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2010 SEASON

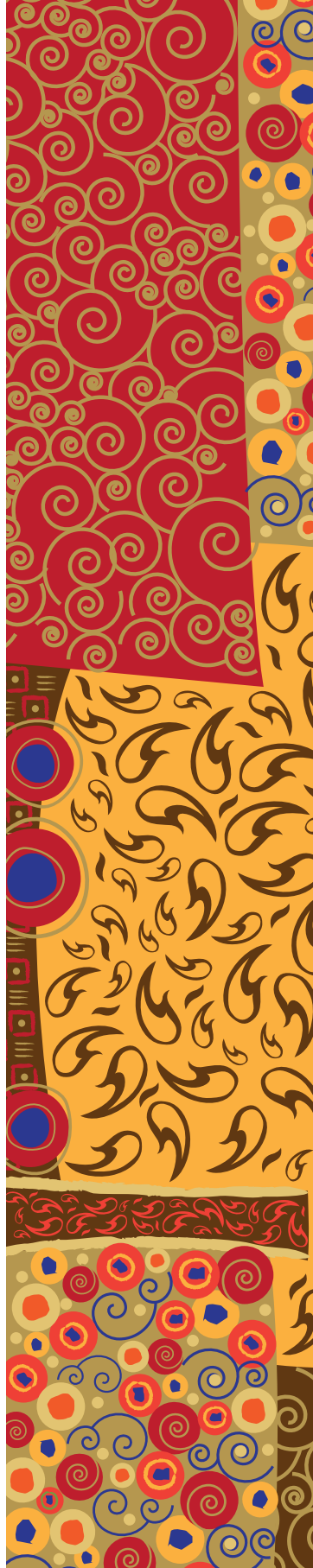
MAHLER 8

SYMPHONY OF A THOUSAND

SEASON OPENING GALA
THU 18, SAT 20 FEB 8PM

PRESENTING PARTNER

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WELCOME TO THE SEASON OPENING GALA



BigPond® is delighted to welcome you to tonight's performance of Mahler's Eighth Symphony – the Sydney Symphony's season opening gala. This symphony is known as the "Symphony of a Thousand" – through the live performances this week it will reach nearly five thousand music lovers and through the webcast of Thursday night's performance it will reach thousands more.

2010 sees BigPond Music proudly continue its webcasts of selected performances by the Sydney Symphony Orchestra. Through the orchestra's official webstreaming partnership with BigPond, the orchestra's world-class musical endeavours will be available to lovers of orchestral music throughout Australia and across the globe.

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Kind regards,



A handwritten signature in black ink, appearing to read "Justin Milne". The signature is fluid and cursive, written over a light background.

Justin Milne
Group Managing Director
Telstra PSTN, Fixed Broadband,
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2010 SEASON

SEASON OPENING GALA

Thursday 18 February | 8pm

Saturday 20 February | 8pm

Sydney Opera House Concert Hall

THE MAHLER ODYSSEY 2010–2011

**MAHLER 8:
SYMPHONY OF A THOUSAND**

Vladimir Ashkenazy conductor

Twyla Robinson soprano (Magna peccatrix)

Marina Shaguch soprano (Una poenitentium)

Sara Macliver soprano (Mater gloriosa)

Dagmar Pecková mezzo-soprano (Mulier samaritana)

Bernadette Cullen mezzo-soprano (Maria ægyptiaca)

Simon O'Neill tenor (Doctor Marianus)

Markus Eiche baritone (Pater ecstaticus)

Martin Snell bass (Pater profundus)

Brett Weymark chorus director

Sydney Philharmonia Choirs

Adelaide Symphony Chorus

West Australian Symphony Orchestra Chorus

Sydney Children's Choir

Gondwana Voices

GUSTAV MAHLER (1860–1911)

Symphony No.8 in E flat

Part I

Hymn 'Veni Creator Spiritus'

Part II

Final scene from Goethe's *Faust*, Part II

MAHLER ODYSSEY
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Thursday night's performance will be broadcast live across Australia on ABC Classic FM.



