

2009 SEASON
THURSDAY AFTERNOON SYMPHONY
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ASHKENAZY CONDUCTS SHOSTAKOVICH

Thursday 5 March | 1.30pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Janine Jansen violin

ANTONÍN DVOŘÁK (1841–1904)
Violin Concerto in A minor, Op.53 (B.108)

Allegro ma non troppo –
Adagio ma non troppo
Allegro giocoso, ma non troppo

INTERVAL

DMITRI SHOSTAKOVICH (1906–1975)
Symphony No.10 in E minor, Op.93

Moderato
Allegro
Allegretto
Andante – Allegro



This concert will be broadcast
live across Australia on
ABC Classic FM 92.9 on
Friday 6 March 2009 at 8pm.

Pre-concert talk by Scott Davie
at 12.45pm in the First Floor
Reception Room. Visit
www.sydney-symphony.com/talk-bios
for speaker biographies.

Estimated timings:
32 minutes, 20-minute interval,
57 minutes
The performance will conclude
at approximately 3.30pm.

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2009 SEASON

EMIRATES METRO SERIES

ASHKENAZY CONDUCTS SHOSTAKOVICH

Friday 6 March | 8pm

Sydney Opera House Concert Hall

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ABC Classic FM 92.9

Pre-concert talk by Scott Davie
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2009 SEASON
GREAT CLASSICS

ASHKENAZY CONDUCTS SHOSTAKOVICH

Saturday 7 March | 2pm
Sydney Opera House Concert Hall

Vladimir Ashkenazy conductor
Janine Jansen violin

ANTONÍN DVOŘÁK (1841–1904)
Violin Concerto in A minor, Op.53 (B.108)

Allegro ma non troppo –
Adagio ma non troppo
Allegro giocoso, ma non troppo

INTERVAL

DMITRI SHOSTAKOVICH (1906–1975)
Symphony No.10 in E minor, Op.93

Moderato
Allegro
Allegretto
Andante – Allegro

Pre-concert talk by Scott Davie
at 1.15pm in the First Floor
Reception Room. Visit
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INTRODUCTION

Ashkenazy conducts Shostakovich

Last year, when we preparing this season, Vladimir Ashkenazy told us about his experience as a young man hearing one of the first performances of Shostakovich's Tenth Symphony.

I was at the first performance of Symphony No.10 in Moscow. The first performance was in Leningrad, but the first Moscow performance was a few days later. I was at the Moscow premiere of the Violin Concerto [which we perform in May] too. And of course everybody who was interested in great music came to both premieres. Both were events! ... We felt privileged that we were there. The Tenth Symphony was an incredible success. In my modest opinion I think it's maybe the most complete of his symphonies. It just has everything that he wanted to say.

If you could describe Shostakovich's attitude and what he tried to express in his music, it's simply the tragedy of an individual in impossible circumstances. But we knew what he wanted to say because we felt the same that he did, and we somehow deciphered it emotionally and spiritually...And he said it so eloquently. We were looking into a mirror of our existence. That's what it was like. It's reality. But reality can be expressed only by a genius, in musical terms.

Shostakovich was an inspiring figure in Ashkenazy's student life. They met only a few times; one occasion was when, as part of a conservatory ensemble, Ashkenazy played Shostakovich's Piano Trio for the composer. The response, he recalls, was 'almost'!

Similarly – but more enthusiastically – Ashkenazy has been a presence in the musical development of tonight's soloist, Janine Jansen. Ashkenazy was the conductor when Jansen made her acclaimed London debut. Since then they have appeared together with great orchestras all over the world, and now in Sydney they bring us Dvořák's Violin Concerto, a work we've not performed in ten years but which deserves an affectionate and inspired performance and a fond place in our hearts.



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ABOUT THE MUSIC

Antonín Dvořák

Violin Concerto in A minor, Op.53 (B.108)

Allegro ma non troppo –

Adagio ma non troppo

Allegro giocoso, ma non troppo

The first and second movements are played without pause.

Janine Jansen violin

It was probably on the recommendation of Brahms that the great Joseph Joachim became the dedicatee of the only violin concerto composed by Dvořák. Ironically, however, Joachim was never to play it. Brahms had composed his own Violin Concerto for Joachim in 1878, and seems to have recommended Dvořák to the violinist by giving him a couple of Dvořák's chamber works for performances in Berlin and London.

