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BEETHOVEN 5

Fate knocks...

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Welcome to this evening's concert at the Sydney Opera House. We're delighted that David Robertson is returning to conduct the Sydney Symphony following his appearance in the 2008 Master Series. Pianist Garrick Ohlsson also makes a welcome return to this series after his impressive performances in the 2007 Rachmaninoff Festival.

Ohlsson is best known as an interpreter of Chopin, so it's especially exciting to be hearing him in one of Chopin's piano concertos, played here by the Sydney Symphony for the first time in more than 15 years. David Robertson brings us something new in John Adams' powerful *Doctor Atomic Symphony* and the familiar energy of Beethoven's Fifth Symphony – two equally exciting works, both touching on the theme of fate.

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A handwritten signature in black ink that reads "G. Maltabarow". The signature is stylized and written in a cursive-like font.

George Maltabarow
Managing Director

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Wednesday 21 July | 8pm

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MONDAYS @ 7

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Sydney Opera House Concert Hall

BEETHOVEN 5: FATE KNOCKS...

David Robertson conductor

Garrick Ohlsson piano

JOHN ADAMS (born 1947)

Doctor Atomic Symphony

The Laboratory –

Panic –

Trinity

AUSTRALIAN PREMIERE

FRÉDÉRIC CHOPIN (1810–1849)

Piano Concerto No.2 in F minor, Op.21

Maestoso

Larghetto

Allegro vivace

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.5 in C minor, Op.67

Allegro con brio

Andante con moto

Allegro –

Allegro



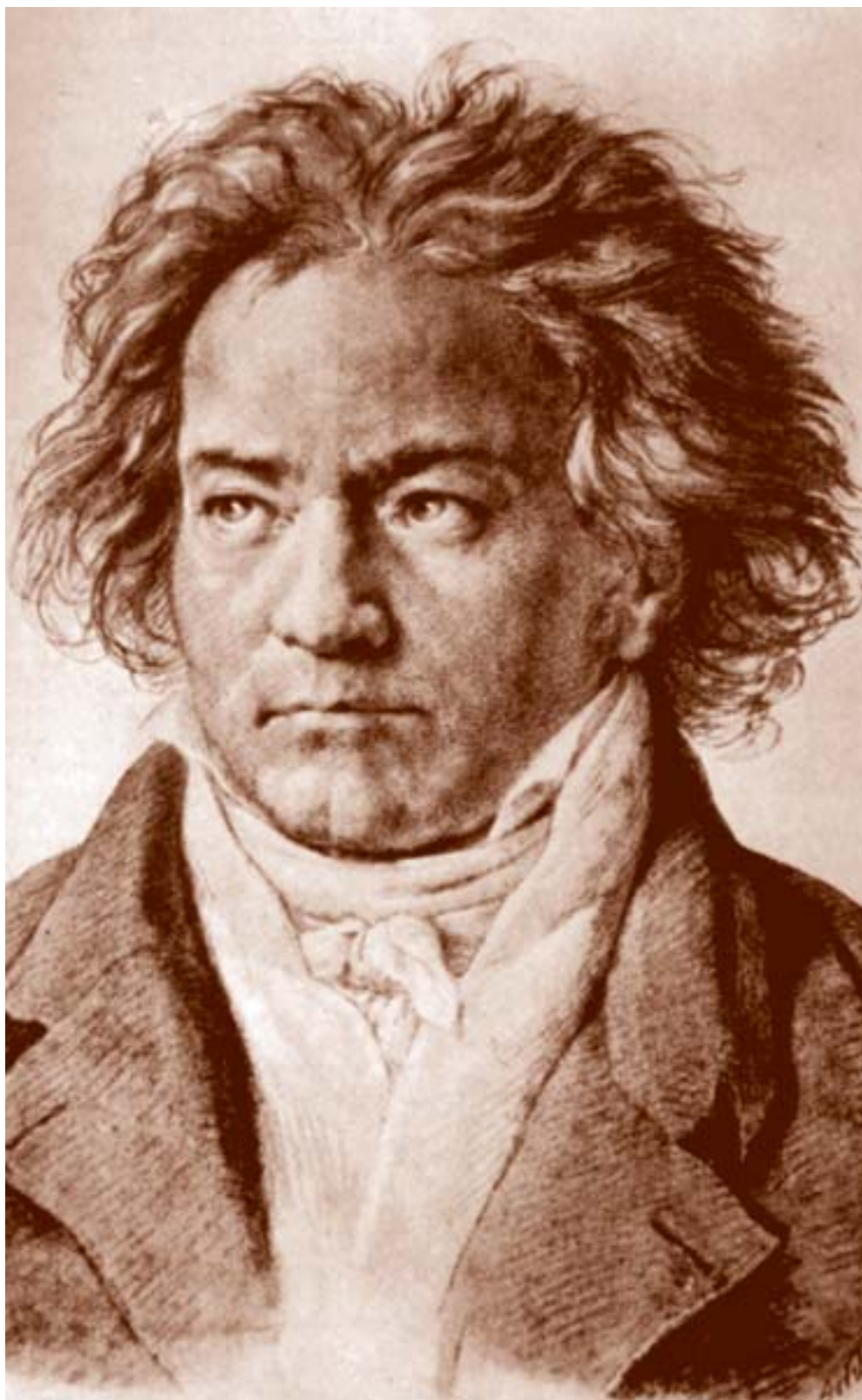
Saturday night's performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by conductor David Robertson at 7.15pm (6.15pm on Monday) in the Northern Foyer.