Thursday night's performance will be webcast by BigPond. Visit bigpondmusic.com/sydneysymphony

Pre-concert talk by Peter Czornyj at 7.15pm in the Northern Foyer. Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations: 23 minutes, 55 minutes (there is no interval). The concert will conclude at approximately 9.30pm.

PRESENTING PARTNER



AUSSTELLUNG · MÜNCHEN. 1910

AGA
12. VND 13.
SEPTEMBER
VIII

GUSTAV MAHLER
URAUFFÜHRUNG · DER
VIII. SYMPHONIE

UNTER LEITUNG · DES · COMPOSITEN
IN · DER · NEUEN · MUSIK · FESTHALLE ·
MITWIRKENDE:

DER · WIENER · SINGVEREIN · DER · RIEDELVEREIN · LEIPZIG · KHABEN · MÜNCHEN ·
DAI · VERIT · ARTE · ORCHESTER · DES · KONZERTVEREINES · MÜNCHEN ·
VOLL · GERTRUD · FÜRSTEL · MARTHA · WINTERNITZ · DORDA · OTTILIE · METZGER ·
AKHLER · SCHMAUDT · F · SENIUS · NICOLA · GEISSE · WINKEL · RICHARD · MAYR ·
PROSPEKTE · UND · BILLET · BESTELLMET · DURCH · DIE · GESCHAFTS · STELLE · DER · AUSSTELLG ·
IM · MUSIK · FEST · UND · MUSIK · ALLE · VERANSTALTUNGEN · MÜNCHEN · THEATINER · STRASSE · 38 ·
UND · DURCH · DAI · REISE · BUREAU · SCH · EN · K · E · R · 4 · C · 9 · PROMENADE · PLATZ · 16 ·

Poster for the premiere performances of Mahler's Eighth Symphony in Munich (12 & 13 September 1910)

INTRODUCTION

Mahler 8: Symphony of a Thousand

The fact that Mahler himself was dubious about the tagline ‘Symphony of a Thousand’ is a reminder that hyperbole in concert marketing has been with us for a very long time. But the unofficial nickname has stuck with the Eighth Symphony because it touches on one of the most exhilarating aspects of orchestral music – the excitement a listener feels when in the presence of hundreds of musicians. It’s not just about sheer volume – the excitement can peak when all those musicians are playing and singing softly, or when a single voice emerges from the texture – it’s about the possibilities of sound that open up when you have hundreds of singers and nearly a hundred and twenty instrumentalists. That exhilaration is one of the reasons we’ve chosen Mahler’s Eighth for our season opening gala concerts – the Mahler Odyssey might already have begun (we played the First Symphony last week) but this is the symphony that by its very nature belongs with a special occasion.

All the same, Mahler was right to be dubious, because thinking about the Eighth Symphony simply in terms of its immense size and overwhelming power can be a distraction from the most important thing about the music. The Eighth was not the first choral symphony but it was the first choral symphony to make the vocal forces such an intrinsic part of the overall work – there’s rarely a moment without singing. With voices come words and with words comes meaning: this symphony is *about* something. It begins as a hymn to the creative spirit, and from this ancient text Mahler makes the conceptual leap to Goethe’s *Faust* and the theme of redemption through love. The link is found in these lines from Part I: ‘bring light to our senses, pour love into our hearts’. If our performance this evening can inspire such illumination and love, our job (and Mahler’s) will be well done.

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ABOUT THE MUSIC

Gustav Mahler

Symphony No.8 in E flat

Program notes by David Garrett

A work for special occasions

The wonder is that Mahler managed to compose any of his later symphonies at all. No full-time composer subsidised by a government grant, he was the extremely busy director of Vienna's Court Opera, involved not just in conducting but also in producing and especially administration. Composing could only be done on summer holidays. A flagging of creative energies, even a drying up, would be understandable, and in fact Mahler does seem to have gone through something of the kind in 1906. All the more amazing, then, that the Eighth Symphony was written in just eight weeks, in a period interrupted by a visit to the Salzburg Festival to conduct Mozart's opera *The Marriage of Figaro*.