Encouraged by Joachim's interest, Dvořák visited him in Berlin in July 1879 to discuss the idea of a concerto. He sent him a completed draft in November, followed by a full revision, incorporating Joachim's suggestions, in May 1880. In its new version, he believed, 'the whole concerto has been transformed'. Even so, it was not altogether to the virtuoso's liking.

After a further two years, Joachim revised the solo part and suggested that Dvořák lighten the orchestration. Although the composer would agree to only minor changes, in particular rejecting any suggestion of separating the linked opening movements, Joachim nevertheless committed himself to launching the work in London in 1884. That premiere was abandoned when Dvořák found he was not free to conduct. Joachim now lost interest. Dvořák turned to the young Czech violinist František Ondříček, who promptly gave the first performance in Prague on 14 October 1883 and proceeded to play the concerto throughout Europe with great success.

Joachim's obviously strong reservations about the concerto doubtless reflect his firmly traditionalist view of Classical structure and balance in music. He seems to have felt unable wholeheartedly to lend his name to a work so untraditional, particularly in its first two movements. He quite possibly disliked the

Keynotes

DVOŘÁK

Born Nelahozeves, 1841

Died Prague, 1904

When he was 37 Dvořák went from being a struggling young artist – getting by on a state grant – to a composer with burgeoning international fame. He found a publisher, had his first real success as an opera composer, and his *Slavonic Dances* for piano duet caused a run on the music shops. Twenty years later he was well established as one of the great Czech composers of the 19th century.

VIOLIN CONCERTO

Dvořák's Violin Concerto was premiered in 1883, and enjoyed success throughout Europe even though its dedicatee, the famous Joseph Joachim, was not the soloist. Joachim apparently lost interest in the piece and this, as we'd say, was his loss. Although it's something of a Cinderella piece – relatively neglected in concert programs and the recording catalogue – it is also very beautiful, particularly in the lyricism of its tender and heartfelt slow movement. And Dvořák provides a solo part that is effective in its virtuosity as well as its expression – enough to delight any violinist as well as the audience. The finale is sheer fun: full of the spirit and energy of folk dances.

improvisatory nature of the concerto, finding Dvořák's artistic integrity perhaps compromised by his failure to carry through a 'proper' sonata structure in the opening movement. Likewise, he doubtless agreed with the publisher Simrock that the opening movements should be separated; and as the outstanding virtuoso violinist of the day he must have wondered at the lack of opportunity for a cadenza, even though there is brilliance enough in the solo part as written out. The concerto nevertheless embodies much of Joachim, particularly in the style of the solo writing, and Dvořák never withdrew the dedication, inscribed to Joachim 'in highest admiration'.



Listening Guide

Eschewing a conventional orchestral opening tutti, Dvořák launches immediately into his two-part main theme – the first part boldly rhythmic with full orchestra, and the second a passionate answering phrase from the solo violin. This theme, in one or other of its parts, forms the essence of the entire movement. Dvořák introduces subsidiary themes, most notably an effusive folk-like tune which appears on a flood of warm solo violin tone when the movement is already well advanced. However, the lesser themes serve in the main only as brief moments of repose while the composer gathers his forces to proceed with his main business of developing the opening subject. The development completed, Dvořák wastes no time on a conventional recapitulation of his original ideas: he merely recalls the violin's answering phrase from the opening theme, transforming it into a serenely reflective bridge which leads without a break into the sweet lyricism of the **slow movement**.

Here the composer, in long and tender phrases, sings a song of heartfelt rapture. Dvořák scholar Otakar Šourek likens two linked thematic ideas, stated broadly by the soloist at the beginning, to the passionate embrace of lovers. Gervase Hughes finds in this 'unwonted flight of lyricism' the composer's 'first successful attempt to prove himself a truly individual

romanticist by international rather than local standards'. A slight increase in tempo briefly brings a sense of agitation, but the clouds lift on a sunny, folk-like melody with which the trilling violin soars, as Šourek puts it, 'like a lark above the flowery fragrance of Bohemian meadows'. Now bolstered by the brass, the agitated motif again tries, unsuccessfully, to make its presence felt. The movement ends with the main theme, in tranquillity.