Approximate durations: 25 minutes, 32 minutes, 20-minute interval, 31 minutes
The concert will conclude at approximately 10pm (9pm on Monday).

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INTRODUCTION

Beethoven 5: Fate knocks...

John Adams' *Doctor Atomic Symphony* begins with bells and blaring brass – confrontational and devastating. It ends in a more ambiguous frame of mind: urgent rhythms alternating with measured echoes of a baroque chaconne under the lonely sound of a trumpet, lyrical and sombre. In the original opera, *Doctor Atomic*, that trumpet melody is the setting of a John Donne sonnet, a favourite of J Robert Oppenheimer: 'Batter my heart, three-person'd God.' This is music for a scientist in awe and fear of the forces he's set in motion, a man struggling with his conscience.

Chopin – 'now radiant with light, now full of tender pathos' – gives a moment of respite. But Beethoven's Fifth Symphony returns the program to its preoccupation with fateful forces. The famous opening supposedly represents 'Fate knocking at the door', but it's more than that. The extraordinary gesture leaves its listeners in a state of uncertainty, unable to decide even whether it's in a major or minor key. (We know it's minor, but that's because we now know how it goes on.) And after that powerful but disorienting beginning it eventually becomes apparent that these four notes are the musical DNA of the entire symphony. This was the most innovative thing Beethoven had done, and in the process he'd unleashed unprecedented musical forces.

Beethoven's Fifth is loved today, not merely because of its power but because of the musical journey it outlines. In this symphony disorder resolves into order – Beethoven wrestles with Fate and triumphs, allowing us to believe for half an hour that we can too.

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ABOUT THE MUSIC

John Adams

Doctor Atomic Symphony

The Laboratory –
Panic –
Trinity

AUSTRALIAN PREMIERE

John Adams' opera *Doctor Atomic* tells the story of the physicist J Robert Oppenheimer just before the first successful nuclear detonation. It is a horrifying story, centred around an antihero, laced with deep moral dilemmas: a fantastic, ideal story for an opera, you might say glibly, if it weren't at the same time conceivably the first chapter of our communal suicide. The *Doctor Atomic Symphony* is a reworking of materials from this opera into a single devastating wordless arc.

If the Romantic paradigm of music is that it reveals and wrings the heart, Modernism has discovered that music is disturbingly good at depicting 'heartless' scientific themes: explosions, for instance; spatial concentration and dispersal; single notes expanding into vast clouds of notes; focused chords emerging from tonal chaos. Also, music is perhaps the best art form for creating different strands, perceptions, and illusions of time: it's a perfect medium for exploring relativity. The action of the Adams and Sellars opera (not so much traditional plot as a postmodern scenario) is in fact obsessed with time, with counting, waiting, and calculating: its conclusion is a countdown, its climax is expectation.

The Symphony begins with brass blaring and the timpani counting, beating out brutal rhythm on one note. (Adams suggests these extremely confrontational brass chords owe something to quintessential modernist Edgar Varèse.) But this counting falls apart; the timpani ceases; and for a while we have just blaring chords, and scattered gestures: if you like, a blasted vacuum of rhythm. Discreetly the timpani returns to its counting, gets louder and louder, only to collapse a second time. And with that second collapse the movement crosses an emotional boundary: the counting is transformed into a continuous, quiet groove in the cellos and basses, while over it the winds and brass play haunting, lyrical fragments in the Lydian mode – a consolation for the brutality of the opening? In the two minutes of this prelude, then, the crucial musical-poetic themes of the piece, the defining dualities, are sketched out: counting, explosions, scattering, and finally...lyrical attempts to fill the void.

Keynotes

ADAMS

*Born Worcester,
Massachusetts, 1947*

John Adams' best-known piece is *Short Ride in a Fast Machine* – the kind of exhilarating music that's as welcome in popular concerts under the stars as it is in concert halls. It carries all the trademarks that reveal Adams as a minimalist composer: hypnotic repetition; the energy of a steady beat; and a familiar harmonic language emphasising consonance, and coloured by late-Romanticism.

Adams composes across many genres, but it is for his stage works that he's become well-known, in particular his collaborations with director Peter Sellars: *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic* (2005), about the development and testing of the atomic bomb in 1945.

