a bar-and-a-half of orchestral accompaniment. Another happy find is the single open G-string note, which the soloist sustains as a bass to the beautifully contrasted second subject. The next formal innovation shows how the virtuosity of the writing for violin is subordinated to the overall musical purpose: the cadenza, fully written out, occurs in the middle of the movement, and concludes with the recapitulation – a magical moment, as the orchestra states the main theme while the violin continues with figuration from the cadenza.

The bassoon note sustained from the last chord of the first movement, linking it with the **second movement**, is usually explained as Mendelssohn's attempt to persuade the audience not to applaud at this point. It is such a subtle device that he can scarcely have expected it to succeed in that purpose. What it does do is make the music continuous, and emphasise the change of key to C major for the songful slow movement, with its more agitated middle section. Mendelssohn again shows his concern for overall unity in writing an introduction to the last movement, with a theme for violin and strings a little reminiscent of the first movement – the soloist leads the listener in a typically Romantic manner through the unfolding 'story' of the concerto.

The **last movement** has many affinities with Mendelssohn's 'fairy-scherzo' vein, first proclaimed in his teenage masterpieces, the Octet and the *Midsummer Night's Dream* Overture. It is a movement of entrancing contrasts: between the opening call-to-attention, the substantial second subject, and the violin's curving lyrical theme while the orchestra plays with scraps of the main theme. The whole concerto reveals how completely Mendelssohn, contrary to received opinion, could recapture the fresh inspiration of his youth in his full musical maturity.

DAVID GARRETT ©1998

Mendelssohn's Violin Concerto calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony first performed the concerto in its entirety in a 1940 War Funds Concert, conducted by Georg Schnéevoigt and Yehudi Menuhin, and most recently in 2001 with Hans Graf conducting and Michael Dauth as soloist.



The bassoon note sustained from the last chord of the first movement, linking it with the second, is usually explained as Mendelssohn's attempt to persuade the audience not to applaud at this point.

## Ludwig van Beethoven

### Symphony No.6 in F, Op.68, *Pastoral*

*Awakening of joyful feelings on arrival in the country*  
(*Allegro ma non troppo*)

*Scene by the brook* (*Andante molto moto*)

*Merry gathering of country folk* (*Allegro*) –

*Thunderstorm* (*Allegro*) –

*Shepherd's Song: Happy and thankful feelings after the storm* (*Allegretto*)

Beethoven often referred to himself as a *Tondichter* (literally ‘sound poet’) rather than a *Tonkünstler* (sound artist), which was the usual word for a musician. In doing so he revealed himself to be a musician of the Romantic age – a poet concerned with feelings, expression and abstract ideals, rather than an artist given to literal representation.

Program music was hardly a new concept to Beethoven's generation. Vivaldi's *Four Seasons* concertos famously depicted nature and life in music. Haydn's oratorios *The Seasons* and *The Creation* continued the tradition. In Beethoven's own time virtuoso pianists were churning out picturesque salon pieces: Dussek's *Sufferings of the Queen of France* depicts everything from the separation of Marie Antoinette from her children to the fall of the guillotine, each musical cliché carefully captioned. Battle symphonies had perennial appeal, as Beethoven himself well knew. United by their attempts to imitate and portray nature and events, these works were concerned with an 18th-century ideal: *painting* in tones.

During the 19th century program music took a different turn. This was an era when, as Carl Dahlhaus describes it, ‘experience was shaped by reading and when literature on a subject was scarcely less important than the subject itself.’ (It is no accident that for the first time in history we encounter interpretative writing about music in the form of explanatory program notes.) In a sense all music could be programmatic because *all* music, even the most classical and abstract of symphonies, could be interpreted and analysed in a ‘literary’ way. E.T.A. Hoffmann's famous review of Beethoven's Fifth Symphony follows a highly individual program, not so much suggesting that the music really represents the events and feelings Hoffmann attributes

## Keynotes

### BEETHOVEN

*Born Bonn, 1770*

*Died Vienna, 1827*

Beethoven's busiest years as a composer for orchestra were between 1800 and 1812. During this time, he completed eight of his nine symphonies, continually pushing the boundaries of structure, style and musical expression. Most of his symphonies are ‘absolute’ or abstract works, but two of them bear descriptive or evocative titles (*Eroica* and *Pastoral*), and others, such as the famous Fifth Symphony, attracted fanciful interpretations from the outset.