If the thematic material of the slow movement, as Šourek suggests, is deeply rooted in the soil of Czech folk music, then the **finale** is even more overtly nationalistic. This is a spirited homage to Czech national dance, fundamentally a vigorous, syncopated *furiant*. Interspersed with this dance, rondo-fashion, is first a cheerful oboe motif taken up by the flute; then a swelling *dolce* theme on solo violin; and last a highly bucolic, faintly melancholy section in characteristic *dumka* rhythm. Neither pure rondo nor sonata, the movement reiterates all three subsidiary themes in different guises (as the main theme is itself varied on every appearance). At the end the *dumka* returns, now in great good humour, and the main theme sweeps the concerto to a taut, forceful conclusion.

'like a lark above the
flowery fragrance of
Bohemian meadows'

OTAKAR ŠOUREK

ANTHONY CANE © 1999

The orchestra for Dvořák's Violin Concerto comprises pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

The Sydney Symphony first performed the concerto in 1953 with Eugene Goossens conducting and Eugene Prokop as soloist. The most recent performance was in 1999 with Paavo Järvi and violinist Pamela Frank.

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Dmitri Shostakovich

Symphony No.10 in E minor, Op.93

Moderato

Allegro

Allegretto

Andante – Allegro

These days there is always debate about the meaning of a Shostakovich symphony. Ever since Western listeners realised they might have been wrong to take Shostakovich at his word when the Fifth Symphony was described as ‘a Soviet artist’s reply to just criticism’, we have pondered the real meaning of his works, and tried to find clues in the various writings that have come out since his death: *Testimony* (purportedly his ‘ghosted’ memoirs), Ian McDonald’s *The New Shostakovich*, and Elizabeth Wilson’s *Shostakovich: A Life Remembered* (1994, with a revised second edition in 2006), to name three standard texts.

Symphony No.10, completed on 27 October 1953 and premiered under the conductor Yevgeny Mravinsky in Leningrad in December of that year, is supposed to be about the Soviet leader, Joseph Stalin – the composer was finally free to broadcast his views, eight months after the great dictator’s death. *Testimony* even has Shostakovich say:

I did depict Stalin [in the Tenth]... I wrote it right after Stalin’s death, and no one has yet guessed what the symphony is about... The second part, the scherzo, is a musical portrait of Stalin... [It is hard] to draw the image of leaders and teachers with music. But I gave Stalin his due, the shoe fits, as they say. I can’t be reproached for avoiding that ugly phenomenon of our reality.

Listening Guide

It is easy to imagine such a meaning for the **second movement**, coming so hard and violently upon the heels of the intensely ruminating first movement. It seems so full of terror; of fears of being taken suddenly by the secret police in the middle of the night. With its brutal stamp, this heavy-booted Georgian *gopak* ‘dance’

Keynotes

SHOSTAKOVICH

Born St Petersburg, 1906

Died Moscow, 1975

One of the great symphonic composers of the 20th century, Shostakovich was also a controversial and enigmatic personality who lived through the Bolshevik Revolution, the Stalinist purges and World War II. His music is often searched for cryptic messages: criticism of the Stalinist regime disguised in music that, it was hoped, would be found acceptable by authorities. But Shostakovich’s compromises only went so far and his music was nonetheless subject to censure, usually on stylistic or ‘moral’ grounds. After Stalin’s death in 1953, the harassment of Soviet artists abated and performances were given of works that had formerly been suppressed.

TENTH SYMPHONY

This symphony followed an unusually long gap in Shostakovich’s output (the Ninth was completed eight years earlier). The Tenth had been conceived in 1945 but it wasn’t until the ‘thaw’ that followed Stalin’s death in 1953 that the symphony was completed. It is most striking for its use of Shostakovich’s musical signature, four notes ‘spelling’ DSCH in a melody that happens to sound as ominous and anguished as his personal situation under Soviet rule must have been. The suggestion is of autobiography in music. The second movement is Shostakovich’s brutal portrait of Stalin.

is a long way from the customary playful scherzo. The first movement seems to possess that mixture of despondency and relief which may be expected when, after 40 years, you no longer have to feel (in Nadezhda Mandelstam's words) that 'every acquaintance [is] a suspected police informer', but you haven't yet had the time or licence to fully vent your anger.