DOCTOR ATOMIC SYMPHONY

This symphony, adapted from the *Doctor Atomic* opera, is a sustained work – played without pause, but structured in three defined sections. The outer sections are relatively short; the heart of the work is the central movement, *Panic* (about 15 minutes long). The pounding opening suggests the devastation of a post-nuclear landscape. The frenzied 'panic music' is drawn from a storm scene in Act II and the preludes to the test detonation. This leads to the finale, based on the opera's most memorable moment – a setting of a John Donne sonnet – with Oppenheimer's vocal line given to the trumpet.

The halting calm at the end of the first movement is shattered by the obsessive beginning of the second. Adams has the strings play furious semiquavers, giving the feeling of endlessly rising, in the octatonic scale. Meanwhile the winds and brass, a second opposed layer, play endlessly falling octatonic gestures. Just at the point when all the pent-up action – what will become of this terrible frenzy? – seems to be going nowhere, the orchestra, suddenly in unison, erupts into a G sharp minor chord: there is an immense release of energy in a climactic instant. Then again, the same G sharp minor chord, but with an added A sharp; then, finally, a hyper-romantic 9th chord, as if music history were evolving through these four brass outbursts. Adams has controlled the context such that this G sharp minor chord is a terrifying thing: he has reversed our expectations, and made the most basic harmony – a triad! – into a horror. (Triad equals atom?) Throughout this Symphony, these brass chords have a way of suddenly appearing; one always suspects the next brass ‘explosion’ is around the corner; the piece is calculated perfectly so that one listens (approximately) in fear, constantly awaiting the next terrible interruption.

As the **second movement** progresses, visiting various other moments from the opera, we hear Adams’ incredible virtuosity as an orchestrator; while single sections of instruments (mostly from the winds and brass) get melodic ideas, the often complex rhythmic worlds behind them are split up between the instruments in a dizzying array of coloristic possibilities. This virtuosity has a sober purpose, however; one really feels the dispersal of ideas through the orchestra, not simply as texture but as a theme, as an object for contemplation. What might be fairly straightforward rhythmic vamps, when orchestrated this way, become strange and unsettling; and this fragmented quality of the ‘backup band’ seems to infect the melodies too. None of the melodic ideas seem to have much staying power (in terms of sheer continuity): they are cut up into bits by silences, helpless against their rhythmic backdrop.

In this way Adams seems to continue expressing, in musical terms, an uneasy relationship between ‘science’ and ‘feeling’...how counting is dissociated from the lyrical, from the humane. This dissociation reaches a climax in the Symphony’s **final movement**. The transition from the end of the second movement involves a series of eerie string glissandos and the simultaneous, surreptitious appearance of D minor arpeggios in the strings (we began the piece in C, more or less); an interesting superimposition of tonal quicksand and emergent clarity. And over this D minor



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...what will become of this terrible frenzy?

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we hear the memorable aria from the opera, with a text by John Donne:

*Batter my heart, three-person'd God; for you
As yet but knock, breathe, shine, and seek to mend;
That I may rise, and stand, o'erthrow me, and bend
Your force, to break, blow, burn, and make me new.*

The trumpet is assigned the vocal part; a powerful, unintuitive choice, given the violence and occasional vulgarity of much of the previous brass writing. Unapologetically, overtly, Adams invokes the Renaissance and early Baroque: perhaps a Purcell lament. Which may leave you wondering: is it really possible to have baroque chaconnes, triads, passing tones, dissonances, all those things, after everything, after what we have been through? You might see it as a kind of found artefact, at the end of the work; some fragment found at Pompeii; or something from the past frozen, like much of the sand at the Trinity site, into glass. The borrowed artefact is surrounded by minimalist D minor 'refrains', which could not be more diametrically opposed: they obsessively reiterate the pitches of D minor, but in a way that seems to purge them of all the emotive content of the aria. These two musical worlds (baroque/minimalist) are made to collide, violently; and in the extremely unconsoling ending, the minimalist world takes over, reducing D minor to merely two pitches (D and F) and then just one, D.

Back to a basic particle: D. Take a basic particle, subject it to extraordinary conditions, and release the unheard-of energy within: not a terrible metaphor for much Western music. If you pursue the metaphor, Bach and Beethoven become scientists in unusual lab coats, creating chain reactions of notes, finding meaningful cells or motives among the 12 tones and arranging them so they can release emotional, visceral power. But neither Bach nor Beethoven could have possibly imagined what Adams is trying to depict; they could never have imagined such an enormous abyss between the humanity of the inventor and the inhumanity of the invention.

JEREMY DENK ©2009

Adams' *Doctor Atomic Symphony* calls for two flutes (one doubling piccolo), piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp, celesta and strings.

The first performance of the work took place in London in 2007, with John Adams conducting the BBC Symphony Orchestra. David Robertson, the dedicatee, conducted the North American premiere with the Saint Louis Symphony Orchestra in 2008.