### PASTORAL SYMPHONY

At its premiere the *Pastoral Symphony* was billed as ‘Recollections of Country Life’ and each movement has a descriptive heading. These don't outline a story so much as suggest the kinds of *feelings* that Beethoven wanted the music to express – feelings that he believed listeners would be able to ‘discover’ for themselves. Because of the emotional journey that it follows, the symphony is in five movements rather than four, and the third, fourth and fifth are played without pause: from peasant gathering to a sudden thunderstorm and on to the gentle song of thanksgiving that concludes the symphony.

The Sixth Symphony was premiered on 22 December 1808 in the famous all-Beethoven concert that also included the Fifth Symphony and the Fourth Piano Concerto.



Beethoven in 1806 (Neugass)

**‘The whole work can be perceived without description – it is more an expression of feelings rather than tone-painting.’**

BEETHOVEN

to it but as a means of illuminating its musical processes. Adolf Bernhard Marx compared such musical imagery to the speech of the birds (which all can hear but few can understand). According to the aesthetic of the age, the ability to ‘hear’ visual and psychological images suggested by music was a mark of a sophisticated listener, not an immature one.

That Beethoven saw himself as a poet rather than a painter in sound is confirmed by his comments about his Sixth Symphony (his *Sinfonia pastorale*): ‘The whole work can be perceived without description – it is more an expression of feelings rather than tone-painting.’ Elsewhere he says that ‘the hearers should be able to discover the situation for themselves’. When Beethoven does stoop to overt musical depiction it tends to parody, as in his own battle symphony *Wellington’s Victory*.

His *Pastoral* Symphony emerged from an old musical tradition that includes the tiny pastoral sinfonia in Handel's *Messiah*, while obeying a Romantic and French Enlightenment call for a 'return to nature'. Beethoven himself retreated frequently to the rural areas around Vienna to compose, and is once said to have preferred a tree to the company of men. His 'Recollections of Country Life', as the symphony was billed in the original concert program, conveys above all this love of nature.

## Listening Guide

Beethoven's *Pastoral* Symphony brings a serenity and relaxed expansiveness to the symphonic genre, all the more striking since it was completed at around the same time as the fiery Fifth Symphony. It is cast in five movements, the last three of which are played without pause. Beethoven's **arrival in the countryside** is signalled by a suitably rustic drone from the violas and cellos, while the violins introduce the serene but lively first theme, the **awakening of joyful feelings**. If the Fifth Symphony had begun by confronting its listeners, the Sixth was intent on lulling them into Arcadian bliss. The bucolic mood is maintained with uncharacteristically simple harmonies and textures, and themes evocative of peasant dances. The **scene by the brook** contains a stroke of poetic genius – two solo muted cellos sustain a swaying figure for the murmuring of the stream – while towards the end Beethoven makes a whimsical concession to the more literal minded of his listeners, labelling in the score suitably avian cadenzas for the nightingale (flute), quail (oboe), and cuckoo (clarinet).

The third movement is the scherzo of the symphony, a **merry gathering of country folk**. Again we glimpse Beethoven's humour as he parodies the village band – not always in tune! But the scherzo is prevented from coming to a proper conclusion, the boisterous round dances are rudely interrupted by a **thunderstorm**, with cellos and double basses providing the first distant rumbles. The timpani enter for the first time, along with the piccolo and two trombones that Beethoven has held in reserve for this moment. Similarly he has kept the more interesting and complex harmonies for the storm, with its rain, lightning and 'electric energies.' When the storm eventually subsides, the winds introduce the **shepherd's song** of the final movement,



Sketch of Beethoven around 1808  
(Ludwig Ferdinand Schnorr von  
Carolsfeld).

the hymn of gratitude, a rainbow of promise conveyed by harmonious thirds and tranquil rhythms in a spacious rondo.

The precise representational aspects of the symphony provide the most gratifying landmarks for listeners – the piping shepherds, the bird calls, a storm, country dances. Beethoven may not have wanted us to place too much store by his descriptive movement headings but they are a sure guide to this calm and expansive symphony. However, it is in the ‘expression of feelings,’ the poetry, that the *Pastoral* Symphony finds its real strength and imagination: the infinite repetition of pattern in nature conveyed through rhythmic cells, its immensity through sustained pure harmonies.

With its five movements instead of the expected four, it has been argued that the *Pastoral* Symphony sacrifices purity of form to the demands of the extra-musical program. Yet the fourth movement can be seen as an extended introduction to the finale, and at the same time the whole work behaves as a kind of multi-movement sonata form, with the storm as the development and the finale as the recapitulation. The symphony retains the classical proportions and structure that we expect of this ‘sound poet,’ more concerned, writes Anthony Hopkins, ‘with writing a *symphony* than we normally accept.’