But this temporary drying up of creative inspiration does help explain why the symphony came out as it did, why the first movement seems composed in one huge sweep, and drives irresistibly to its conclusion. It is like the answer to the prayer it sets to music: 'Come, creative spirit' – like what happens when a blockage is removed in a stream and the water flows faster and stronger.

Here, after just one huge prelude chord of E flat major, the full vocal forces come in at once, and let you know exactly what the movement is about: the invocation 'Veni, Creator Spiritus'. Mahler has decided to use voices, and with voices come words. The voices will rarely be silent from now on for the just under 80 minutes of the symphony.

Mahler wrote to the conductor Willem Mengelberg: 'I have just completed my Eighth – it is my greatest work to date. And so unusual in content and form that one cannot describe it in a letter. Imagine the whole universe beginning to sing and resound. These are no longer human voices, but coursing planets and suns.'

Symphony of a Thousand or Barnum & Bailey?

When Mahler composed the Eighth Symphony in 1906, there was no chance in the immediate future of mounting a performance. The music was ready for publication in 1907, but the first performance did not take place until 12 September 1910, when Mahler conducted the work in the Neue Musikfesthalle (New Festival Music Hall) in the Munich Exhibition Grounds. There were 858 singers and



Mahler in the loggia of the Vienna Court Opera House in 1907, the year after he completed the Eighth Symphony. (Photo: M. Nähr)

Vocal texts and translations begin on page 15

171 instrumentalists. Two hundred and fifty choristers came from Vienna, and an equivalent number from Leipzig. These were joined by 350 children of the Munich Central Singing School, and eight solo singers from Munich, Vienna, Frankfurt, Hamburg and Wiesbaden.

Mahler, who supervised the preparations, was worried about the Munich impresario Emil Gutmann's publicity. He feared that the performance might turn into a sort of 'Barnum & Bailey Show' (the famous 19th-century American circus). The tag 'Symphony of a Thousand', often used to publicise this symphony then and since, encourages this view, but is misleading, since the symphony can be quite satisfactorily performed with fewer than a thousand musicians. Mahler's use of an exceptionally large orchestra was to ensure that the balance with his choral forces was as near perfect as possible. The tag does, however, remind us why this symphony is rarely performed. In Australia there have been only nine performances: the Australian premiere in Sydney (Goossens, 1951), Adelaide (H. Krips, 1968), Sydney (Dutoit, 1988), Melbourne (Farncombe, 1988), Sydney (Vonk, 1993), Brisbane (Tang, 1995), Canberra (Fraillon, 2000), Sydney (de Waart, 2000) and Melbourne (Stenz, 2001), with performances this year in Adelaide (Volmer) as well as in Sydney. Any performance is a triumph of organisation.

What is the subject of the first completely Choral Symphony?

Beethoven had introduced singing in the last movement of his Ninth Symphony, and Mendelssohn had followed his example in his Second Symphony, the Song of Praise. But Mahler's Eighth was the first completely choral symphony, just preceding Vaughan Williams' *Sea Symphony*, finished in 1908–09. You would think that the choice of words makes it easy to say what Mahler's symphony is 'about'. In a sense, it is. Mahler wanted the first performance to take place without the aid of detailed explanatory program notes. He hoped that the combination of words and music would make his meaning clear. This is easier for a German speaker, someone brought up and educated to the works of Goethe, because the second and longer part of the symphony is a setting to music of the final scene of Goethe's *Faust*.

But the first movement had a text hallowed by ancient tradition, unexpectedly presented in Mahler's very personal style of music. What was a composer Jewish by birth, though admittedly a convert to Roman Catholicism, doing setting to music one of the great hymns of the Christian tradition?

