



Emirates

Principal Partner

sydney
symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

2010 SEASON

BEETHOVEN & STRAVINSKY MASTERPIECES

WED 13, FRI 15 & SAT 16 OCTOBER 8PM

ENERGYAUSTRALIA MASTER SERIES



EnergyAustralia®



WELCOME TO THE ENERGYAUSTRALIA MASTER SERIES



Welcome to this Master Series concert at the Sydney Opera House. Tonight's concert features two works that not only belong to the core of the classic orchestral repertoire but which were groundbreaking creations in their time.

Renaud Capuçon is tonight's soloist, making his Sydney Symphony debut in one of the greatest violin concertos of all – Beethoven. We're delighted to welcome him.

Kristjan Järvi returns to the Sydney Opera House after concerts with the orchestra in 2008, and he's chosen to pair Beethoven's masterpiece with Stravinsky's *Rite of Spring*, one of the most thrilling and dynamic ballet scores ever composed.

As one of the most recognised names in the energy industry, and with more than 1.4 million customers in New South Wales, the ACT, Victoria and Queensland, 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 look forward to seeing you at future *EnergyAustralia* Master Series concerts throughout the year and in 2011.



A handwritten signature in black ink that reads "G. Maltabarow". The signature is written in a cursive, flowing style.

George Maltabarow
Managing Director

2010 SEASON

ENERGYAUSTRALIA MASTER SERIES

Wednesday 13 October | 8pm

Friday 15 October | 8pm

Saturday 16 October | 8pm

Sydney Opera House Concert Hall

**BEETHOVEN AND STRAVINSKY
MASTERPIECES**

Kristjan Järvi conductor

Renaud Capuçon violin

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

The Snow Maiden: Dance of the Comedians

LUDWIG VAN BEETHOVEN (1770–1827)

Violin Concerto in D, Op.61

Allegro ma non troppo

Larghetto –

Rondo (Allegro)

Renaud Capuçon violin

INTERVAL

IGOR STRAVINSKY (1882–1971)

The Rite of Spring



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

Pre-concert talk by Raff Wilson at 7.15pm in the Northern Foyer. Visit sydneySymphony.com/talk-bios for speaker biographies.

Approximate durations: 5 minutes, 42 minutes, 20-minute interval, 33 minutes

The concert will conclude at approximately 10pm.

MASTER SERIES PRESENTING PARTNER





NIJINSKY'S REVOLUTION IN CHOREOGRAPHY: THE POST-IMPRESSIONISTIC AND PREHISTORIC DANCE,
"SACRE DU PRINTEMPS."

Nijinsky appears not to be content with his success in the graceful dances which have made his name so familiar to all lovers of the Russian Ballet. Dancing should, he thinks, strike a new line, just as Post-Impressionism considers that revealing primitive forms in painting may direct the art into new channels. Therefore, it was to the most primitive form of his art that the great dancer determined to go, the result being that we were treated to one of the most astounding and nerve-shattering dances that have ever been performed. To Stravinsky's music, in itself blood-curdling from its

wild Elysian and archaic groans and shrieks, a prehistoric people regaled us with hula and jerks, turned-in toes, Swedish-americ-like movements, and, in one place, a simultaneous shakin' like a jelly, similar to Teddy Payne's famous performance with the hounds in a former Gaiety place. It must be confessed that the higher critics of dancing seemed to see in this somewhat to the excessively primitive a movement of enthralling interest in the history of the choreographic art. Further developments will be awaited with interest. (See Article elsewhere.)

INTRODUCTION

Beethoven and Stravinsky Masterpieces

It's almost impossible to predict a masterpiece on first hearing. Between us, critics and audiences have a dismal record – often acclaiming works that subsequently fall from the repertoire, and dismissing others that are later recognised as great creations.

Beethoven's Violin Concerto, for example, wasn't rejected outright, but the response to its 1806 premiere was lukewarm and there were only two known performances during his lifetime. With the benefit of hindsight we can see that it stands alone: the only major violin concerto between those Mozart wrote in 1775 and Mendelssohn's of 1844. It stood out from other violin concertos of its time (mostly written by composer-violinists for the unabashed purpose of virtuoso display); with its stature and mighty proportions – the first movement alone is 25 minutes – it gives the impression of a symphony in which the solo violin is given a principal part.

Stravinsky's *Rite of Spring* sparked a riot at its Paris premiere, but this didn't mark an artistic or popular failure – quite the opposite. And even those who loathed it (Puccini thought the music sheer cacophony, for example) couldn't dismiss its significance or its implications for modern art. The premiere of *The Rite of Spring* has long been recognised as perhaps the most important event in 20th-century music. Stravinsky's score is not merely a masterpiece but a seminal work, and its influence continues unabated to the present day.

The concert begins with Tchaikovsky – not with one of his masterpieces, admittedly, but with a work that shares common ground with Stravinsky's theme in *The Rite of Spring*. The *Dance of the Comedians* comes from music Tchaikovsky wrote for a play, *The Snow Maiden*, which, like *The Rite*, is steeped in the ancient pagan rites and Russian folk legends that surround the coming of spring in an unforgiving climate.

PLEASE SHARE YOUR PROGRAM

To conserve costs and reduce our environmental footprint, we ask that you share your program with your companions, one between two. You are welcome to take an additional copy at the end of the concert if there are programs left over, but please share during the performance so that no one is left without a program.

If you don't wish to take your program home with you, please leave it in the foyer (not in the auditorium) at the end of the concert so it can be reused at the next performance.

All our free programs can be downloaded from: www.sydney-symphony.com/program_library

ABOUT THE MUSIC

Pyotr Ilyich Tchaikovsky Dance of the Comedians from the incidental music to *The Snow Maiden*, Op.12

Not long after we announced the addition of this piece to tonight's program, the enquiries began. Did we mean Smetana's comedians (from *The Bartered Bride*)? Or Kabalevsky's? Did we mean Rimsky-Korsakov and the dance from his opera, *The Snow Maiden*?

Rimsky-Korsakov's opera was a sore point for Tchaikovsky. Both men had begun from the same source, a play by Alexander Ostrovsky. Tchaikovsky's *Snow Maiden* music was composed first, in 1873, as incidental music for an elaborate production of the play, with singers, chorus and dancers as well as actors. He always intended to use the music as the starting point for an opera later on, but Rimsky-Korsakov beat him to it, completing an opera of his own in 1881.

Tchaikovsky felt that his subject had been 'stolen' from him. He told his publisher that hearing a character sing the same words but to different music was as if 'they've taken from me by force something that is innately mine and dear to me, and are presenting it to the public in new clothes. It makes me want to weep!'

Tchaikovsky's feeling of ownership makes sense given the circumstances of the original work. He hadn't simply chosen Ostrovsky's play from the existing repertoire; the play was a commission and Ostrovsky had specifically requested that he write the music. Tchaikovsky was part of the creative team for a distinctive project.

Imagine that the Opera Theatre next door was to be closed for renovations, and the Drama Theatre too, leaving opera, ballet and theatre companies to share the stage of the Concert Hall. If the management committee of the Moscow Imperial Theatres were in charge of this, they would no doubt commission a fairytale production that would call on the forces of all three companies simultaneously (and the orchestras too). They would enlist a well-known playwright, who would request a favoured leading composer to provide the music, and a modern day spectacular along the lines of *The Snow Maiden* would be the result.

Tchaikovsky contributed 19 numbers for Ostrovsky's play: the prologue (rescued from his abandoned opera *Undine*) and a mix of interludes, melodramas to sit under spoken dialogue, solo songs and choruses (drawing heavily on

Keynotes

TCHAIKOVSKY

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

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

THE SNOW MAIDEN

In 1873 Tchaikovsky was invited to provide the music for an all-singing, all-dancing production of a fairytale play by Ostrovsky. This was the original *Snow Maiden*. The story is based on old legends and an ancient preoccupation with the changing of the seasons, and features a characteristically Russian mix of real and mythical characters. The *Snow Maiden* (Snegurochka) is the beautiful daughter of Frost and Spring, and she can survive only if her heart remains unwarmed by love. But she longs to live as other girls do, and eventually falls in love with a mortal. This makes her vulnerable to the rays of Yarilo, the sun god, and she melts away even as the marriage is celebrated.