**...gratifying landmarks for listeners – the popping shepherds, the bird calls, a storm, country dances.**

YVONNE FRINDLE ©2001/2004

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

The Sydney Symphony's first performance on record of the *Pastoral* Symphony was in 1938 under George Szell. The most recent performance was in 2007 under Gianluigi Gelmetti.

# INTERLUDE

## Berlioz and Romanticism

Romanticism, as the English writer Gabriel Josipovici has put it, began essentially as a 'movement of liberation'. In Britain, the poet Wordsworth inaugurated the movement with his publication of the *Lyrical Ballads* in 1798. A direct reaction to the aesthetic conventions of the neo-classical 'Augustan' poets like Pope and Goldsmith, the ballads sought to present 'a natural delineation of human passions' in 'natural' language, and the author hoped that readers would not be hampered by their 'own pre-established codes of decision'. The blurring of arbitrary 'pre-established codes' of thinking can be seen in various kinds of Romantic art: Caspar David Friedrich shocked the art world by conflating conventions of religious and landscape art in his *Cross in the Mountains*; poets like the German Novalis went so far as to regard consciousness itself as a barrier between the human and the universe. The wish to transcend oneself and be at one with the universe led to the cult of the death wish, taken up enthusiastically by Richard Wagner from the writings of the philosopher Artur Schopenhauer. The decidedly un-classical worlds of the Middle Ages – the setting of Goethe's *Faust* – of folk art and of exotic settings provided the backdrop for an art which was emotive and deeply subjective.

...exotic settings provided the backdrop for an art which was emotive and deeply subjective.

Romanticism established itself slightly later in France than it had in the German- and English-speaking countries. During both the French revolution and the Napoleonic period the arts were firmly in the service of politics. With the brief restoration of the monarchy in 1815 a measure of stability and prosperity returned, and it was in this environment that Berlioz's talent was nurtured. Restoration France experienced a craze for certain English literature, particularly that of Byron and Shakespeare. These two poets had a profound influence on works of Berlioz such as *Harold in Italy* and *Roméo et Juliette*, and indirectly on *Les Troyens* and the *Symphonie fantastique*.

Charles Rosen argues that Berlioz's:

*Romantic madness was only skin deep, although he fought passionately for the cause of Romanticism. He took up arms for Shakespeare, for Goethe's Faust, Oriental exoticism, program music, the Swiss mountains with the lonely sound of shepherd's pipes, the Gothic macabre, the projection of ego in the work of art, as well as the artist as inspired lunatic – all the commonplace intellectual bric-a-brac of the period, in fact.*



Portrait of Berlioz by Signol (1831)

The musical language in which Berlioz expressed himself, however, has its roots in composers as diverse as Gluck and Cherubini. From Gluck, Berlioz learned the virtue of music which eschews formal convention in the interests of direct human expression. Cherubini – whom Beethoven once acknowledged as the second greatest living composer – was a proponent of the ‘rescue’ opera so popular during the revolutionary period, where a victory of good over oppressive evil was couched in music of often raw emotive power.

The artist Delacroix saw fit to describe Berlioz’s work generally as ‘un héroïque gâchis’ – a heroic mess! – and even many years later we find Debussy retailing common criticism about Berlioz’s ‘harmonic liberties...and negligence of form’. Pieces like the *Symphonie fantastique* or the *Grande Symphonie funèbre et triomphale* wear their extra-musical connotations in their titles; *Harold in Italy* is almost a viola concerto, but with strong extra-musical links to Byron. Berlioz used ‘concert opera’ to describe *The Damnation of Faust* before settling on ‘dramatic legend’, and described *Roméo et Juliette* as a ‘dramatic symphony’. In breaking down those ‘pre-established codes’ Berlioz helped to define French Romanticism, prompting the remark by the poet Auden that ‘whoever wants to know about the 19th century must know about Berlioz.’

ABRIDGED FROM AN ARTICLE BY GORDON KERRY  
SYMPHONY AUSTRALIA ©2002

### ‘a heroic mess!’

DELACROIX SUMS UP  
BERLIOZ’S WORK

# GLOSSARY

**CADENZA** – a virtuoso passage, traditionally inserted towards the end of a sonata-form concerto movement and marking the final ‘cadence’. Originally cadenzas were improvised by the performer, but with Beethoven’s Emperor Concerto composers began writing out the cadenzas, reacting to those soloists who played excessively long or stylistically and thematically unrelated cadenzas in a bid to show off. Mendelssohn’s Violin Concerto introduced the idea that the cadenza could be played at other points in the music.