J Robert Oppenheimer's love of John Donne's holy sonnet 'Batter my heart, three-person'd god' inspired him to name the desert test site 'Trinity'.



Gerald Finley as J Robert Oppenheimer with the atomic bomb set piece in the San Francisco Opera production of *Doctor Atomic*.

PHOTOS BY TERENCE MCCARTHY

Frédéric Chopin

Piano Concerto No.2 in F minor, Op.21

Maestoso

Larghetto

Allegro vivace

Garrick Ohlsson piano

Chopin had rarely journeyed outside Poland until, newly graduated from Warsaw Conservatory, he visited his publisher in Vienna in July 1829 and gave concerts there on 11 and 18 August. In these concerts Chopin played two of his works for piano and orchestra – the Krakowiak and the Variations on ‘Là ci darem la mano’ from Mozart’s *Don Giovanni*. Liszt had not yet established the piano recital as a concert form, so works with orchestra were the best way for young virtuosos such as Chopin to become known.

Hoping to repeat the success of these concerts upon his return to Warsaw, Chopin planned a new work for piano and orchestra for his first public concert in his native city, the work you are hearing in this concert. Although listed as No.2, this concerto was the first to be written; problems with the orchestral parts delayed its publication until 1836.

After ‘try-outs’ of this concerto at his parents’ apartment on 7 February and 3 March 1830, the 19-year-old Chopin was sufficiently satisfied with the piece to announce a public concert. This took place at the National Theatre on 17 March. The overture to *Leszek Biały*, an opera by Chopin’s teacher Józef Elsner, headed the bill. As was the custom of the day, another work was played between Chopin’s first and second movements – Görner’s *Divertissement* for French horn.

Chopin has left a vivid account of the work’s reception:

The hall was full and both boxes and stalls were sold out three days beforehand, but [the concerto] did not make the impression on the public I thought it would. The first allegro [Maestoso] of my concerto is accessible only to the few; there were bravos, but I think only because people felt they had to show interest (‘Ah, something new!’) and pretend to be connoisseurs! The adagio [Larghetto] and rondo [Allegro vivace] produced the greatest effect, and exclamations of sincere admiration could be heard.’

This performance was repeated five days later, but this time an *Air varié* by Charles-Auguste de Bériot was wedged between the first two movements. Chopin played on a louder Viennese piano – responding to complaints that he had played too softly on 17 March.

Keynotes

CHOPIN

Born near Warsaw, 1810

Died Paris, 1849

Although he began his career as a concert pianist, Frédéric Chopin soon turned his focus to composing. With his brilliant technique and intimate knowledge of the instrument he brought new expressive and formal dimensions to the 19th-century piano tradition, establishing himself as one of the leading composers for the instrument. He wrote almost exclusively for the piano and he is best known for his compositions in miniature genres such as mazurkas, études and nocturnes.

PIANO CONCERTO NO.2

Chopin’s two piano concertos are among the few works he wrote for piano and orchestra, and although his orchestral writing is not as dazzling or richly coloured as some of his contemporaries’, the singing complexity of his piano parts more than compensates.

In the second movement of the Piano Concerto No.2, Chopin shows off his mastery of the expressive capabilities of the instrument, with highly ornamented melodies giving the movement a dreamy feel. The piano is the focus, but the orchestra comes into its own in the final mazurka-like movement, providing stormy replies to the soloist’s statements. Listen out for the strings playing with the wood of their bows, and for the horn fanfare announcing the beginning of the coda.



“Chopin is a great master of form, and his musical logic is ironclad,” says Garrick Ohlsson. “It’s just that you don’t hear it. His musical logic is as firm as Bach’s or Brahms’, but on the other hand he shares with Mozart that quality of sounding like the music is just happening right now. It sounds unpremeditated, but it cost him a great effort to make it that way.”

But what did Chopin mean when he said that his first movement ‘is accessible only to the few’? Was he referring to some formal complexity? The **first movement** is almost a textbook Classical sonata form, with a stirring opening theme and a contrasting second theme led by the oboe. True, Chopin attempts something interesting in key relations, leaving the re-establishment of the tonic (home key) until close to the end, but the format hardly presents the listener with puzzles. On the other hand, it has been said that Chopin was weaker in large-scale forms, but even so the structure of this comparatively weighty first movement is not astonishingly original.

It is when one looks at Chopin’s melody that one really appreciates his artistry. The balance between ornament and a singing through-line is clearly apparent in the principal melody of the **second movement**. Though hard to achieve, through all the turns, anticipations, runs and trills, this cantabile melody retains an affecting poignancy.

The second movement sounds like a love song, and no wonder – Chopin actually had fallen in love. ‘I have – perhaps to my own misfortune – already found my ideal,

whom I worship faithfully and sincerely,' he wrote to his friend Titus Wojciechowski of Constantia Gladkowska:

Six months have elapsed, and I haven't yet exchanged one syllable with her of whom I dream every night. While my thoughts were with her, I composed the adagio [Larghetto] of my Concerto.