Shostakovich's friend Tatyana Nikolayeva, however, claimed that the Symphony No.10 was begun in 1951. Would that alter the meaning? It's possible that Shostakovich substantially revised the symphony in 1953, or finally completed it then. He certainly didn't release it for public presentation until Stalin was well out of the way.

From a technical point of view, the **first movement** is extraordinarily impressive. Longer than the third and fourth movements put together, it exhibits a masterly control of tension. Ian McDonald, writing in *The New Shostakovich*, praises the way 'three themes weave in and out of each other with effortless ingenuity'.

Though heavy with thoughtful pauses, the mood of the opening, deep in the strings, is very much that of a slow stirring to life. McDonald sees ominous significance, however, in the way the first note of the sextuplet figure is so quickly dropped.

The important clarinet theme next emerges. Klaus George Roy, annotator for the Cleveland Orchestra, has pointed out that this clarinet melody may be a quote from the fourth movement of Mahler's Second Symphony – from the song *Urlicht*: 'Mensch liegt in grösster Noth' (Humankind lies in direst need). This would not be surprising. Shostakovich admired Mahler, and quotes from song are not unusual in Shostakovich's works. They often provide clues to the meaning of the music. This symphony also quotes 'What's in my name?' from Shostakovich's own *Four Pushkin Romances*. In the 'Mahlerian' section of the symphony, Shostakovich even adopts Mahler's original instruction to the performer of *Urlicht*: 'einfach' [simply], writing it, in Italian, as 'semplice'.

We have been listening for nearly eight minutes when the flute launches what could perhaps be described as



a pessimistic waltz: the symphonic movement's second subject. It is the development which unleashes for the first time the movement's underlying terror. Significantly, the 'Mahler quote' material is developed. The scale of emotion is immense: the music is so demanding that in the central tutti, the first and second violins have to play continuously for well over four minutes with scarcely a semiquaver rest.

Such an outburst, however, fails to dispel the predominantly bleak mood. The movement ends, after a brief recapitulation of the main themes, with a cold coda of duetting piccolos.

The contrasting styles of the first two movements suggest the high probability of an internal program. But what does the **third movement** *Allegretto* mean? Here Shostakovich quotes his own musical motto, the intervals D – E flat ('Es' in German musical spelling) – C – B natural (H in German): DSCH, for **D. Schostakowitsch**. (Schostakowitsch is his name as transliterated in German.) He also makes telling use of a horn call, a harbinger of warning since the times of Beethoven, Wagner and Mahler. The opening bars, though, present the DSCH motif in altered form – CDSH (C – D – E flat – B). He may have asked what was in his name, but could this symbolise the mask Shostakovich had to assume in public? McDonald speaks of the way the second subject – 'tart winds trilling a staccato combination of D-S-C-H and [a] rat-a-tat figure' – represents the people's theme appropriated by the authorities. Just as the people gain in confidence, the horn sounds, and the real people emerge, depressed, downtrodden.

The whole of the second half of this symphony sees, in critic Michael Steinberg's words, the 'imprinting of [Shostakovich's] own presence', and in the finale the 'Shostakovich theme' seems to assume a warning role.

The **final movement** opens solemnly. Then, with a flourish, the *Allegro* begins, and we are led to a raucous, apparently high-spirited conclusion. It can be argued that this *Allegro* is a satisfactory counterweight to the first movement. Steinberg, again, says: 'I have sometimes imagined that [Shostakovich] would have been happy had circumstances allowed him to be a latter-day Haydn,

The premiere of Shostakovich's Tenth Symphony was a success, but it also provoked intense debate, with official critics decrying its 'ideological depravity'. Fellow composer Aram Khachaturian, however, said it was a 'work of enormous and impressive power... an optimistic tragedy permeated by burning faith in the victory of radiant, life-affirming forces'.

unburdened by any obligation to devise weighty, “significant” endings.’ But can we assume that no meaning is desired here? David Heaton speaks of Shostakovich’s finales as ‘false dawns’. You might be meant to hear them as hollow celebrations.