**ORATORIO** – a biblical ‘opera’ without sets, costumes or staging, this choral genre emerged during the 17th century as a permissible entertainment for Lent (when performances of operas were banned). Handel, working in 18th-century England, gave the genre its defining character (although his most famous oratorio, *Messiah*, is the least typical), and by Haydn’s time the oratorio was well established as a major semi-dramatic work for choir, vocal soloists and orchestra.

**PROGRAM MUSIC** – music that is inspired by and claims to express a non-musical idea, usually with a descriptive title and a literary narrative, or ‘program’ as well. Pictorial or representative music has been known in various form, since at least the 16th century, but program music flourished in the 19th century, with works such as Berlioz’s *Symphonie fantastique*.

**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.

**SINFONIA** – Italian for ‘symphony’ and a precursor to the Classical symphonies of

Haydn and Mozart. The Italian orchestral *sinfonia* typically functioned as a prelude or overture to an opera performance. It was usually quite short and fell into three linked sections, fast–slow–fast.

**SONATA FORM** – this analytical term was conceived in the 19th century to describe the harmonically based structure most Classical composers had adopted for the first movements of their sonatas and symphonies. It involves the **EXPOSITION**, or presentation of themes and subjects: the first in the tonic or home key, the second in a contrasting key. Traditionally the exposition is repeated, and the tension between the two keys is then intensified in the **DEVELOPMENT**, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the **RECAPITULATION**, where both subjects are restated in the tonic. Sometimes a **CODA** (‘tail’) is added to enhance the sense of finality.

**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 ma non troppo – fast but not too much

Allegro – fast

Allegretto – a little allegro (not quite as fast as *Allegro*)

Andante molto moto – walking pace with much movement

Moderato – moderately

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

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### BERLIOZ

A popular concert-opener, the *Roman Carnival* Overture is paired with the only available recording of Berlioz's monodrama *Lélio*, a rarely heard, yet extraordinary and seductive work. Conducted by Thomas Dausgaard and the Danish National Orchestra.

CHANDOS 10416

Leopold Stokowski's recordings with the National Philharmonic Orchestra were made at the unlikely venue of West Ham Central Mission, in November 1975 and March 1976 when the great conductor was 93, yet they display enormous energy and charisma.

EMI CLASSICS 64140

### MENDELSSOHN

Itzhak Perlman, with the Concertgebouw Orchestra conducted by Bernard Haitink, delivers a sparkling performance of Mendelssohn's Violin Concerto. It's paired with Bruch's undeniably appealing Violin Concerto No.1.

EMI CLASSICS 47074

Last year Daniel Hope and the Chamber Orchestra of Europe released an acclaimed recording of the Octet with Mendelssohn's Violin Concerto, both billed as premiere recordings – of the original 1844 version of the concerto and of the Mendelssohn-Ausgabe's recent revised edition of the Octet.

DEUTSCHE GRAMMOPHON 001038202

### BEETHOVEN

Highly recommended, fresh-sounding and 'alive' but without subscribing to any trend of period-instrument performance, or the re-emergence of 'Romantic-practice' is Osmo Vänskä's interpretation of Beethoven's Symphony No.6, recorded with his own Minnesota Orchestra.

BIS 1716

Tackling the 'period-practice-on-modern-instruments' approach to Beethoven's *Pastoral* symphony is Charles Mackerras with the Scottish Chamber Orchestra.

HYPERION 44301

### 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. Both works were composed at a time when the composer was busy in Hollywood scoring classic movies for Warner Brothers. Captured on DVD for ARTHAUS MUSIC 100363

### ISABELLE FAUST

Compelling and full of personality, Isabelle Faust's version of Beethoven's Violin Concerto is beautifully accompanied by the Prague Philharmonia under Jiří Bělohlávek. Listen out for the unusual inclusion of solo timpani in the first movement cadenza, as found in Beethoven's own transcription of the work for piano and orchestra. The concerto is paired with a 'smoking' performance of Beethoven's *Kreutzer* sonata.

HARMONIA MUNDI 901944

## Broadcast Diary

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### JUNE

13 June, 12.05pm

#### BELSHAZZAR'S FEAST

**Vladimir Ashkenazy**  
**Peter Coleman-Wright** baritone  
**Sydney Philharmonia Choirs**  
Sculthorpe, Bax, Walton

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

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2MBS-FM 102.5

#### SYDNEY SYMPHONY 2009

14 July, 6pm

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

## Webcast Diary

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Selected Sydney Symphony concerts are recorded for webcast by BigPond and are available On Demand.