Russian folksong), and two extended dances. **The Dance of the Comedians** – also known as the *Dance of the Tumblers* or *Dance of the Buffoons* – appears in Act III during a scene of village festivities.

The dance has all the impulse and buoyancy of Tchaikovsky's ballet scores, anticipating the divertissements and national dances of *Swan Lake*. The regularity of phrasing required for choreography is balanced by brilliant variations of colour – blocks of woodwind sound contrasting with the strings and the full ensemble, a trumpet solo with a brisk Spanish feel, and plenty of piccolo whizzing around over the top. Scholar David Brown suggests that the repetitive procedures used to develop the more substantial instrumental movements such as this one are deeply rooted in the models provided by Glinka. In this, as well as in his use of folksongs elsewhere in *The Snow Maiden*, Tchaikovsky is at his most 'deeply and consistently national', perhaps responding to the utterly Russian character of the play.

The Snow Maiden was well-received (except by the critic César Cui, who thought the music lacked taste and refinement) but it quickly fell out of the repertoire because any production demanded the combined services of the opera and ballet companies. Nikolai Rubinstein, however, organised a concert performance of Tchaikovsky's score, and it's in this context that the music continues to be heard, albeit rarely.

Tchaikovsky himself admitted that *The Snow Maiden* wasn't one of his best works, but it was music for which he held deep affection – one of his 'favourite offspring', as he told his patron, Nadezhda von Meck. 'I think the happy, spring-like mood with which I was filled at the time must be audible in the music.'

YVONNE FRINDLE
SYDNEY SYMPHONY ©2010

Tchaikovsky composed this dance number with parts for two flutes, piccolo, two oboes, two clarinets and two bassoons (9 woodwinds in total); four horns, two trumpets, three trombones and tuba (10 brass); timpani and percussion; harp and strings. Tonight's conductor has chosen to double the number of players performing the woodwind and brass parts, using similar forces to those required later in the concert for *The Rite of Spring*.

Our records suggest that this is the first performance by the Sydney Symphony of music from Tchaikovsky's *Snow Maiden*.



The *Snow Maiden* dates from Tchaikovsky's 30s.



Snegurochka, painting by Viktor Vasnetsov, the designer for Rimsky-Korsakov's opera of the same name.



EXQUISITE SWISS BISCUITS



The exquisite sounds of the Sydney Symphony
are proudly supported by Kambly - Exquisite Swiss Biscuits.

Ludwig van Beethoven

Violin Concerto in D, Op.61

Allegro ma non troppo

Larghetto –

Rondo (Allegro)

Renaud Capuçon violin

Cadenzas by Fritz Kreisler

In December 1806, Johann Nepomuk Möser attended a benefit concert which he reviewed for the *Wiener Theaterzeitung*. He wrote that ‘the excellent Klement’, leader of the orchestra at the Theater an der Wien, ‘also played, besides other beautiful pieces, a Violin Concerto by Beethhofen, which on account of its originality and many beautiful parts was received with exceptional applause’. Well, we might say, quite. But Möser went on to note that the ‘experts’ were unanimous, ‘allowing it many beauties, but recognising that its scheme often seems confused and that the unending repetitions of certain commonplace events could easily prove wearisome’.

While it was rumoured that the wife of a 20th century virtuoso used quietly to sing ‘At last it’s over, at last it’s over’ to the tune of the finale, it is still hard to imagine how the critics back then got it so wrong and why there was only one other documented performance during Beethoven’s life. (It was not until Joseph Joachim took the piece up in 1844, that it gained any currency at all.) Beethoven himself may have felt that the work had no future, as he made a version for piano and orchestra for the pianist, composer and publisher Muzio Clementi soon after the premiere.

Then again, ‘the excellent Klement’ had played one or two lollipops of his own composition (one, according to legend, with the instrument upside down) between the first and second movements, which, though not unusual practice, must have broken the spell. And to be fair, Beethoven, who had been working at tremendous speed in the latter half of 1806, only delivered the score at the last minute leaving little, if any, time for rehearsal. He had finally completed the first version of his opera *Fidelio* and then in quick succession composed the Fourth Symphony, Fourth Piano Concerto, the three ‘Razumovsky’ string quartets, the Violin Concerto and one or two other things before the end of the year.

We often describe the early years of the 19th century as Beethoven’s ‘heroic decade’ – the music includes works

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven wrote only a small number of solo concertos, but his five concertos for piano (his own instrument) and the violin concerto have become repertoire standards. He also completed the Triple Concerto for violin, cello and piano, and during his youth in Bonn he began a violin concerto and composed two romances for violin and orchestra. These works, together with his violin sonatas, laid the groundwork for the great masterpiece that he composed with such assurance in 1806.

VIOLIN CONCERTO

Beethoven’s Violin Concerto was composed for its first soloist, Franz Clement (1780–1842). After the premiere, the critics praised the concerto’s originality and beauty, but they were puzzled too. They were used to the brilliantly virtuosic concertos of composer-violinists such as Viotti and Spohr, and Beethoven’s elegant concerto tends to highlight the inherent drama of its lyrical themes rather than the expected confrontation between virtuoso and orchestra.

The concerto begins with five taps from the timpani, and this motif turns out to be an important gesture, dominating the radiant first movement.

The second movement is a set of variations on a theme, and Beethoven links it seamlessly to the finale with a transition for the soloist. Tradition has it that Clement suggested the leaping main theme for the finale himself.



such as the *Eroica* and Fifth Symphonies that dramatise seemingly titanic struggles and epic victories on a scale unimagined by previous composers. It is almost too easy to see this as reflecting Beethoven's own heroic response to the deafness which began to hamper his professional and personal life at the time; it may also reflect radical upheavals in European society: Napoleon's armies occupied Vienna three times in the course of the decade. But the period also produced works of great serenity – especially the Fourth Symphony, Fourth Piano Concerto and the Violin Concerto. They remain large-scale works, but their emotional worlds are far from the violent tensions of the odd-numbered symphonies.

Beethoven had toyed with the idea of a Violin Concerto in the early 1790s: there exists a fragmentary first movement in C, and it is possible that one of the Romances for violin and orchestra was intended as a slow movement for the uncompleted work. While he may have abandoned the early concerto, by the time of the D major work he had nonetheless composed nine of his ten sonatas for piano and violin. From the 1802 Op.30 set on, he invested these with the same complexity of emotion and expanded scale that we have noted in the symphonies and string quartets.

But Beethoven's interest in the concerto medium was, until 1806, primarily in composing works for himself as soloist – the first four piano concertos; after that time his hearing loss made concerto playing too risky.

At one remove, as it were, in this work he could concentrate on the problem of reconciling the principles of symphonic composition – which stress dramatic contention and ultimate integration of contrasting thematic material – and concerto composition, which adds the complication of pitting the individual against the mass.

In the Violin Concerto Beethoven uses a number of gambits to bring about this synthesis. As in a number of works of this period, the Violin Concerto often makes music out of next to no material: the five drum taps which open the **first movement**, for instance, are a simple reiteration in crotchets of the key note (D). This gesture, seemingly blank at the start, returns several times during the movement, most strikingly when the main material is recapitulated: there the whole orchestra takes up the motif.

Similarly, the **Larghetto** slow movement has been famously described by Donald Tovey as an example of 'sublime inaction' – nothing *seems* to be happening, though in fact subtle changes and variations of material stop the piece from becoming monotonous. The seemingly improvised transition into the **last movement** was not so much to preclude Clement from playing something with his teeth or behind his back, but to dramatise the gradual change from that immobility to the release of energy in the finale. Throughout the work Beethoven plays expertly with our expectations: the soloist only enters after a fully symphonic introduction, and only then with an ornamental flourish, rather than any thematic material. The beautiful second theme is, as Maynard Solomon notes, perfectly composed to exploit the richness of the lowest string of the instrument, but the soloist only gets that theme at the movement's end. This large scale plotting of the work allowed Beethoven to expand the scale of the violin concerto beyond all expectations, and lay the foundation for the great concertos of Brahms and Mendelssohn, Tchaikovsky and Sibelius.