A recitative-like middle section reveals Chopin's indebtedness to opera – you could almost imagine that there was once a libretto, as the piano declaims against an orchestral accompaniment which English music scholar Sir Donald Tovey described as 'a piece of instrumentation [such] as Berlioz could have chosen to quote in his famous treatise'.

Someone once described the **final movement** as a 'long ramble through picturesque musical scenery', which describes it more evocatively than Chopin's designation 'rondo'. It is here that Chopin's nationalistic enthusiasm becomes apparent – a seriousness of purpose beneath the pristine glitter, particularly in the mazurka second subject accompanied by strings *col legno* (bowing with the wood of the bow instead of the hair). This mazurka melody appears towards the end reduced to a horn call, one of the work's felicitous instrumental touches.

The German pianist and conductor Karl Klindworth among others considered Chopin's orchestration too thin – the orchestration reduced to mere accompaniment – and he beefed it up, only to find that the piano part needed re-thickening. If purists wish to stick with Chopin's original piano part, he then advised, they must accordingly abstain from using the improved orchestration. As Tovey drily said, 'In other words, Chopin's orchestration... is an unpretentious and correct accompaniment to his pianoforte-writing. We may be grateful to Klindworth for taking so much trouble to demonstrate this.' And as Peter Gould notes in *The Chopin Companion*, 'the fact that [Chopin's] concertos are masterpieces so often seems to escape notice.'

GORDON KALTON WILLIAMS
SYMPHONY AUSTRALIA ©1998

Chopin's Second Piano Concerto calls for an orchestra comprising pairs of flutes, oboes, clarinets and bassoons; two horns, two trumpets and bass trombone; timpani and strings.

The Sydney Symphony's first complete performance of the concerto was in 1947 with Otto Klemperer conducting and soloist Witold Malcuzyński. The most recent performance was in the 1994 Master Series, conducted by Edo de Waart with Stephen Hough as soloist.

...a seriousness of purpose beneath the pristine glitter...

Ludwig van Beethoven

Symphony No.5 in C minor, Op.67

Allegro con brio

Andante con moto

Allegro –

Allegro

The most famous four notes in all music are just the beginning. The striking motto that opens Beethoven's Fifth Symphony is the first of two portentous phrases that launch a compelling emotional and musical journey. The journey is a familiar one now – this is the best-known symphony in the repertoire – but at its premiere Beethoven's contemporaries would have boarded the trusted vehicle of the Classical symphony only to discover new and noisy sounds, fresh sights along the way, and an unexpected destination.

Even the modern listener can sense the shock value of this music, responding to its no-longer startling but still powerful innovations. It's apparent from the start: the rapid repercussions and dramatic pauses of the opening theme might be surface features – musical rhetoric – but, in the words of musicologist Joseph Kerman, 'they release primal, unmediated emotional energies' that had previously been buried in the traditional Viennese Classical style.

Beethoven is said to have later described the opening: 'Thus Fate knocks at the door.' This might be dubious, but it's completely in character with Romantic sensibility and lasting perceptions of the symphony. 'Beethoven's music sets in motion the lever of fear, of horror, of suffering,' wrote E.T.A. Hoffmann in his famous 1810 review of the symphony, 'and wakens just that infinite longing which is the essence of Romanticism. He is accordingly a completely Romantic composer...'

But in one respect, the opening of Beethoven's Fifth is completely classical. An assertive unison opening was a common way of commanding the attention of an audience – Mozart used the device to great effect in his *Paris* Symphony. But where Mozart's opening assures the listener of a clarion D major, Beethoven undermines the very convention he is observing with deliberate ambiguity. Are we in E flat major or C minor? There is no way of knowing from the opening motif. Only seven bars into the music, when the cellos deign to offer the tonic note C, can we orient ourselves to the defiant and sometimes terrifying expression of C minor.

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven is one of the best known symphonists of all time. He pushed the boundaries of the genre, making the symphony bigger in scope, introducing new forms, and experimenting with ways to achieve greater thematic unity, and established himself as one of the genre's most influential composers.

FIFTH SYMPHONY

The Fifth Symphony, composed when Beethoven was 28, has become a standard of the orchestral repertoire. Its opening four-note motif is instantly recognisable, pervading the first movement and becoming a rhythmic feature of the whole symphony. The simple, lilting melody that begins the second movement provides stark contrast to the stormy tension of the first movement. The strings open the third movement with a sneaky melody offset by raucous outbursts from the brass section, who reintroduce the four-note motif of the first movement.

Beethoven runs the third movement into the fourth without a break, however there is no mistaking when and where the final movement begins: the entry of the trombones (until now held in reserve) and thundering chords signal the tonal shift that has been brewing for the previous three movements, leading the symphony from its stormy opening to the victorious finale.