And, after all, though Stalin was dead, Shostakovich’s Tenth Symphony was still subjected to criticism at a Union of Soviet Composers Commission on Musical Criticism. Boris Yarustovsky said that the work was ‘[a] tragedy of the profoundly isolated individual, helpless in the face of the forces of evil...Such a conception of the world is very far from that which is experienced by the majority of Soviet people.’ Shostakovich responded by offering his own self-criticism: the first movement is too long, he said, the second movement too short, the third movement, though ‘more or less successful’ is too long in some places and too short in others. How could anyone take this to be serious self-criticism? It was Shostakovich at his usual passive-aggressive game. When he said of the first movement that ‘I have still not succeeded in writing the real symphonic Allegro,’ surely he had to be joking (albeit bitterly). It was to this movement that Arnold Schoenberg was referring when he said that Shostakovich was one of the few among his contemporaries who had ‘the breath of a symphonist’.

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©1999

Shostakovich’s Tenth Symphony calls for two flutes (one doubling piccolo) and piccolo, three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet) and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and percussion; and strings.

The Sydney Symphony gave the first Australian performance of this symphony in 1956 under Bernard Heinze. The most recent performance was in the 2002 Shostakovich Project under Alexander Lazarev. We also presented the Australian Youth Orchestra in performances of this symphony for the Meet the Music and Tea & Symphony series in 2005.

Just as the world of 19th-century Russia cannot be understood without Dostoevsky, the spiritual world of the Russian man in the 20th century cannot be understood without Shostakovich’s Tenth Symphony.

PARAPHRASED FROM
COMPOSER YURI SHAPORIN

GLOSSARY

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

DUMKA RHYTHM – a lament with folk origins (the word means ‘to ponder’ or ‘to meditate’); in Dvořák’s music the dumka (or dumky) is melancholy in character with a gently moving rhythm, often with a contrasting faster section.

FURIANT – a lively Czech couple dance in triple time, traditionally characterised by changing rhythms (nothing to do with ‘fury’; in Czech the word refers to a ‘proud, swaggering, conceited man’).

GERMAN NOTE SPELLING – in English-speaking countries we name musical notes using the first seven letters of the alphabet, A to G, with sharps and flats (“black keys” on the piano) added accordingly. In Germany, a slight variant to this system has been adopted: the letter “B” indicates B flat, while the letter “H” is used for a regular B (B natural). Flats for other notes are shown with the addition of an “s”, e.g. Es for E flat. Composers of all nationalities have taken advantage of this quirk to allow musical note spelling and ciphers. So “Bach” can be “played” with the notes B flat (B), A, C, B natural (H), while Shostakovich spelled his name in music with D, E flat (Es), C, B natural (H).

ORCHESTRAL TUTTI – in nearly all Classical concertos the traditional *sonata structure* is modified: instead of the exposition (statement of main themes) being repeated as is, the musical material is played first by the orchestra (orchestral exposition or orchestral tutti) and then by the soloist (solo exposition). After this follows the familiar development of ideas and exploration of harmonies and a recapitulation of the original ideas.

SEMIQUAVER – a rhythmic unit that divides the crotchet beat into four quick notes.

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

SYNCOPATION – unexpected accents, especially falling against the prevailing beat.

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

Adagio ma non troppo – slow but not too much

Allegretto – lively, not so fast as Allegro

Allegro – fast

Allegro giocoso, ma non troppo – fast and joyfully, but not too much

Allegro ma non troppo – fast but not too much

Andante – at a walking pace

Moderato – moderately

A note about the dash (–): when a dash appears between tempo instructions or at the end of a movement description this is an indication that the next section or movement continues straight on without a pause. The first movement of Dvořák’s Violin Concerto, for example, segues into the second movement.

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.

SCRAPBOOK

PHOTOGRAPHS BY YANN LE BERGE

Last week we launched our 2009 season with a festive and dramatic presentation of Mendelssohn's music for *A Midsummer Night's Dream*. Here's a glimpse of the magic!



"Or cut bow-strings!" – the Rude Mechanicals



"Give us your hands, if we be friends" – a triumphant curtain call.



Puck (Ryan Hayward) – “that merry wanderer of the night”



Oberon (Pip Miller) and our “usual manager of mirth” (Vladimir Ashkenazy in a cameo role as Philostrate)



At the party afterwards Vladimir Ashkenazy confesses to fluffing his lines. His career as a great musician remains assured!