Keynotes

MAHLER

*Born Kalischt, 1860
Died Vienna, 1911*

Gustav Mahler was born into a Jewish family in Bohemia. He was one of 12 children, five of whom died in infancy. Perhaps not surprisingly, an obsession with death seemed to mark both his life and his music, although it must be said such a rate of infant mortality was common enough in the 19th century. His parents quarrelled, and conflict may have become associated in his unconscious mind with the sounds of a brass band in a military camp near his childhood home. He was also indelibly affected by the Austrian folksongs which were sung to him. All these influences are reflected in the music Mahler composed: in the tragic character of much of it, in the funeral marches of the symphonies, the *Songs on the Death of Children*, and the brassy, military outbursts which often interrupt his most tense music. His first four symphonies and many of his songs are close to the world of the German folk poetry of the *Youth's Magic Horn* collection.

Mahler was trained in piano and composition in Vienna, where he attended classes by Bruckner, among others. His major career, however, was to be as a conductor – perhaps the most celebrated and admired of his day. His early posts, which included Kassel, Prague, and Budapest, were mainly in

Continued on page 10...

Part I: Veni, Creator Spiritus

This hymn in Latin, whose first words are ‘Come, creator spirit’, is sung at Pentecost (Whitsunday), the Christian church’s feast of the Holy Spirit. It is attributed to the Benedictine Abbot Rabanus Maurus (776–656), though it is now doubted he was its author. In English churches it is sung in a translation by John Cosin (1594–1672), to the words ‘Come, Holy Ghost, our souls inspire/ and lighten with celestial fire’.

Mahler recalled that he went up to the hut at Maiernigg, that summer of 1906 ‘with the firm resolution of idling the holiday away and recruiting my strength. On the threshold of my old workshop the Spiritus Creator took hold of me and shook me and drove me on for the next eight weeks until my greatest work was done’. He told his admirer and fellow-composer Arnold Schoenberg that the music came ‘as if it had been dictated to me’. And Mahler’s wife Alma is reported to have said of him ‘Gustav is always on the telephone to God.’

The hymn ‘Veni, Creator Spiritus’ is often set to music as a humble, prayerful invocation. Mahler’s setting is virtually a demand! There are two adult choirs, boys choir, and eight soloists, matching a very large orchestra. Mahler tends to treat the words as building blocks in a vast many-voiced structure, breaking them up so that it is sometimes difficult to hear them. The complexity of the handling of these many parts, masterly though it is, is often more apparent to the eye reading the score than to the ear. But this polyphonic choral treatment of a traditional text has bothered some of Mahler’s most fervent admirers. After the searching music, some of it so modern sounding, of his Fifth, Sixth and Seventh Symphonies, the Eighth appears almost as a throwback. It represents a continuation of where Mahler left off with the concluding choral movement of his Second Symphony, the Resurrection Symphony. But it also looks back much further than that: to Mahler’s hero Beethoven, and even to the complex layout in multiple choirs and instrumental groups of the late 16th and 17th centuries, such as the music Gabrieli wrote for the choir galleries of St Mark’s Church, Venice.

It is as though Mahler was saying, in this mighty first movement: ‘Look, all you people who’ve said that my music is chaotic, noisy, incomprehensible – I can do it, too! I can write the most learned music in the most complex counterpoint, and I can make it conform to your Beethovenian symphonic ideal. My conversion to

From page 9...

opera theatres. A meteoric career led him to the musical directorship of the major house in Hamburg at age 31, and from there he was called to the directorship of the Vienna Court Opera in 1897 (he became a convert to Catholicism to remove a barrier to this appointment).

Mahler held this position for a decade. The ‘Mahler years’ in Vienna are among the most famous in operatic history. An outstanding organiser and inspiring conductor, Mahler established and maintained the highest standards of artistic excellence, with superb ensemble and fidelity to the composers’ intentions, as well as imaginative staging. Mahler also revealed himself as an outstanding symphonic conductor, first with the Vienna Philharmonic, then, after his resignation from the Vienna Opera amidst controversy, as conductor of the New York Philharmonic and the Metropolitan Opera, New York. His death in 1911 followed further conflict, this time with the conservative NYP Trustees. He returned to Europe a broken and sick man, and died shortly thereafter of heart disease. The triumphant premiere of the Eighth Symphony in Munich (1910) before his final return to New York was the last time he conducted in Europe.