The choice of key was significant for Beethoven. Abandoning the languishing, *pathétique* sentiments of earlier C minor works such as the Opus 13 piano sonata, he began using the key again and again in music of a heroic or threatening nature: the *Eroica* funeral march, the *Coriolan* Overture, and now the Fifth Symphony. In this, Beethoven is again the innovator: one of the first to take the idea of the ‘heroic’ manner – tempestuous and ridden with conflict – and fuse it with cool, Classical forms.

But despite the turbulent and disintegrative forces that dominate this music, the Fifth Symphony conveys an unprecedented sense of unity. From the first it was recognised that Beethoven had transformed the multi-movement symphony into an organic whole. Hoffmann described his admiration for Beethoven’s ability to ‘relate all the secondary ideas and all transition passages through the rhythm of that simple [opening] motif’. It is the motif’s very ambiguity (rhythmic as well as tonal) that provides the impetus for development – the motif becomes the protagonist, metamorphosing during the course of the symphony to emerge in a noble and heroic guise.

It is in this evolutionary and transforming journey – beginning in one key (C minor) and ending in another (C major) – that the Fifth Symphony was truly innovative. It is as if the joy and triumph of the finale can be expressed only against the background of fear and awe that Beethoven creates in the first movement and in the ‘dream of terror which we technically call the scherzo’ (Tovey). The Fifth Symphony enacts Schiller’s laws of tragic art: the first to represent suffering nature, the second to represent the resistance of morality to suffering.

The expression of triumph over despair through a transition from minor to major is familiar today – the Ninth Symphony and subsequent symphonies by other composers ensure that we no longer assume a symphony will end in the key in which it began – but it would have astonished Beethoven’s contemporaries. The struggle for supremacy between major and minor begins early in the symphony, with the tonal ambiguity of the opening preparing the way for an appearance of C major in the recapitulation of the first movement. The **Andante** second movement – a double variation in which we hear Beethoven-student-of-Haydn – begins in a poised and lyrical A flat major, only to be interrupted by forceful C major fanfares with martial trumpets and drums. The provocative and gloomy **scherzo** with its ‘spectral’



...the opening motif becomes the protagonist, metamorphosing during the course of the symphony...

double basses returns to the home key of C minor, but the struggle continues: its entire central trio section is a good-humoured but impatient C major.

Beethoven further emphasises the sense of unity in the Fifth Symphony with a seamless link between the scherzo and the **finale**. This stunning transition provides a moment of hushed suspense with menacing and insistent drum beats underneath sustained string writing. Berlioz recognised that such an unusual device, stark and arresting in its impact, provided a hard act to follow: ‘To *sustain* such a height of effect,’ he wrote, ‘is already a prodigious effort.’

Yet this is precisely what Beethoven does, releasing the accumulated tension in a C major march, likened by Hoffmann to ‘radiant, blinding sunlight which suddenly illuminates the dark night’. But the gloom has not been entirely dispelled and Beethoven introduces a fragment of the scherzo in the middle of the finale – a ghost of scherzos past that must be swept away a second time by the march theme. (This was not a completely new idea; Haydn had done something similar nearly 40 years earlier with the minuet of his Symphony No.46. But where Haydn was almost certainly aiming for a witty surprise, Beethoven’s gesture intensifies the implied drama of the music in a new way.)

It is in the finale that the trombones – taken from the church and the theatre (think Mozart’s Requiem and *Don Giovanni*) – appear in a symphony for the first time in musical history. Beethoven counted on those trombones (together with the contrabassoon and a shrill piccolo) to ‘make more noise than six timpani, and better noise at that’. The noise, of which Beethoven would have heard virtually nothing, contributes to a resplendent and festive march, all the more triumphant for the struggle that has gone before.

YVONNE FRINDLE ©2002/2010

Beethoven’s Fifth Symphony calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, timpani and strings, introducing in the finale a piccolo, contrabassoon and three trombones.

The Sydney Symphony’s earliest recorded performance of the Fifth Symphony was in 1936 with conductor Maurice Abravnel. The most recent performance was in the 2007 Beethoven Festival conducted by Gianluigi Gelmetti.

**‘radiant, blinding
sunlight which
suddenly illuminates
the dark night’.**

ETA HOFFMANN

E.T.A. Hoffmann reviews the Fifth Symphony

In July 1810 the Allgemeine musikalische Zeitung – one of the most influential music journals of the day – published E.T.A. Hoffmann's extensive and detailed review of Beethoven's Fifth Symphony, which had been completed and premiered two years earlier. Here are two excerpts:

...Beethoven's instrumental music opens to us the realm of the colossal and the immense. Blazing shafts of light shoot through the deep night of this realm, and we become aware of giant shadows which surge and heave, closing in on us and destroying in us everything except the pain of unending longing, in which every desire that rose up swiftly in sounds of rejoicing sinks down and is overwhelmed, and only in this pain which, consuming but not destroying love, hope and joy, seeks to burst our breast with the sound of all the passions crying out together in full voice – only in this pain do we live on and gaze, captivated, on the spirits.