Visit: [sydneyphilharmonia.bigpondmusic.com](http://sydneyphilharmonia.bigpondmusic.com)

June webcast:

#### ROMANTIC PERFECTION

Available On Demand from Friday 12 June, 8pm

## Sydney Symphony Online

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Visit the Sydney Symphony at [sydneyphilharmonia.com](http://sydneyphilharmonia.com) for concert information, podcasts, and to read the program book in advance of the concert.

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## Have Your Say

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Tell us what you thought of the concert at [sydneyphilharmonia.com/yoursay](http://sydneyphilharmonia.com/yoursay) or email: [yoursay@sydneyphilharmonia.com](mailto:yoursay@sydneyphilharmonia.com)

## 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](http://www.HughWolff.com)



FRANK HULSBROEMER

## Isabelle Faust violin

In an unusual move for a very young violinist, Isabelle Faust founded a string quartet when she was just 11 years old. These early chamber music experiences imbued in her a fundamental belief that performing is a process of giving and taking, in which listening is just as important as expressing personality.

Victory at the 1987 Leopold Mozart Competition, when she was 15, brought with it the prospect of a solo career. However, her chamber music instincts remained strong. In Christoph Poppen, the long-time first violinist of the Cherubini Quartet, she found a teacher who shared and fostered these musical convictions. After winning the 1993 Paganini Competition, she moved to France, where she came to international attention with her first recording – sonatas by Bartók, Szymanowski and Janáček. In 2003 she released her first recording of a major Romantic concerto, the Dvořák Violin Concerto. More recently, her immersion in period performance practice has been reflected in her 2007 release of the Beethoven Violin Concerto and a recording with pianist Alexander Melnikov of chamber music by Brahms on period instruments.

Isabelle Faust is also a highly sought-after performer of contemporary music. She has premiered works by composers from Olivier Messiaen to Werner Egk and Jörg Widmann. She is a fervent proponent of music by György Ligeti, Morton Feldman, Luigi Nono and Giacinto Scelsi, as well as of forgotten works, such as André Jolivet's violin concerto. This year she premieres works dedicated to her by Thomas Larcher and Michael Jarrell.

In recent years she has collaborated with Claudio Abbado, Giovanni Antonini, Jiří Bělohlávek, Daniel Harding, Heinz Holliger, Marek Janowski, Mariss Jansons and Sakari Oramo, appearing with such orchestras as the Munich Philharmonic, Orchestre de Paris, Boston Symphony Orchestra, the BBC orchestras and Mahler Chamber Orchestra. This year she made her Berlin Philharmonic debut.

Isabelle Faust performs on the 1704 'Sleeping Beauty' Stradivarius, on generous loan to her from Germany's L-Bank Baden-Württemberg.



MARCO BORGRENE

# 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.

# MUSICIANS



**Vladimir Ashkenazy**  
Principal Conductor and  
Artistic Advisor



**Michael Dauth**  
Concertmaster Chair  
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**Dene Olding**  
Concertmaster Chair  
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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 Shutí 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  
First Violin
- Alexandra D'Elia  
Second Violin#
- Monique Irik  
Second Violin+
- Kylie Liang  
Second Violin+
- Emily Long  
Second Violin#
- Leigh Middenway  
Second Violin
- Rowena Crouch  
Cello#
- Alexander Love  
Horn†
- Timothy Constable  
Percussion
- John Douglas  
Percussion

# = 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



## 02



## 03



## Bass Trombone



## Tuba



## Timpani



## Percussion



## 02



## Piano



**Nicholas Carter**  
Assistant Conductor  
supported by  
Symphony Australia

## Oboes

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

## 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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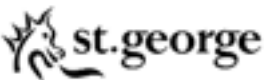
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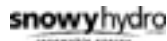
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01



02



03



04



05



06



07

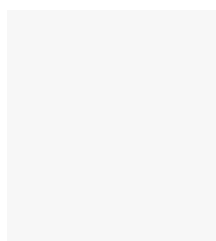


KEITH SAUNDERS

08



KEITH SAUNDERS



01

Louise Johnson  
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

Richard Gill OAM  
Artistic Director Education  
– Sandra and Paul Salteri  
Chair

04

Michael Dauth and  
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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Level 9, 35 Pitt Street, Sydney NSW 2000  
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 Telephone (02) 8215 4644  
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 Telephone (02) 8215 4600  
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Please address all correspondence to the Publications Editor, Sydney Symphony, GPO Box 4972, Sydney NSW 2001. Fax (02) 8215 4660. Email program.editor@sydneyssymphony.com



SYMPHONY AUSTRALIA

**SYMPHONY AUSTRALIA LIMITED**

Suite 2, Level 5, 1 Oxford Street, Darlinghurst NSW 2010  
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**Head Office:**  
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Telephone: (02) 9449 6433  
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