DG



Mahler rehearsing the Eighth Symphony in Munich for the premiere on 12 September 1910

Catholicism isn't just opportunism, either! I didn't do it just to get the coveted position as director of Vienna's opera house. I can write music of deep conviction on an ancient sacred text! This is the music which poured out of me when I started to reflect on the old prayer for spiritual inspiration!

A symphonic first movement: the main themes

The first movement (Part I) can be analysed as a hugely expanded version of the sonata form of symphonies in the Beethoven mould. But at the same time the themes have more than just a musical, structural function: they carry words as well, and therefore symbols, which knit the huge structure of the symphony together. It is important to listen carefully at the very beginning, where Mahler presents three motifs in succession, which are referred to again and again, not only in the rest of the first movement, but in the second as well.

The first theme, strongly rhythmical and powerfully demanding, sets the words 'Veni, Creator Spiritus', and the rhythm setting the word 'spiritus' will be important. Immediately the theme's first notes are taken up by all the trombones in unison, and against it the trumpets play a rising sequence of notes.

After this material has been worked into more climaxes the music suddenly becomes quiet, and a 'second subject' appears to the words 'Imple superna gratia' (fill with overflowing grace) set to a beautiful flowing melody, presented first by the vocal soloists.



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After a varied return of the opening come the words 'Infirma nostri corporis' (To our bodies, weak and frail). The music now suggests suffering, doubt, and pain – an important aspect of the middle part of the movement.

Then a very important theme 'Accende lumen sensibus' (Bring light to our senses) brings a musical motif the second movement will reveal to be a basic unifier of the whole work, especially in the form in which these words are first presented triumphantly, in E major (in a movement dominated by E flat).

The climax of Mahler's huge working out of these themes is a double fugue, where a running theme and the trombone motif are explored together, in march rhythm, the boys' choir entering with superb effect. The Gloria concluding the hymn is the pretext for a symphonic coda (tail-piece), with a change of key.

Goethe and Faust

Johann Wolfgang von Goethe (1749–1832) was the most important man of letters of the German Romantic period. He was poet, novelist, playwright, and natural philosopher (scientist), as well as politician and civil servant. He wrote some of the most influential plays in German, and some of that language's greatest lyric poetry, but it is above all for *Faust* that he will be remembered. Part I of this great verse drama, published in 1808, reflects the 'storm and stress' of Goethe's youth in its story of academic dissatisfaction (the pact with Mephistopheles), seduction (Gretchen), and infanticide. Part II, completed just before his death, conveys his scientific interests and wisdom expressed in often obscure symbolism. Faust's pact with the devil is part of a restless seeking for knowledge and experience seen as representative of Western man. Faust's activity, a result of the divine spark in man, brings his ultimate salvation. The end of Part II of the poem, chosen by Mahler in this symphony, shows what awaits man in the spiritual sense.



Johann Wolfgang von Goethe
(1749–1832)

Mahler and Goethe's Faust: Part II of the Symphony

At Salzburg to conduct Mozart's *Figaro*, Mahler was noticed wandering around with a dog-eared copy of Goethe's *Faust* poking out of his pocket. He had found a link between Goethe's idea in the last scene of *Faust* and the hymn *Veni, Creator Spiritus*. The key to it is in the words from that hymn

‘Accende lumen sensibus’: ‘illuminate our senses, pour love into our hearts.’ The second part of Goethe’s *Faust* is a profound reflection on redemption through love – or at least that is one aspect of a very complex symbolic poem. In this scene Faust’s soul is borne aloft by angels and granted salvation by the Virgin Mary as Mater Gloriosa (Mother in glory). The Mater Gloriosa sings only two lines in Mahler’s symphony, but they are crucial, as they are the point to which the whole symphony is tending. ‘Come, then,’ she sings, ‘rise to higher spheres! Seizing you, he will follow.’ Mahler at this time was much preoccupied with the nature of love. He had married, in Alma Schindler, a wife much younger than himself, and he was becoming aware of the (reciprocated) interest of other men in her. Indeed, at about the time of the premiere of the Eighth Symphony, Mahler went to Sigmund Freud for analysis of his problems sexual and emotional. Goethe, too, during a very long life, had meditated on the nature of divine and human love, and his conclusions expressed in Part II of *Faust* can be summarised thus:

‘Love is the all- uplifting and all-redeeming power on Earth and in Heaven; and to man it is revealed in its most pure and perfect form through woman. Thus, in the transitory life on earth, it is only a symbol of its diviner being; the possibilities of love, which earth can never fulfil, become realities in the higher life which follows; the Spirit, which Woman interprets to us here, still draws us upwards as Gretchen draws the soul of Faust.’