GORDON KERRY © 2008

Beethoven's Violin Concerto calls for an orchestra of flute with pairs of oboes, clarinets, bassoons, horns and trumpets, timpani and strings.

The Sydney Symphony first performed the concerto in 1938 with conductor George Szell and violinist Nathan 'Tossy' Spivakovsky, and most recently in 2008 with Nigel Kennedy directing from the violin.

...a new assuredness of style is evident, and there is an almost overwhelming abundance of melody.

INTERLUDE

Opening Night Hiccups

This week, the orchestra has devoted about four hours of rehearsal time to Beethoven's Violin Concerto even though it's a staple of the repertoire, and our soloist has performed it many times, but the audience at the premiere in 1806 was not so lucky. As if the piece wasn't hard enough to play already, Beethoven had been late in delivering the score, so the orchestra were under-rehearsed and Franz Clement's rendering of the solo part, as well as including one of his own sonatas (played on only one string of his upturned violin), presumably involved a good deal of sight-reading. The performance was well-received; the concerto itself contained 'fine things' but...

Beethoven's career included its fair share of both spectacular and underwhelming premieres. His opera, *Fidelio*, received only a lukewarm response at its first performance in Vienna in 1805, whereas his overtly nationalistic cantata *Der glorreiche Augenblick* and his 'Battle Symphony' *Wellington's Victory* (works viewed by many Beethoven scholars as almost embarrassingly commercial, and rarely performed today) were met with rave reviews at their premieres.

Another of Beethoven's famous premieres occurred in 1808, when he gave a benefit concert in Vienna. The concert included the first performances of the Fifth and Sixth symphonies, the Fourth Piano Concerto, the Choral Fantasy (Op.80), and numerous smaller pieces. The orchestra had had little rehearsal time and were already peeved with Beethoven because of an earlier dispute; the soprano who was scheduled to sing had withdrawn in high dudgeon (Beethoven's doing – again!), it was the middle of winter so the theatre was freezing, and the concert lasted for around four hours.

It wasn't just the challenge that his music presented that caused so much consternation for his contemporaries: among composers, Beethoven is perhaps the most famously quick-tempered, and his various spats with theatre management, patrons, and performers played no small part in his opening night hiccups. As a soloist he was equally as shambolic, and his contemporary Louis Spohr gave an account of Beethoven performing one of his piano concertos: apparently he struck the piano so hard that he broke several strings, waved his hands about so wildly during the performance that he knocked over a choirboy who was standing next to him holding a lamp, and the performance had to be restarted several times because the audience were laughing so much!

'The excellent violinist Klement also played...a violin Concerto by Beethoven, which on account of its originality and many beautiful passages, was received with much approbation... As regards Beethoven's Concerto, the verdict of the experts is unanimous; while they acknowledge that it contains some fine things, they agree that the continuity often seems to be completely disrupted, and that the endless repetition of a few commonplace passages could easily prove wearisome.'

JOHANN NEPOMUK MÖSER,
WIENER THEATERZEITUNG, 1806

All of this seems pretty tame when compared to the riot that occurred at the premiere of Stravinsky's *The Rite of Spring* in Paris. Although the abuse was directed as much at the choreographer Nijinsky and theatre manager Gabriel Astruc as it was at Stravinsky's score, the event has made its way into musical folklore. But it's worth noting that, although the premiere on 29 May 1913 has gone down in history, the ballet was performed in a full dress rehearsal the previous day and, before an audience made up of the usual Ballets Russes types (Parisian high-society, literati, musicians and artists), and the show went off without a hitch.

While Stravinsky didn't have quite the reputation for belligerence that Beethoven enjoyed, his music was no less controversial and provocative for its time. His previous ballet scores *The Firebird* (1910) and *Petrushka* (1911) had hinted at what was to come, but *The Rite of Spring*, combined with Nijinsky's choreography, took early 20th-century ballet and its music into previously uncharted territory.

It's easy to read old reviews and feel very superior to those early critics. (How could people not have recognised the genius of these composers? Didn't they realise they were listening to a masterpiece?). But it must be remembered that the works we now regard as masterpieces were often a far cry from what people were used to hearing. Their composers pushed the boundaries of genre and form, producing works that astounded audiences and altered the course of classical music dramatically. It's difficult, for example, to imagine Brahms's violin concerto existing without Beethoven's, or, closer to home, John Antill's *Corroboree* without *The Rite of Spring*. The effect of these pieces hasn't worn off either: there won't be a riot tonight, but this music is just as revolutionary now as it was at its first performance.

ALEXANDRA PINKHAM ©2010
SYDNEY SYMPHONY PUBLICATIONS INTERN

'The most essential characteristic of *Le Sacre du Printemps* is that it is the most dissonant and the most discordant composition yet written. Never was the system and the cult of the wrong note practised with so much industry, zeal and fury.'

LE TEMPS, PARIS, 1913
FROM NICOLAS SLONIMSKY'S
LEXICON OF MUSICAL INVECTIVE
(1952)

ABOUT THE MUSIC

Igor Stravinsky

Le Sacre du Printemps (The Rite of Spring)

PART 1 L'Adoration de la terre (Adoration of the Earth)

Introduction

Danse des adolescentes (Dance of the Young Girls)

Jeu du rapt (Ritual of Abduction)

Rondes printanières (Spring Rounds)

Jeux des cités rivales (Games of the Rival Tribes)

Cortège du sage (Procession of the Sage)

L'Adoration de la terre (Adoration of the Earth)

Danse de la terre (Dance of the Earth)

PART 2 Le Sacrifice

Introduction

Cercles mystérieux des adolescentes (Mystic Circles of Young Girls)

Glorification de l'élue (Glorification of the Chosen Virgin)

Evocation des ancêtres (Evocation of the Ancestors)

Action rituelle des ancêtres (Ritual of the Ancestors)

Danse sacrée – L'élue (Sacrificial dance – The Chosen Virgin)

The first performance of Stravinsky's *Le Sacre du Printemps* (The Rite of Spring) was one of the greatest scandals in the history of any of the arts, not just music. An evening in 1913 remains the defining date of 'modern' music. A new millennium has begun, and there still hasn't been anything

Stravinsky has often been compared with his near-contemporary Picasso – both men left their native country to become universal symbols of modernism in the arts, yet both were deeply marked by their native culture – Picasso by Spain's, Stravinsky by Russia's. 'Not art!', 'Not music!' was a common early reaction to both. In the work of both men style became a leading consideration in itself, and both startled their own admirers and dismayed their critics by repeatedly re-inventing themselves. Yet Stravinsky, like Picasso, is immediately recognisable through all his stylistic disguises. He began by crowning the achievements of Russian composers in vivid, colourful music for dance (*The Firebird*, *Petrushka*). *The Rite of Spring*, a musical earthquake, foretold his break with Russia, enforced by exile after the Revolution. In France in the 1920s and 30s Stravinsky 'invented' neoclassicism for music, with *Pulcinella*, and continued to be one step ahead of the avant-garde. His last startling surprise, after he moved to the USA in World War II, was to embrace twelve-tone serial music, in works such as *Threni*. Stravinsky was the most famous 'serious' composer of the 20th century, a position into which he leapt at one bound in 1913.

Keynotes

STRAVINSKY

*Born near St Petersburg, 1882
Died New York, 1971*

One of the 20th century's greatest and most influential composers, Igor Stravinsky was born in Russia, later adopting French and then American nationality. His style is similarly multi-faceted, from the exotic colours of *The Firebird* – his first big hit – to the transparency of his later neoclassical style. His most popular orchestral works include the three ballets created for Diaghilev's Ballets Russes: *The Firebird*, *Petrushka* and *The Rite of Spring*. All three, despite their obvious differences, demonstrate Stravinsky's power as a musical storyteller and creator of viscerally compelling music for dance.

THE RITE OF SPRING

At its premiere in Paris in 1913 *The Rite of Spring* sparked a riot – and a mythology to go with it – and brought its young composer notoriety as well as success. The music begins with a hauntingly contorted bassoon solo (the seeds of spring pushing their way through the frosty earth?) but its real trademark is its elemental rhythms, often savage in effect. This spring awakening as conceived by Stravinsky, choreographer Nijinsky and the original designer Nicholas Roerich, is ancient, primitive and fierce. The ballet is in two main parts, each divided into brief, continuously played scenes of a few minutes each.