...For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling – precisely that feeling of foreboding, indescribable longing – which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him. The reviewer believes it possible to summarise his judgement of this work of art in a few words by saying that it was conceived by a genius, it was executed with profound self-possession, and it expresses the romantic nature of music very strongly.

GLOSSARY

ADAGIO, ALLEGRO – these terms literally mean slow, and fast. In the 18th and 19th centuries they were also used in a generic way to describe a *kind* of movement as well as a tempo. An “adagio” would be a slow movement, typically the second movement of a concerto or symphony, while an “allegro” would be a fast movement, typically the first movement, and by the late 18th century usually in sonata form.

ARPEGGIOS – a musical gesture in which the notes of a chord are ‘spread’, or played one after the other instead of simultaneously.

CHACONNE – a baroque dance originating in Latin America and becoming popular in Spain and Italy in the 17th century. Usually in triple time, it typically took the shape of a set of variations above a repeated bass line or set of chords. Chaconnes appear frequently in French baroque opera and were often used to create dramatic and weighty finales. Perhaps the most famous chaconne is the one in Bach’s Partita in D minor for solo violin.

LYDIAN MODE – modes are a system of scales predating the major and minor key system, which emerged in the late Renaissance. Unlike major and minor scales, each mode has its own pattern of whole and half scale steps and therefore a distinctive sound and character. Lydian mode follows the same pattern as this sequence of white keys on a piano: F G A B C D E F.

MAZURKA – a Polish country dance in triple time, championed by Chopin in the 19th century.

OCTATONIC – an eight-note scale, often featuring a symmetrical pattern of notes with alternating whole and half scale steps.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Classical composers such as Mozart commonly adopted rondo form for the finales to their concertos and symphonies. The concept is not dissimilar to the verse and chorus structure of many songs.

SCHERZO – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements. Beethoven was responsible for establishing the scherzo as a ‘standard’ movement type in symphonies.

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

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

TRIAD – a simple three-note chord; triadic harmony has provided the foundation for Western tonal music from the baroque period through to the present day.

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:

Adagio – slow (see also main glossary)

Allegro – fast (see also main glossary)

Allegro con brio – fast, with spirit

Allegro vivace – fast, vivaciously

Andante con moto – at a walking pace, with motion

Larghetto – broadly, but not too slow

Maestoso – majestically

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.



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MORE MUSIC

Selected Discography

DOCTOR ATOMIC SYMPHONY

The Saint Louis Symphony Orchestra and David Robertson have recorded John Adams' *Doctor Atomic Symphony*. On the same disc is another Adams orchestral piece: *Guide to Strange Places*.

NONESUCH 468220-2

The original opera is available on DVD (Region 1) and as a Blu-Ray disc in a performance with Lawrence Renes conducting the Netherlands Opera Chorus and Netherlands Philharmonic Orchestra, and a cast including baritone Gerald Finley as J Robert Oppenheimer.

OPUS ARTE 998 (DVD); 7020 (Blu-Ray)

Finley has recorded Oppenheimer's aria, 'Batter my heart', for a disc of operatic arias in the Chandos Opera in English series. (Also available for download from iTunes.)

CHANDOS 3167

MORE JOHN ADAMS

David Robertson also conducts Adams on the disc *American Clarinet*. Clarinetist André Trouette joins Robertson and Ensemble InterContemporain for the good-humoured *Gnarly Buttons*, and Alain Damiens is the soloist in Elliott Carter's Clarinet Concerto, among other works.

EMI CLASSICS 67133

EMI's American Classics series includes an excellent overview of John Adams' music, with *The Chairman Dances* – A Foxtrot for Orchestra, *Grand Pianola Music*, *Shaker Loops* and the exhilarating *Short Ride in a Fast Machine*. Simon Rattle and Christopher Warren Green conduct various English orchestras.

EMI CLASSICS 06627

GARRICK OLHSSON PLAYS CHOPIN

Garrick Ohlsson's acclaimed recording of the complete works of Chopin, including the Second Piano Concerto, has been re-issued by Hyperion Records in a special 16-CD boxed set or as downloads. (For more information visit the Hyperion page at <http://tinyurl.com/ohlsson-chopin>)

HYPERION CDS 44351/66

BEETHOVEN'S FIFTH

There are more recordings of Beethoven's Fifth than of any other of his symphonies, offering an embarrassment of riches. Among recent releases, Osmo Vänskä's recording with the Minnesota Orchestra is especially well-regarded, praised for its dynamic and emotional range, attention to interpretative detail and cogent drama. Available paired with the Fourth Symphony or in a set of all nine symphonies.

BIS 1416 (4th and 5th); BIS 1825/6 (5-CD set)

Among older recordings of the Fifth, it's worth seeking out Carlos Kleiber's "articulate and incandescent" recording, made in 1974 with the Vienna Philharmonic and re-issued on Deutsche Grammophon with the irrepensible Seventh Symphony.