Mahler revealed, in a letter to his wife, his deep agreement with this aspect of Goethe’s thought: Goethe expresses it, he said, with growing clearness and certainty right on to the Mater Gloriosa – the personification of the eternal feminine. So Mahler concludes his symphony with a setting of the Mystical Chorus which ends *Faust*. Here’s one attempt at translating these beautiful but difficult lines:

*All things transitory
Are but parable;
Here insufficiency
Becomes fulfilment,
Here the indescribable
Is accomplished;
The ever-womanly
Leads us above.*

So Mahler dedicated the symphony to Alma, and the music of the Mater Gloriosa is a passionate idealisation of Mahler’s own wife. ‘You were always for me,’ he wrote, ‘the light and the inner point, raising my feelings to the infinite.’

Mahler’s Eighth Symphony calls for a large double chorus and boys’ or children’s chorus, with eight solo voices, and an orchestra of 117 musicians: five flutes (one doubling piccolo), piccolo, four oboes, cor anglais, three clarinets, two clarinets in E flat, bass clarinet, four bassoons and contrabassoon; eight horns, eight trumpets, seven trombones and tuba; timpani and percussion; two harps, mandolin, celesta, piano, harmonium and organ; and strings. In tonight’s performance there are nearly 450 musicians on the stage.

The Scheme of the Symphony

We are now in a position to grasp the overall idea of Mahler's Eighth, the context in which it should be heard. It's a vast shape, beginning with the calling down of divine creative fire and spirit, passing, in the middle of the first movement, through recollection of bitterness, suffering, and pain, and rising gradually, through the setting of the final scene of *Faust*, back up to the heaven in which it began, showing us that the creative spirit is an expression of love – in Goethe's terms, that the feminine is the redemptive aspect of God.

There are many echoes of the first part in the second, linking the vast structure together.

PART I

VENI CREATOR SPIRITUS

(Text as set by Mahler)

Veni, Creator Spiritus
Mentes tuorum visita:
Imple superna gratia
Quae tu creasti pectora.

Qui Paraclitus diceris
Donum Dei altissimi,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

Infirma nostri corporis
Firmans virtute perpeti.
Accende lumen sensibus,
Infunde amore cordibus.

Hostem repellas longius,
Pacemque dones protinus:
Ductore sic te praevio,
Vitemus omne pessimum.

Tu septiformis munere
Digitus paternae dexterae.
Per te sciamus da Patrem,
Noscamus [atque] Filium,
Credamus Spiritum omni tempore.

Accende lumen sensibus...

Veni, Creator Spiritus,
Qui Paraclitus diceris
Donum Dei altissimi...

*Come, O Spirit of creation,
Enter in the minds you made:
Fill with overflowing grace
The hearts Thou hast created.*

*Thou, whom we call Comforter
Thou gift to us from God on high,
Thou living source, thou fire, thou love
Thou benediction of the Spirit.*

*To our bodies, weak and frail,
Give eternal strength and courage
Kindle the light of our understanding
And pour love into our hearts.*

*Drive the arch-foe further from us
Grant us peace henceforth forever:
And through Thee, our foremost leader,
Let us avoid all evil.*

*Thou the gift, the sevenfold finger
Of the right hand of God the Father,
Through Thee let us know the Father,
Let us know the Son.*

*Let us believe in the Holy Ghost
Let us believe forever more.*

Kindle the light of our understanding...