Igor Stravinsky in 1913

to top it. The ballet, whose completely novel choreography was part of the offence it gave to traditionalists, has rarely been re-staged. It is Stravinsky's music which has endured as an icon of modernism, and its power and originality can still be felt, even now that its lessons have been absorbed by so much music that followed. Stravinsky's assistant Robert Craft called *The Rite of Spring* the prize bull that inseminated the whole modern movement. Although Stravinsky later composed two orchestral works called symphonies, it is his music for this ballet which has achieved 'symphonic' status in the world's concert halls.

The Rite of Spring is composed for a very large orchestra, including five of each of the wind instruments, eight horns, and five trumpets. The Russian impresario Sergei Diaghilev had very generous financial backing for the 1913 season of his Ballets Russes in Paris, and Stravinsky had an orchestral palette even richer than for his two previous full-scale ballets for Diaghilev, *The Firebird* and *Petrushka*. Even so, and in spite of the clear acoustic of the then-new Théâtre des Champs-Élysées, the playing of the music was almost drowned out by the noise which broke out in the auditorium, as people shouted insults, howled and whistled. There were even punches thrown, as the supporters of artistic novelty confronted well-dressed patrons who were shocked by what they heard and saw. The dancers could hardly hear the music, and the choreographer of *The Rite*, Nijinsky, had to shout numbers to them from the wings. Conductor Pierre Monteux, with admirable sang-froid, piloted his musicians through to the end.

The curtain had risen on Nicholas Roerich's setting for the tableaux of pagan Russia which were his scenario (argument, sets and costumes) for the ballet. He and Stravinsky were later to dispute who first had the idea of a primitive, pagan sacrifice as a subject for a ballet, with Stravinsky's vision (in a dream) of a maiden sacrificed and dancing herself to death given priority. But *The Rite* was a collaborative project, and Nijinsky's choreography was, in its way, as radical as Stravinsky's music. The stylised gestures, the spare, restricted dancing, with heads in profile contrasted with bodies full-on, elbows hugged into the waist, the convulsions of the Chosen Virgin, the renouncing of conventional dance ensembles and story-telling in favour of primitive immediacy – these were Nijinsky's inventions, and many of the public thought he was pulling their leg – or that the dancers were imitating epileptic fits. Admirers accepted Nijinsky's choreography as Spring seen from inside, biological ballet, with surges, spasms and fissions.

Stravinsky's music had required Nijinsky to develop a new way of rehearsing the dancers by numbers, and his preparations seemed to one observer like arithmetic classes. Stravinsky claimed later that the music, which broke every mould of convention, had to be written that way, that it transcended him: 'I was the vessel through which *The Rite* passed.' Rhythm was one basis of *The Rite's* innovation, not surprisingly since it developed within the bosom of an adventurous ballet company. Stravinsky was to say, 'There is music wherever there is rhythm, as there is life wherever there beats a pulse.' The rhythmic novelties in *The Rite of Spring* include its static ostinati: repeated figures, which are nevertheless not regular, but additive in rhythm, so that the strong beats are irregularly spaced, and the time-signature for the musicians is constantly changing, often from bar to bar. Even the composer was baffled as to how to write out the final *Danse sacrée*. These patterns, thrillingly projected with almost unprecedented orchestral impact, reach a state of hypnotic motion, which can only be broken by the start of the next dance.

This was music which made a quantum leap into a new sound-world. The discordant effect heard through the growing fracas in the theatre resulted from Stravinsky's harmonic innovations. These are linked to his rhythmic inventions, since they also function by accumulation: of notes and chords, creating polyharmonies which textbook writers have been busy trying to codify ever since. The paradox is that this complexity was really simplicity – the

Stravinsky claimed later that the music... transcended him: 'I was the vessel through which *The Rite* passed.'

reduction of harmonic language to essentials allowed rhythmic subtlety to claim a dominant place. As a modernist composer much influenced by Stravinsky, Pierre Boulez explains, 'Before worrying about what chord we are hearing, we are sensitive to the *pulse* emitted by this chord.'

It was clever of Diaghilev to capitalise on fashionable Paris' fascination with the Russian and the primitive. Stravinsky later emphasised the newness and musical necessity of *The Rite of Spring*, and played down its Russianness. But this work, the fountainhead of international modernism, with which Stravinsky left Russia for good, was Russian in every way. The leading revisionist among students of Stravinsky's works, Richard Taruskin, has proved this against Stravinsky's own mythologising.

The bad reception *The Rite* received in Russia, his home, where he expected it to be received with joy, was, according to Stravinsky himself, the greatest rebuff of his career. It was this which encouraged him to deny its Russianness. The opening bassoon solo, said Stravinsky, 'is the only folk melody in *The Rite*', concealing the indebtedness of most of its musical material to Russian folksongs, to which Taruskin traces the limited range of the melodies, the ostinato structure, and the modal formulas. Even the instrumentation is based on Stravinsky and Roerich's ethnological research, particularly the 'reed pipes' of the Introduction scored for wind instruments.

It was the Russian spring which Stravinsky celebrated – that spring which bursts out so quickly with a terrifying noise. The libretto really boiled down to the succession of episodes described by the titles in the score, and listed above. The music took over, and created the dance. As Boulez says, the composition doesn't depend on the argument of the ballet, which is why it transfers so well to the concert hall: 'This ritual of 'Pagan Russia' attains by itself a dimension quite beyond its formal point of departure: It has become the ritual –and the myth – of modern music.'

DAVID GARRETT © 1999

The Rite of Spring calls for a large orchestra of five flutes (including piccolos and alto flute), five oboes (including cor anglais), five clarinets (including E flat clarinet and bass clarinets) and five bassoons (including contrabassoons); eight horns (one doubling Wagner tuba); five trumpets (one doubling bass trumpet); three trombones and two tubas; percussion and strings.

The Sydney Symphony was the first ABC orchestra to perform *The Rite of Spring*, in 1946 with Eugene Goossens conducting. Our most recent performance of the work was in 2005, conducted by Gianluigi Gelmetti.

It was the Russian spring which Stravinsky celebrated – that spring which bursts out so quickly with a terrifying noise.

GLOSSARY

CADENZA – a virtuoso passage, traditionally inserted towards the end of a concerto's first movement and marking the final 'cadence'.

INCIDENTAL MUSIC – music composed to underscore a production of a play, comprising some or all of: an overture and act preludes, interludes to accompany scene changes, songs, dances, and *melodramas*.

LIBRETTO – the sung (and where applicable, spoken) text of an opera or musical theatre work.

MELODRAMA – music composed to underscore a spoken scene in a play; usually with detailed cues in the music to indicate where it must align with the dialogue.

MODAL – referring to modes – a system of scales founded on mediæval plainchant and predating the major and minor key system, which emerged in the late Renaissance. Classical composers have often used modes to evoke an ancient or religious mood, but since modes are also common in many traditional and non-Western cultures, their use can also give a folk character to music.

NEOCLASSICISM – in art history a term referring to the revival of themes and techniques associated with antiquity; often applied in music to an anti-Romantic trend of the 1920s, with composers such as Stravinsky (*Pulcinella*), Hindemith and Prokofiev (*Classical Symphony*) avoiding overt emotional display and reviving baroque and classical techniques.

OSTINATO – a short musical pattern that is repeated many times in succession, while other elements in the music change. An ostinato can be a melody, a chord pattern, a rhythm, or a combination of these.

POLYHARMONIES – (also *polytonality*) the simultaneous layering of different keys or harmonic centres.

RONDO – a musical form in which a main idea (refrain) alternates with a series of contrasting musical episodes. Classical composers such as Mozart commonly adopted rondo form for the finales to their concertos and symphonies.

TIME-SIGNATURE – in written music the time-signature indicates the number of beats to each bar and also the character of those beats (whether each beat divides into two or three smaller beats, for example). Usually a time-signature is retained for all of a movement, or for a sustained section of music; complicated rhythms may result in frequent changes of time-signature from bar to bar.

SERIALISM – a compositional technique (devised and championed by Arnold Schoenberg) most commonly involving the use of pitches in a strictly determined sequence – also known as '12-NOTE' or 'tone-row' technique.