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It's an incredible
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Find it, tune it, train it and
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Selected Discography

DVOŘÁK

For many listeners the definitive recording of Dvořák's Violin Concerto is the one made in the 1960s by the composer's great grandson, Josef Suk, accompanied by the Czech Philharmonic and Karel Ancerl. There are three releases currently available:

With two other Dvořák works for violin and orchestra: the Romance and the Fantasy;

SUPRAPHON 3668 (ANCERL GOLD EDITION 8)

With the New World Symphony and Smetana's *Bartered Bride* overture;

ORFEO D'OR 395951

And in the recently released "Best of Czech Classics".

SUPRAPHON 3965

For a more modern sound and an interesting coupling with one of Dvořák's chamber works (the Piano Trio No.3 in F minor) try Isabelle Faust with the Prague Philharmonia and conductor Jiří Bělohlávek. Her chamber music partners are Alexander Melnikov and Jean-Guihen Queyras.

HARMONIA MUNDI 901833

SHOSTAKOVICH

Vladimir Ashkenazy's performance of Shostakovich's Tenth Symphony with the Royal Philharmonic Orchestra is included in the 12-CD boxed set, *Shostakovich: The Complete Symphonies*, released in 2007.

DECCA 475 8748

For another take on the symphony, try Bernard Haitink with the London Philharmonic Orchestra. You may still be able to find it in a Decca release from 2000 (paired with Symphony No.2) and the same partnership is available on the LPO's house label.

LPO LIVE 34

DECCA 425064

JANINE JANSEN

Janine Jansen has an impressive discography, mostly released on the Decca label, although she has recorded American chamber music for Naxos and a highly praised performance of Shostakovich's Piano Quintet for Onyx. Of the great concertos, you can hear her playing Mendelssohn and Bruch's First Violin Concerto in live recordings with the Leipzig Gewandhaus Orchestra and Riccardo Chailly.

DECCA 000726002

She has also recorded Bach's two-part inventions (usually played on keyboard) with violist Maxim Rysanov for a disc that concludes with the great solo partita in D minor.

DECCA 000990502

Earlier releases include Vivaldi's *Four Seasons* and a self-titled debut disc of shorter pieces for violin and orchestra, including *The Lark Ascending* and Ravel's *Tzigane*.

DECCA 000529802 (VIVALDI); 000550736 (VIVALDI SACD)

DECCA 000200902 (JANINE JANSEN)

Broadcast Diary



MARCH-APRIL

6 March, 8pm

ASHKENAZY CONDUCTS SHOSTAKOVICH

Vladimir Ashkenazy conductor

Janine Jansen violin

Dvořák, Shostakovich

7 March, 12.05pm

BODY, HEART & SOUL

Michael Dauth violin-director

Haydn, Beethoven, Mozart

3 April, 8pm

HERO IN THE MAKING

Douglas Boyd conductor

Paul Lewis piano

Beethoven

11 April, 8pm

MAHLER 6 (2007)

Yannick Nézet-Séguin conductor

2MBS-FM 102.5

SYDNEY SYMPHONY 2009

10 March, 6pm

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

Webcast Diary



Selected Sydney Symphony concerts are recorded for webcast by BigPond and are available On Demand. Visit: sydneysymphony.bigpondmusic.com

March webcast:

A MIDSUMMER NIGHT'S DREAM

Available On Demand

sydneysymphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read the program book in advance of the concert.

HAVE YOUR SAY

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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 GUSOV / DECCA

Janine Jansen violin

Since her Concertgebouw debut in 1997, Janine Jansen has been a huge star in her native Holland, and is now internationally recognised as an exciting and versatile artist.

Her London debut with the Philharmonia Orchestra and Vladimir Ashkenazy in 2002 was quickly followed by invitations from leading orchestras, including the Royal Concertgebouw Orchestra, Berlin Philharmonic, London Symphony Orchestra, New York Philharmonic, the Philadelphia and Cleveland Orchestras, and the NHK Symphony Orchestra Tokyo. She has worked with conductors such as Lorin Maazel, Valery Gergiev, Riccardo Chailly, Neeme Järvi, Paavo Järvi, Sakari Oramo, Daniel Harding, Mark Elder, Edo de Waart and Roger Norrington.

Janine Jansen's recent recording of Bach Inventions and the Partita in D minor has echoed previous successes and went straight to the top of the US iTunes classical chart when released last year. Each one of her recordings has been awarded a Golden CD for sales in The Netherlands, and her debut album has won a platinum disc for sales in that territory.