*Come, O Spirit of creation,
Thou, whom we call Comforter
Thou gift to us from God on high...*

Da gratiarum munera,
Da gaudiorum praemia.
Dissolve litis vincula,
Adstringe pacis foedera.

Gloria Patri Domino
Natoque, qui a mortuis
Surrexit, ac Paraclito
In saeculorum saecula.

*Grant us the gift of Thy graces
Grant us the anticipation of joys
Free us from the chains of strife
And bind us in the bonds of peace.*

*Glory be to God the Father,
And to the Son, who from the dead
Is risen; and to the Holy Ghost
Forever and forever more.*

* * * * *

PART II

*Poco adagio –
Allegro passionato –
Sehr langsam [Very slow] –
Allegro –
Langsam [Slow]*

The second movement of the symphony is a setting of the final scene of Goethe's *Faust*, Part II. Musically the movement is dominated by the same theme 'accende lumen' which was proclaimed in the first movement and which, in turn, derives from the opening invocation of the whole work 'Veni, creator spiritus'. Slow movement, scherzo and finale are combined here in an unbroken sequence.

Part II of Goethe's *Faust* is perhaps better read than experienced in the theatre, but it does, in its final scene, invoke a vision that could be called theatrical, with stage directions. Goethe wants us to imagine a setting for the complex religious and philosophical ideas he conveys in difficult but eloquent poetry.

According to Mahler, in a letter 'explaining' Goethe's *Faust* to his wife Alma, Goethe in the final scene presents an allegory of the intransitory as indescribable (see the final Chorus Mysticus), with the Mater Gloriosa as the personification of the eternal feminine: the resting place, as opposed to masculine striving and struggling towards the goal. In the closing lines, Goethe in person addresses his listeners, employing 'the beautiful and sufficient mythology of Christianity'.

THE FINAL SCENE OF GOETHE'S FAUST

Part II, Act V, Scene 7

(As abridged by Mahler)

Mountain gorges, forest, rocks, desert. Holy anchorites scattered up the mountainside, dwelling among the clefts in the rock.

A long orchestral introduction paints the wild landscape where Goethe has set his 'holy anchorites' – hermits like the desert fathers of the early Church. This is the scene for Faust's symbolic transformation.

CHORUS AND ECHO

Waldung, sie schwankt heran,
Felsen, sie lasten dran,
Wurzeln sie klammern an,
Stamm dicht an Stamm hinan.
Woge nach Woge spritzt,
Höhle, die tiefste schützt.
Löwen, sie schleichen stumm
Freundlich um uns herum,
Ehren geweihten Ort,
Heiligen Liebeshort

*Forest sways,
Rocks press heavily,
Roots grip,
Tree-trunk packs close to tree-trunk,
Wave upon wave breaks, foaming,
deepest cavern provides shelter.
Lions, friendly disposed,
pad silently round us –
place sacred to honours,
Refuge sacred to love.*

PATER ECSTATICUS

(soaring high and low)

This holy father sings of the ecstasies and agonies of love (which the Anchorites denied themselves). He soars up and down, because he is in an ecstatic state – an out-of-body experience.

Ewiger Wonnebrand,
Glühendes Lieband
Siedender Schmerz der Brust,
Schäumende Gotteslust.
Pfeile, durchdringt mich,
Lanzen, bezwingt mich
Keulen, zerschmettert mich,
Blitze, durchwettert mich;
Dass ja das Nichtigte
Alles verflüchtige,
Glänze der Dauerstern,
Ewiger Liebe Kern!

*Eternal passion of delight.
Love's glowing bond,
seething agony of the breast,
sparkling happiness divine.
Arrows pierce me through,
spears, subdue me,
clubs, crush me quite,
lightning flash through me,
that all things volatile
should vanish without fail,
that the everlasting star,
nucleus of eternal love, may shine forth!*

PATER PROFUNDUS

(from the lower regions)

A different view of the power of love, in a vision of forest, flood and stream.

Wie Felsenabgrund mir zu Füßen
Auf tiefem Abgrund lastend ruht,
Wie tausend Bäche strahlend fließen
Zum grausen Sturz des Schaums der Flut
Wie strack, mit eig'nem, kräft'gen Triebe,
Der Stamm sich in die Lüfte trägt,
So ist es die allmächt'ge Liebe
Die alles bildet, alles hegt.