In classical music, movement titles are usually taken from standard musical terminology (drawn from Italian) indicating basic tempo, and mood. Terms used in this concert include

Allegro – fast

Allegro ma non troppo – fast, but not too much

Larghetto – broadly

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

DANCING COMEDIANS

If you're curious to hear more from Tchaikovsky's incidental music for *The Snow Maiden*, there are three complete recordings on Chandos, Naxos and Brilliant Classics. The most recent presents an all-Russian cast with the Russian State Symphony Orchestra and Choir, conducted by Andrey Chistiakov.

BRILLIANT CLASSICS 94038

The better-known treatment of the story is Rimsky-Korsakov's opera, and his Dance of the Comedians (or Tumblers) turns up on many a disc of orchestral spectaculars. One such is the collection *Russian Orchestral Works*, with the Philadelphia Orchestra conducted by Eugene Ormandy. It includes more dancing comedians from Kabalevsky. Available as an ArkivCD from www.arkivmusic.com

SONY ESSENTIAL CLASSICS 62647

And there's more... Smetana includes a Dance of the Comedians in his opera *The Bartered Bride*. Try Gianandrea Noseda's recording with the BBC Philharmonic on a disc of Smetana orchestral works.

CHANDOS 10518

THE RITE OF SPRING

Return to the source with Stravinsky's own recording of *The Rite of Spring* and *Petrushka* with the Columbia Symphony Orchestra.

CBS MASTERWORKS 42433

Or try the complete set of Robert Craft's recordings of the Stravinsky ballets with various orchestras. (The London Symphony Orchestra plays in *The Rite of Spring*.)

NAXOS 8506009

For a more recent, and selective, collection of Stravinsky ballets, there's Simon Rattle's recording with the City of Birmingham Symphony Orchestra of *The Rite of Spring*, *Petrushka*, *The Firebird* and *Apollo*.

EMI CLASSICS 67711

KRISTJAN JÄRVI

Kristjan Järvi's latest recording is *Cantique*, a CD of works by Estonian composer Arvo Pärt with the Berlin Radio Symphony Orchestra and the RIAS Chamber Choir. The disc includes Pärt's *Stabat Mater*, and the premiere recording of his *Cantique des degrés*.

SONY CLASSICAL 7723342

He has also recorded Bernstein's *Mass* with Austrian musicians and Randall Scarlata as the Celebrant.

CHANDOS 5070

CAPUÇON PLAYS BEETHOVEN

Renaud Capuçon's most recent release is a recording of Beethoven's Violin Concerto, paired with the Korngold concerto. Yannick Nézet-Séguin conducts the Rotterdam Philharmonic.

VIRGIN CLASSICS 94589

Broadcast Diary



OCTOBER–NOVEMBER

Thursday 28 October, 1.05pm

TCHAIKOVSKY'S FIRST PIANO CONCERTO

Richard Gill, Thomas Adès conductors

Maxwell Foster piano

Paul Stanhope, Tchaikovsky, Adès, Tchaikovsky

Wednesday 3 November, 8pm

BEST OF BERNSTEIN

David Robertson conductor

Amelia Farrugia soprano, **James Egglestone** tenor

Orli Shaham piano

Monday 8 November, 7pm

ARABIAN NIGHTS

Alexander Lazarev conductor

Jean-Yves Thibaudet piano

Khachaturian, Saint-Saëns, Rimsky-Korsakov

Tuesday 9 November, 2.30pm

DVOŘÁK VIOLIN CONCERTO (2009)

Vladimir Ashkenazy conductor

Janine Jansen violin

2MBS-FM 102.5

SYDNEY SYMPHONY 2010

Tuesday 9 November, 6pm

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

Webcast Diary



Selected Sydney Symphony concerts are recorded for webcast by BigPond.

Visit: bigpondmusic.com/sydneysymphony

Sydney Symphony Online

Visit the Sydney Symphony at sydneysymphony.com for concert information, audio features, and to read the program book in the week of the concert.

Become a fan on **Facebook** at www.facebook.com/sydneysymphony (or search for "Sydney Symphony" from inside your Facebook account).

Follow us on **Twitter** at twitter.com/sydsymph for program alerts and musical curiosities, straight from the editor's desk.

We invite you to tweet with us at concerts, but not during the performance itself – as one of our followers said recently, "If it's tweetworthy, it's worthy of undivided attention."

Have Your Say

Tell us what you thought of the concert at sydneysymphony.com/yoursay or email: yoursay@sydneysymphony.com

ABOUT THE ARTISTS

Kristjan Järvi conductor

Estonian-born and American-raised, Kristjan Järvi is a distinctive musical personality who has combined his classical roots and affinity for traditional repertoire with an infectious enthusiasm for creating original programs. He studied piano at the Manhattan School of Music and conducting at the University of Michigan, and began his career assisting Esa-Pekka Salonen at the Los Angeles Philharmonic, before appointments as Chief Conductor of the Norrlands Opera and Symphony Orchestra, Sweden, and the Tonkünstler Orchestra, Vienna.

He is Artistic Advisor to the Basel Chamber Orchestra, and Founder and Music Director of New York's Absolute Ensemble. His commitment to all genres is reflected in collaborations with Arvo Pärt, Tan Dun, John Adams, Esa-Pekka Salonen, HK Gruber, Renée Fleming, Joe Zawinul, Benny Andersson, Goran Bregovic, Paquito d'Rivera, Eitetsu Hayashi and Marcel Khalife, and he has been responsible for the commissioning of more than a hundred new works.

He regularly conducts the London Symphony Orchestra, with whom he has toured Europe and Asia, as well as appearing with the Staatskapelle Dresden, Bavarian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, NDR Hamburg, Frankfurt Radio Symphony Orchestra, City of Birmingham Symphony Orchestra, Orchestre National de France, Orchestre de Paris, Accademia Nazionale di Santa Cecilia Rome, National Symphony Orchestra Washington, and NHK Symphony Japan.

Kristjan Järvi is a dynamic and enterprising music educator. In 2006 he founded the Absolute Academy in Bremen, and he is the founding conductor and music director of the Baltic Youth Philharmonic. He also co-founded the Muusikaselts Estonian Orphanage Program and he has worked with Japan's Hyogo Youth Orchestra, the Norwegian Youth Orchestra, Junge Deutsche Philharmonie, National Repertory Orchestra, Colorado, and with the Sydney Symphony's Sinfonia.

His recording accolades include a Grammy nomination, and a *Gramophone* magazine 'Editor's Choice' for his recording of Bernstein's *Mass*. Other releases include Haydn's *Paris* symphonies, Mahler's arrangement of Beethoven's Ninth, *Absolute Zawinul* (the late Joe Zawinul's final studio recording), and *Cantique*, a recording of Pärt's new *Stabat Mater* and other works.

Kristjan Järvi's most recent appearance with the Sydney Symphony was in 2008.



Renaud Capuçon violin

Born in Chambéry in 1976, Renaud Capuçon began his studies at the Conservatoire National Supérieur de Musique de Paris at the age of 14. He later moved to Berlin to study with Thomas Brandis and Isaac Stern, and was awarded the Prize of the Berlin Academy of Arts. In 1997 he was invited by Claudio Abbado to become concertmaster of the Gustav Mahler Youth Orchestra, which he led for three summers, working with conductors such as Pierre Boulez, Seiji Ozawa, Daniel Barenboim, Franz Welser-Möst and Abbado himself.

Since then, Renaud Capuçon has established himself as a soloist at the highest level. He has appeared with orchestras such as the Berlin Philharmonic (Bernard Haitink and David Robertson), Boston Symphony Orchestra (Christoph von Dohnányi), Orchestre de Paris (Christoph Eschenbach) and the Simón Bolívar orchestra (Gustavo Dudamel). He also tours extensively as a recitalist and will be performing cycles of the Beethoven violin sonatas with pianist Frank Braley during the coming seasons.

Current engagement highlights include concerts with the London Symphony Orchestra (Daniel Harding), City of Birmingham Symphony Orchestra (Ludovic Morlot), the Philadelphia Orchestra (Semyon Bychkov), Chicago Symphony Orchestra (Yannick Nézet-Séguin) and the Chamber Orchestra of Europe (Haitink).