Highlights of the current season include performances with the Royal Concertgebouw Orchestra, Orchestre de Paris, Orchester des Bayerischen Rundfunks, Tonhalle Orchester Zurich, Leipzig Gewandhaus Orchestra, the Chicago and Boston Symphony Orchestras, and the NHK Symphony Orchestra Tokyo, as well as tours with the Philharmonia Orchestra and Charles Dutoit, the Chamber Orchestra of Europe, Mahler Chamber Orchestra, Deutsche Kammerphilharmonie and the Academy of St Martin in the Fields.

Janine Jansen established and curates the annual International Chamber Music Festival in Utrecht, and since 1998 she has been a member of Spectrum Concerts Berlin, a chamber music series in the Berlin Philharmonie. Her chamber music partners include Leif Ove Andsnes, Itamar Golan, Jean-Yves Thibaudet, Mischa Maisky, Julian Rachlin, Martin Fröst and Hélène Grimaud. Since the 2006/07 season she has been part of the Junge Wilde Series at the Konzerthaus Dortmund.

Janine Jansen studied with Coosje Wijzenbeek, Philipp Hirshhorn and Boris Belkin. She has been a BBC New Generation Artist and in 2003 she received the Dutch Music Prize from the Ministry of Culture – the highest distinction an artist can receive in The Netherlands.

She has also received the Edison Classic Public Award three times, Echo awards in 2006 and 2007, and the NDR Musikpreis for outstanding artistic achievement in 2007.

www.janinejansen.com



FELIX BROEDE

The outstanding instrument played by Janine Jansen is the violin by Antonio Stradivari, Cremona, 1727, 'Barrere' – on extended loan from the Elise Mathilde Fund through intermediation of The Stradivari Society of Chicago.

THE SYDNEY SYMPHONY

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



PHOTO: KEITH SAUNDERS

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

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

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

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

Other releases on the Orchestra's own label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti and Sir Charles Mackerras, as well as a boxed set of Rachmaninov orchestral works, conducted by Vladimir Ashkenazy.

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

MUSICIANS



Vladimir Ashkenazy
Principal Conductor and
Artistic Advisor



Michael Dauth
Concertmaster Chair
supported by the Sydney
Symphony Board and Council



Dene Olding
Concertmaster Chair
supported by the Sydney
Symphony Board and Council

First Violins



Second Violins



First Violins

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

Second Violins

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

Guest Musicians

- Emily Qin
First Violin#
 - Alexandra D'Elia
Second Violin#
 - Emily Long
Second Violin#
 - Charlotte Burbrook
de Vere
Viola†
 - Jennifer Curl
Viola#
 - Nathan Waks
Cello
 - Maxime Bibeau
Double Bass°
 - Benjamin Ward
Double Bass#
 - Ngaire De Korte
Oboe
 - Brian Nixon
Percussion#
- # = Contract Musician
† = Sydney Symphony Fellow
° = Appears courtesy of the Australian Chamber Orchestra

MUSICIANS

Violas



Cellos



Double Bases



Harp

Flutes



Piccolo

Violas

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

Cellos

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

Double Bases

- 01 Kees Boersma
Principal Double Bass
Brian and Rosemary
White Chair
- 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
Mr Harcourt Gough
Chair
- 03 Carolyn Harris

Piccolo

- Rosamund Plummer
Principal

MUSICIANS

Oboes



Cor Anglais



Clarinets



Bass Clarinet



Bassoons



Contrabassoon



Horns



04



05



06



Trumpets



02



03



04



Trombones



Percussion



Piano



Oboes

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

Cor Anglais

- Alexandre Oguey
Principal

Clarinets

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

Bass Clarinet

- Craig Wernicke
Principal

Bassoons

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

Contrabassoon

- Noriko Shimada
Principal

Horns

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

Trumpets

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

Trombone

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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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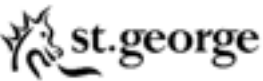
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01



02



03



04



05



06



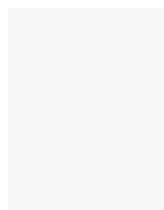
07



08



09



10



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11



KEITH SAUNDERS

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Principal Oboe
Andrew Kaldor and Renata
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Associate Principal Trumpet
The Hansen Family Chair

11
Catherine Hewgill
Principal Cello
Tony and Fran Meagher
Chair

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