DG THE ORIGINALS 447400

Broadcast Diary



JULY–AUGUST

Saturday 24 July, 1pm

MEET THE CONCERTO (2009)

Richard Gill conductor
Gautier Capuçon cello
Robert Johnson horn
Dvořák, Gordon

Saturday 24 July, 8pm

BEETHOVEN 5

See this program for details.

Monday 2 August, 8pm

FRANÇOIS-FRÉDÉRIC GUY IN RECITAL

Chopin, Beethoven, Brahms

Thursday 5 August, 1.30pm

ROMANTIC RAPTURE

Simone Young conductor
Baibe Skride violin
Wagner, Szymanowski, Bruckner

Thursday 12 August, 6.30pm

DIVINE DANCES

Vladimir Ashkenazy conductor
Dene Olding violin
Dvořák, Edwards, Scriabin

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SYDNEY SYMPHONY 2010

Tuesday 10 August, 6pm

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

Webcast Diary



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ABOUT THE ARTISTS

David Robertson conductor

American conductor David Robertson is a compelling and passionate communicator whose stimulating ideas and exhilarating music-making have captivated international audiences and musicians alike, and he has established strong relationships with major orchestras throughout Europe and North America. He is currently Music Director of the Saint Louis Symphony Orchestra, and Principal Guest Conductor of the BBC Symphony Orchestra. Other titled posts have included Music Director of the Orchestre National de Lyon (2000–2004) and resident conductor of the Jerusalem Symphony Orchestra. A recognised expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris, and his discography include works by such composers as Adams, Bartók, Boulez, Carter, Dusapin, Ginastera, Lalo, Milhaud, Reich and Silvestrov.

In Europe he has conducted the London Symphony Orchestra, Hallé Orchestra, Royal Concertgebouw Orchestra, Orchestre de Paris, North German Radio Symphony Orchestra Hamburg, Bavarian State Orchestra Munich, Staatskapelle Berlin, Santa Cecilia Orchestra of Rome, and the Rotterdam Philharmonic, among others. In North America he regularly conducts the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Minnesota Orchestra, San Francisco Symphony and the Cleveland Orchestra. In 2008 he conducted the North American premiere of the *Doctor Atomic Symphony* with the SLSO.

Equally successful in the operatic arena with more than 45 operas in his repertoire, he has conducted for the Metropolitan Opera, La Scala, Opéra de Lyon, Bavarian State Opera, Théâtre du Châtelet, Hamburg State Opera and the San Francisco Opera.

Born in California, David Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to conducting. His many awards include *Musical America* Conductor of the Year for 2000, Columbia University's 2006 Ditson Conductor's Award, and, with the Saint Louis Symphony Orchestra, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. Earlier this year he was elected a Fellow of the American Academy of Arts and Sciences.

David Robertson first conducted the Sydney Symphony in 2003, and most recently in 2008.



© MICHAEL TAMMARO

Garrick Ohlsson piano

Since winning the Gold Medal in the 1970 Chopin International Piano Competition, Garrick Ohlsson has established himself as a musician of magisterial interpretive and technical prowess. Although regarded as one of the leading exponents of the music of Chopin, he commands an enormous repertoire, ranging from Haydn and Mozart to works of the 21st century.

He appears regularly in recital and with orchestras throughout North America, as well as in Europe. In 2010, the Chopin bicentenary year, he presents a series of all-Chopin recital programs throughout the United States, culminating in performances at the Lincoln Center. He is also participating in *The Art of Chopin*, a Polish, French, British and Chinese television co-production, and on 1 March he gave a special gala recital in Chopin's birth house in Warsaw.

Recent highlights have also included his Russian debut in St Petersburg's winter festival, and performances of Martinů's rarely heard Piano Concerto No.4.

He is currently recording the Beethoven sonatas, and the third disc in the series won him a Grammy Award for Best Instrumental Soloist Performance in 2008. His 16-CD set of the complete works of Chopin has recently been re-released.

Garrick Ohlsson is also an avid chamber musician and has collaborated with the Cleveland, Emerson and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.

A native of White Plains, New York, Garrick Ohlsson began his piano studies at the age of eight; at 13 he entered the Juilliard School. His musical development has been influenced by many distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and 1968 Montréal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw that brought him worldwide recognition. In 1994 he was awarded the Avery Fisher Prize, and he received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. His most recent concerto appearance with the Sydney Symphony was in the 2007 Rachmaninoff festival.



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Garrick Ohlsson says that he and Chopin are a strange pair: 'Chopin never weighed more than 100 pounds, endured fragile health and loathed playing in public. I share none of these qualities.'

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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.)

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THE SYDNEY SYMPHONY

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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, Zdenek 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 and Elgar orchestral works on the Exton label, and numerous recordings on the ABC Classics label.

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

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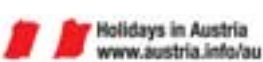
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08



09



07
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