As a chamber musician he has worked with Martha Argerich, Daniel Barenboim, Yefim Bronfman, Hélène Grimaud, Stephen Kovacevich, Maria João Pires, Mikhail Pletnev, Vadim Repin, Yuri Bashmet and Truls Mørk, as well as with his brother cellist Gautier Capuçon. These collaborations have taken him to festivals including Edinburgh, London (Mostly Mozart), Berlin, Lucerne, Verbier, Aix-en-Provence, Roque d'Anthéron, San Sebastian, Stresa and Tanglewood.

Renaud Capuçon's most recent recording was of the Beethoven and Korngold concertos (Rotterdam Philharmonic and Nézet-Séguin). Other recordings include two of the Mozart violin concertos and the Sinfonia concertante (Scottish Chamber Orchestra and Louis Langrée), the Mendelssohn and Schumann concertos (Mahler Chamber Orchestra and Harding), the Brahms Double Concerto (Gautier Capuçon, Myung-Whun Chung and the Gustav Mahler Youth Orchestra), and discs of Brahms and Schubert chamber music.



Renaud Capuçon plays the Guarneri del Gesù 'Panette' violin (1737) that belonged to Isaac Stern; it was bought for him by the Banca Svizzera Italiana (BSI).

MUSICIANS

© KEITH SAUNDERS



Vladimir Ashkenazy
Principal Conductor
and
Artistic Advisor

© KEITH SAUNDERS



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

© KEITH SAUNDERS



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

Performing in this concert...

FIRST VIOLINS

Michael Dauth
Concertmaster
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Julie Batty
Jennifer Booth
Brielle Clapson
Sophie Cole
Amber Gunther
Georges Lentz
Nicole Masters
Alexandra Mitchell
Léone Ziegler
Emily Qin#
Claire Herrick†
Martin Silverton*

SECOND VIOLINS

Marina Marsden
Jennifer Hoy
Acting Assistant Principal
Susan Dobbie
Principal Emeritus
Maria Durek
Shuti Huang
Emma Hayes
Stan W Kornel
Benjamin Li
Emily Long
Philippa Paige
Biyana Rozenblit
Maja Verunica
Alexandra D'Elia#
Katherine Lukey*
Belinda Jezek

VIOLAS

Roger Benedict
Caroline Henbest*
Assistant Principal
Robyn Brookfield
Sandro Costantino
Jane Hazelwood
Graham Hennings
Stuart Johnson
Justine Marsden
Felicity Tsai
Leonid Volovelsky
Arabella Bozic†
Jacqueline Cronin#

CELLOS

Catherine Hewgill
Emma-Jane Murphy*
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Elizabeth Neville
Adrian Wallis
David Wickham
Rowena Crouch#
Rachael Tobin#

DOUBLE BASSES

Kees Boersma
Alex Henery
Neil Brawley
Principal Emeritus
David Campbell
Steven Larson
Richard Lynn
David Murray
Benjamin Ward

FLUTES

Janet Webb
Emma Sholl
Carolyn Harris
Rosamund Plummer
Principal Piccolo
Lina Andonovska*

OBOES
Diana Doherty
Shefali Pryor
David Papp
Alexandre Oguey
Principal Cor Anglais
Jonathan Connolly*

CLARINETS

Lawrence Dobell
Francesco Celata
Christopher Tingay
Craig Wernicke
Principal Bass Clarinet
Jon Craven*§

BASSOONS

Matthew Wilkie
Roger Brooke
Fiona McNamara
Noriko Shimada
Principal Contrabassoon
Chloe Turner†

HORNS

Ben Jacks
Robert Johnson
Geoffrey O'Reilly
Principal 3rd
Lee Bracegirdle
Euan Harvey
Marnie Sebire
Bourian Boubbov*
Francesco Lo Surdo†

TRUMPETS

Daniel Mendelow
Paul Goodchild
John Foster
Anthony Heinrichs
Andrew Evans*

TROMBONES

Ronald Prussing
Scott Kinmont
Nick Byrne
Christopher Harris
Principal Bass Trombone

TUBA

Steve Rossé
Antonio Neilley-
Menendez de Llano*

TIMPANI

Richard Miller
Mark Robinson
Assistant Principal

PERCUSSION

Rebecca Lagos
Colin Piper
Brian Nixon*

Bold = Principal
Italic = Associate Principal
= Contract Musician
* = Guest Musician
† = Sydney Symphony
Fellow
§ = Courtesy Melbourne
Symphony Orchestra

In response to audience requests, we've redesigned the orchestra list in our program books to make it clear which musicians are appearing on stage for the particular performance. (Please note that the lists for the string sections are not in seating order and changes of personnel can sometimes occur after we go to print.)

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians If you don't have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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



© KEITH SAUNDERS

Founded in 1932 by the Australian Broadcasting Corporation, 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 in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, 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 its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. 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 on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff, Elgar and Prokofiev orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the second year of Ashkenazy's tenure as Principal Conductor and Artistic Advisor.

SALUTE

PRINCIPAL PARTNER

GOVERNMENT PARTNERS



The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body

The Sydney Symphony is assisted by the NSW Government through Arts NSW

PREMIUM PARTNER



PLATINUM PARTNERS

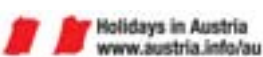
MAJOR PARTNERS



GOLD PARTNERS



SILVER PARTNERS



REGIONAL TOUR PARTNERS



MARKETING PARTNER

2MBS 102.5 Sydney's Fine Music Station

PLAYING YOUR PART

The Sydney Symphony gratefully acknowledges the music lovers who donate to the Orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Please visit sydneyorchestra.com/patrons for a list of all our donors, including those who give between \$100 and \$499.

PLATINUM PATRONS \$20,000+

Brian Abel
Geoff & Vicki Ainsworth
Robert Albert AO & Elizabeth Albert
Roger Allen & Maggie Gray
Tom Breen & Rachael Kohn
Sandra & Neil Burns
Mr John C Conde AO
Robert & Janet Constable
The Hon Ashley Dawson-Damer
Mr J O Fairfax AC
Fred P Archer Charitable Trust
The Berg Family Foundation
in memory of Hetty Gordon
The Hansen Family
Mr Andrew Kaldor & Mrs Renata Kaldor AO
D & I Kallinikos
Mrs Roslyn Packer AO
Greg & Kerry Paramor & Equity
Real Estate Partners
Dr John Roarty in memory of
Mrs June Roarty
Paul & Sandra Salteri
Mrs Penelope Seidler AM
Mrs W Stening
Mr Fred Street AM & Mrs Dorothy Street
In memory of D M Thew
Mr Peter Weiss AM & Mrs Doris Weiss
Westfield Group
Ray Wilson OAM in memory of
James Agapitos OAM
The Estate of the late G S Wronker

GOLD PATRONS \$10,000–\$19,999

Alan & Christine Bishop
Ian & Jennifer Burton
Libby Christie & Peter James
The Estate of Ruth M Davidson
Penny Edwards
Dr Bruno & Mrs Rhonda Giuffre
Stephen Johns & Michele Bender
Helen Lynch AM & Helen Bauer
Isabel McKinnon
Mrs Joan MacKenzie
Justice Jane Mathews AO
Tony & Fran Meagher
Mrs T Merewether OAM
Mr B G O'Connor
Mrs Joyce Sprout & Mrs Janet Cooke
June & Alan Woods Family Bequest
Anonymous (1)

SILVER PATRONS \$5,000–\$9,999

Andrew Andersons AO
Jan Bowen
Mr Donald Campbell &
Dr Stephen Freiberg
Mr Robert & Mrs L Alison Carr
Bob & Julie Clampett
Michael & Manuela Darling
Mrs Gretchen M Dechert
James & Leonie Furber
Mr James Graham AM &
Mrs Helen Graham

Mr David Greatorex AO &
Mrs Deirdre Greatorex
Irwin Imhof in memory of
Herta Imhof
Judges of the Supreme Court
of NSW
Mr Ervin Katz
Gary Linnane
William McIlrath Charitable
Foundation
Ruth & Bob Magid
David Maloney & Erin Flaherty
David & Andree Milman
Eva & Timothy Pascoe
Rodney Rosenblum AM &
Sylvia Rosenblum
David Smithers AM & Family
Mrs Hedy Switzer
Ms Caroline Wilkinson
Michael & Mary Whelan Trust
Jill Wran
Anonymous (1)

BRONZE PATRONS \$2,500–\$4,999

David Barnes
Mr & Mrs David & Halina Brett
Lenore P Buckle
Ewen & Catherine Crouch
Paul & Susan Hotz
Mark Johnson
Anna-Lisa Klettenberg
R & S Maple-Brown
Mora Maxwell
Judith McKernan
Matthew McInnes
James & Elsie Moore
Bruce & Joy Reid Foundation
Georges & Marliese Teitler
J F & A van Ogtrop
Henry & Ruth Weinberg
Geoff Wood & Melissa Waites

BRONZE PATRONS \$1,000–\$2,499

Adcorp Australia Limited
Charles & Renee Abrams
Mr Henri W Aram OAM
Terrey & Anne Arcus
Claire Armstrong & John Sharpe
Richard Banks Optometrists
Doug & Alison Battersby
Stephen J Bell
Marco Belgiorno-Zegna AM &
Angela Belgiorno-Zegna
Phil & Elesa Bennett
Nicole Berger
Gabrielle Blackstock
Jane Brodribb & Colin Draper
M Bulmer
The Clitheroe Foundation
Debbie Cramer & Bill Caukhill
Mr John Cunningham SCM &
Mrs Margaret Cunningham
Lisa & Miro Davis
Ian Dickson & Reg Holloway
Paul Espie
Russell & Sue Farr
Rosemary & Max Farr-Jones
John Favaloro
Mr Ian Fenwicke & Prof Neville
Wills

Firehold Pty Ltd
Annette Freeman
Ross & Jill Gavin
Warren Green
Anthony Gregg & Deanne
Whittleston
Akiko Gregory
In memory of Oscar Grynberg
Janette Hamilton
The Hon David Hunt AO QC &
Mrs Margaret Hunt
Dr & Mrs Michael Hunter
Dr Michael Joel AM & Mrs Anna Joel
In Memory of Bernard M H Khaw
Jeannette King
Mr Justin Lam
Sam & Barbara Linz
Mallesons Stephen Jaques
Mr & Mrs Gilles T Kryger
Mr Robert & Mrs Renee Markovic
Kevin & Deidre McCann
Ian & Pam McGaw
Mrs Barbara McNulty OBE
Nola Netheim
Mr R A Oppen
Mr Robert Orrell
Mr & Mrs Ortis
Jill Pain
Piatti Holdings Pty Ltd
Adrian & Dairneen Pilton
Robin Potter
Mr & Ms Stephen Proud
Miss Rosemary Pryor
Dr Raffi Qasabian
Ernest & Judith Rapee
Patricia H Reid
Pamela Rogers
Jerome & Pamela Rowley
Mr M D Salamon
Juliana Schaeffer
Victoria Smyth
Catherine Stephen
Mildred Teitler
Andrew & Isolde Tornya
John E Tuckey
Mrs M Turkington
Andrew Turner & Vivian Chang
Mrs Kathleen Tutton
A W Tyree Foundation
Estate of B M Warden
Dr Richard Wingate
Mr R R Woodward
Anonymous (9)

BRONZE PATRONS \$500–\$999

Mr C R Adamson
Dr Francis J Augustus
Michael & Toni Baume AO
Ms Baiba B. Berzins
Dr & Mrs Hannes Boshoff
Pat & Jenny Burnett
Dr Miles Burgess
Hon. Justice J C & Mrs Campbell
Mrs Catherine J Clark
Joan Connery OAM & Maxwell
Connery OAM
Jen Cornish
Bruce Cutler
Mr Charles Curran AC & Mrs Eva
Curran
Matthew Delasey

Peter English & Surry Partners
In Memory of Mr Nick Enright
Dr & Mrs C Goldschmidt
Mr Robert Green
Mr Richard Griffin AM
Damien Hackett
The Hallway
Martin Hanrahan
Mr Ken Hawking
Dr Heng & Mrs Cilla Tey
Rev Harry & Mrs Meg Herbert
Mrs E Herrman
Mrs Jennifer Hershon
Michelle Hilton-Vernon
Mr Joerg Hofmann
Bill & Pam Hughes
Greta James
Iven & Sylvia Klineberg
Ian Kortlang
Dr & Mrs Leo Leader
Margaret Lederman
Erna & Gerry Levy AM
Sydney & Airdrie Lloyd
Alison Lockhart & Bruce Watson
Locumsgroup Holdings LP
Dr Carolyn A Lowry OAM &
Mr Peter Lowry OAM
Dr David Louis
Wendy McCarthy AO
Macquarie Group Foundation
Mrs M MacRae OAM
Mr K J Martin
Melvyn Madigan
Mrs Silvana Mantellato
Mrs Inara Merrick
Kenneth N Mitchell
Helen Morgan
Mrs Margaret Newton
Sandy Nightingale
Mr Graham North
Dr M C O'Connor
Mrs Rachel O'Connor
K B Meyboom
A Willmers & R Pal
Mr George A Palmer
Dr A J Palmer
Mr Andrew C. Patterson
Dr Kevin Pedemont
L T & L M Priddle
Lois & Ken Rae
Rowan & Annie Ross
Richard Royle
Dr Mark & Mrs Gillian Selikowitz
Caroline Sharpen
Dr Agnes E Sinclair
Robyn Smiles
Rev Doug & Mrs Judith Sothern
John & Alix Sullivan
Prof Gordon E Wall
Ronald Walledge
The Hon. Justice Anthony Whealy
The Hon. Edward G Whitlam
Audrey & Michael Wilson
Mr Robert Woods
Mrs R Yabsley
Anonymous (16)

To find out more about becoming a Sydney Symphony Patron please contact the Philanthropy Office on (02) 8215 4625 or email philanthropy@sydneyorchestra.com

MAESTRO'S CIRCLE

Peter Weiss AM – Founding President
& Doris Weiss

John C Conde AO – Chairman

Geoff & Vicki Ainsworth

Tom Breen & Rachael Kohn

The Hon. Ashley Dawson-Damer

In memory of Hetty & Egon Gordon

Andrew Kaldor & Renata Kaldor AO

Roslyn Packer AO

Penelope Seidler AM

Mr Fred Street AM & Mrs Dorothy Street

Westfield Group

Ray Wilson OAM

in memory of the late James Agapitos OAM

SYDNEY SYMPHONY LEADERSHIP ENSEMBLE

David Livingstone, CEO
Credit Suisse, Australia

Alan Fang, Chairman, Tianda Group

Macquarie Group Foundation

John Morschel, Chairman, ANZ

DIRECTORS' CHAIRS

01

© JEFF BUSBY



02

© KEITH SAUNDERS



03

© KEITH SAUNDERS



01
Richard Gill OAM
Artistic Director Education
Sandra and Paul Salteri Chair

02
Ronald Prussing
Principal Trombone
Industry & Investment NSW
Chair

03
Jane Hazelwood
Viola
Veolia Environmental Services
Chair

04



05



06

© KEITH SAUNDERS



04
Nick Byrne
Trombone
RogenSi Chair
with Gerald Tapper,
Managing Director RogenSi

05
Diana Doherty
Principal Oboe
Andrew Kaldor and
Renata Kaldor AO Chair

07

© KEITH SAUNDERS



08



09



06
Paul Goodchild
Associate Principal Trumpet
The Hansen Family Chair

07
Catherine Hewgill
Principal Cello
Tony and Fran Meagher Chair

08
Emma Sholl
Associate Principal Flute
Robert and Janet Constable
Chair

09
Roger Benedict
Principal Viola
Roger Allen and Maggie Gray
Chair

For information about the Directors' Chairs program,
please call (02) 8215 4619.

BEHIND THE SCENES

Sydney Symphony Board

CHAIRMAN John C Conde AO

Terrey Arcus AM Rory Jeffes David Smithers AM
Ewen Crouch Andrew Kaldor Gabrielle Trainor
Jennifer Hoy Goetz Richter

Sydney Symphony Council

Geoff Ainsworth	Dr Stephen Freiberg	David Malouf AO	Sandra Salteri
Andrew Andersons AO	Donald Hazelwood AO OBE*	Deborah Marr	Juliana Schaeffer
Michael Baume AO*	Dr Michael Joel AM	The Hon. Justice	Leo Schofield AM
Christine Bishop	Simon Johnson	Jane Mathews AO*	Fred Stein OAM
Ita Buttrose AO OBE	Yvonne Kenny AM	Danny May	Ivan Ungar
Peter Cudlipp	Gary Linnane	Wendy McCarthy AO	John van Ogtrop*
John Curtis AM	Amanda Love	Greg Paramor	Peter Weiss AM
Greg Daniel AM	Helen Lynch AM	Dr Timothy Pascoe AM	Anthony Whelan MBE
John Della Bosca MLC	Ian Macdonald*	Prof. Ron Penny AO	Rosemary White
Alan Fang	Joan MacKenzie	Jerome Rowley	* Regional Touring Committee member
Erin Flaherty	David Maloney	Paul Salteri	

Sydney Symphony Regional Touring Committee

Ian Macdonald	Stephen David <i>Caroona Project, BHPBilliton</i>
Dr Richard Sheldrake <i>Director-General, NSW Department of Industry and Investment</i>	Jim Davis <i>Regional Express Airlines</i>
Mark Duffy <i>Deputy Director-General, Energy and Minerals Division, NSW Department of Industry and Investment</i>	Peter Freyberg <i>Xstrata</i>
Colin Bloomfield <i>Illawarra Coal BHPBilliton</i>	Tony McPaul <i>Cadia Valley Operations</i>
	Terry Charlton <i>Snowy Hydro</i>
	Paul Mitchell <i>Telstra</i>
	Grant Cochrane <i>The Land</i>



Emirates
Principal Partner

sydney symphony
Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

TCHAIKOVSKY S P E C T A C U L A R

VIOLIN CONCERTO & SLEEPING BEAUTY

SUMMER GALA
PREMIER PARTNER CREDIT SUISSE
THU 9 & SAT 11 DEC 8PM

TEA & SYMPHONY
FRI 10 DEC 11AM
Short program: Violin Concerto and Sleeping Beauty Suite

SIBELIUS Finlandia
TCHAIKOVSKY Violin Concerto
TCHAIKOVSKY Sleeping Beauty: Suite

Vladimir Ashkenazy conductor
James Ehnes violin

BOOK NOW | TICKETS FROM \$46* *SELECT PERFORMANCES.
BOOKING FEES OF \$6-\$8.50 MAY APPLY.

SYDNEYSYMPHONY.COM
8215 4600
MON-FRI 9AM-5PM

SYDNEYOPERAHOUSE.COM
9250 7777
MON-SAT 9AM-8.30PM | SUN 10AM-6PM

CREDIT SUISSE
Premier Partner

Sydney Symphony Staff

MANAGING DIRECTOR

Rory Jeffes

EXECUTIVE TEAM ASSISTANT

Lisa Davies-Galli

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING

Peter Czornyj

Artistic Administration

ARTISTIC MANAGER

Raff Wilson

ARTIST LIAISON MANAGER

Ilmar Leetberg

RECORDING PRODUCTION MANAGER

Philip Powers

Education Programs

EDUCATION MANAGER

Kim Waldock

ARTIST DEVELOPMENT MANAGER

Bernie Heard

EDUCATION ASSISTANT

Rachel McLarin

Library

LIBRARIAN

Anna Cernik

LIBRARY ASSISTANT

Victoria Grant

LIBRARY ASSISTANT

Mary-Ann Mead

DEVELOPMENT

HEAD OF CORPORATE RELATIONS

Leann Meiers

CORPORATE RELATIONS EXECUTIVE

Julia Owens

CORPORATE RELATIONS EXECUTIVE

Stephen Attfield

HEAD OF PHILANTHROPY & PUBLIC AFFAIRS

Caroline Sharpen

PHILANTHROPY & PUBLIC AFFAIRS EXECUTIVE

Kylie Anania

DEVELOPMENT COORDINATOR

Georgia Wilton

SALES AND MARKETING

DIRECTOR OF SALES & MARKETING

Mark J Elliott

SENIOR MARKETING MANAGER, SINGLE SALES

Penny Evans

MARKETING MANAGER, SUBSCRIPTION SALES

Simon Crossley-Meates

MARKETING MANAGER, CLASSICAL SALES

Matthew Rive

MARKETING MANAGER, BUSINESS RESOURCES

Katrina Riddle

ONLINE MANAGER

Eve Le Gall

MARKETING & MEDIA SERVICES COORDINATOR

Alison Martin

GRAPHIC DESIGNER

Christie Brewster

DATA ANALYST

Varsha Karnik

Box Office

MANAGER OF BOX OFFICE SALES & OPERATIONS

Lynn McLaughlin

MANAGER OF BOX OFFICE OPERATIONS

Natasha Purkiss

MANAGER OF SALES & SERVICE

Mark Barnes

CUSTOMER SERVICE REPRESENTATIVES

Steve Clarke

Michael Dowling

Erich Gockel

John Robertson

COMMUNICATIONS

HEAD OF COMMUNICATIONS

Yvonne Zammit

PUBLICIST

Katherine Stevenson

Publications

PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER

Yvonne Frindle

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA MANAGEMENT

Aernout Kerbert

DEPUTY ORCHESTRA MANAGER

Lisa Mullineux

ORCHESTRAL COORDINATOR

Stephanie Mirow

OPERATIONS MANAGER

Kerry-Anne Cook

TECHNICAL MANAGER

Derek Coutts

PRODUCTION COORDINATOR

Tim Dayman

PRODUCTION COORDINATOR

Ian Spence

STAGE MANAGER

Peter Gahan

BUSINESS SERVICES

DIRECTOR OF FINANCE

John Horn

FINANCE MANAGER

Ruth Tolentino

ASSISTANT ACCOUNTANT

Minerva Prescott

ACCOUNTS ASSISTANT

Li Li

PAYROLL OFFICER

Usef Hoosney

HUMAN RESOURCES

HUMAN RESOURCES MANAGER

Anna Kearsley



Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

Level 9, 35 Pitt Street,
Sydney NSW 2000
GPO Box 4972,
Sydney NSW 2001
Telephone (02) 8215 4644
Box Office (02) 8215 4600
Facsimile (02) 8215 4646
www.sydneyssymphony.com

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers' errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor:
Email program.editor@sydneyssymphony.com



SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM (Chair)

Ms Catherine Brenner, Rev Dr Arthur Bridge AM, Mr Wesley Enoch,
Ms Renata Kaldor AO, Mr Robert Leese AM RFD, Ms Sue Natrass AO,
Dr Thomas Parry AM, Mr Leo Schofield AM, Mr Evan Williams AM

EXECUTIVE MANAGEMENT

CHIEF EXECUTIVE Richard Evans
DIRECTOR, BUILDING DEVELOPMENT & MAINTENANCE Greg McTaggart
DIRECTOR, TOURISM & VISITOR OPERATIONS Maria Sykes
DIRECTOR, FINANCE & INNOVATION David Antaw
DIRECTOR, MARKETING & DEVELOPMENT Victoria Doidge
DIRECTOR, PERFORMING ARTS Rachel Healy

SYDNEY OPERA HOUSE

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



SYMPHONY SERVICES INTERNATIONAL

Suite 2, Level 5,
1 Oxford Street, Darlinghurst NSW 2010
PO Box 1145, Darlinghurst NSW 1300
Telephone (02) 8622 9400 Facsimile (02) 8622 9422
www.symphonyminternational.net



This is a PLAYBILL / SHOWBILL publication.

Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053

E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman Brian Nebenzahl OAM, RFD

Managing Director Michael Nebenzahl

Editorial Director Jocelyn Nebenzahl

Manager-Production & Graphic Design Debbie Clarke

Manager-Production-Classical Music Alan Ziegler

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

All enquiries for advertising space in this publication should be directed to the above company and address. Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title 'Playbill' is the registered title of Playbill Proprietary Limited. Title 'Showbill' is the registered title of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher's consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page of this publication

16184 - 1/131010 - 28 378/80

PAPER PARTNER

K.W.DOGGETT Fine Paper