Ist um mich her ein wildes Brausen,
Als wogte Wald und Felsengrund!
Und doch stürzt, liebevoll im Sausen,
Die Wasserfülle sich zum Schlund,
Berufen gleich das Tal zu wässern;
Der Blitz, der flammend niederschlug,
Die Atmosphäre zu verbessern,
Die Gift und Dunst im Busen trug:
Sind Liebesboten! sie verkünden
Was ewig schaffend umms umwallt,
Mein Inn'res mög' es auch entzünden
Wo sich der Geist, verworren, kalt,
Verquält in stumpfer Sinne Schranken,
Scharf angeschloss'nem Kettenschmerz.
O Gott! beschwichtige die Gedanken,
Erleuchte mein bedürftig Herz.

*As the rocky precipice at my feet
rests heavily in the deep abyss,
as a thousand streams, sparkling, flow
to the dread cataract of the foaming flood;
as, straight upward, of its own powerful drive,
the tree-trunk rears in the air,
so it is almighty love
that shapes all and cherishes all.*

*When around me wild tumult roars,
as if forest and rocky bottom were in upheaval;
and yet the mass of waters, loving in its bluster,
hurls itself into the gorge
summoned presently to water the valley,
when the lightning flamed downwards,
to purify the atmosphere,
which carried in its bosom poison and fumes,
these are harbingers of love, they proclaim
that which ever seethes, creating, round us,
Oh, might it kindle also my inmost being
where my spirit, confused and cold,
agonizes, imprisoned by a dulled brain
fast locked in fetters of pain.
O God, soothe my thoughts,
enlighten my needful heart!*

ANGELS

(soaring in the upper air, bearing Faust's immortal soul)

The Pater Profundus' plea for enlightenment is answered by angels, then blessed boys, uniting thematically the worlds of Goethe and of the hymn 'Veni Creator Spiritus'.

Gerettet ist das edle Glied
Der Geisterwelt vom Bösen:
Wer immer strebend sich bemüht
Den können wir erlösen.

Und hat an ihm die Liebe gar
Von oben teilgenommen,
Begegnet ihm die sel'ge Schar
Mit herzlichem Willkommen

*Saved is the noble member
of the spirit world from evil;
that man who endeavours, ever striving,
him we have power to redeem.*

*And if, over and above love from on high
has taken its part,
the blessed host will encounter him
with heartfelt greeting.*

BLESSED BOYS

(with the Chorus of Angels, circling the highest peaks)

Hände verschlinget euch
Freudig zum Ringverein,
Regt euch und singet
Heil'ge Gefühle drein:
Göttlich belehret
Dürfte ihr vertrauen,
Den ihr verehret
Werdet ihr schauen.

*Hands, clasp hands joyfully
in the circle of union,
bestir yourself, and may your songs
add holy sentiments thereto.
Divinely instructed
you may rest assured:
He, whom you worship,
you will behold.*

YOUNGER ANGELS

Jene Rosen, aus den Händen
Liebend-heil'ger Büsserinnen,
Halfen uns den Sieg gewinnen,
Und das hohe Werk vollenden,
Diesen Seelenschatz erbeuten,
Böse wichen, als wir streuten
Teufel flohen, als wir trafen
Statt gewohnter Höllenstrafen
Fühlten Liebesqual die Geister;
Selbst der alte Satans-Meister
War von spitzer Pein durchdrungen.
Jauchzet auf! Es is gelungen.

*Those roses from the hands
of loving-holy-women penitents,
help us to achieve victory
and fulfill the divine purpose,
capture this soul treasure.
Evil retreated as we strewed,
devils fled as we pelted them.
Instead of the accustomed punishments of hell,
the spirits experienced pangs of love:
even the old master-Satan himself
was pierced by sharp pain.
Rejoice! It is fulfilled.*

MORE PERFECT ANGELS

(choir with mezzo-soprano solo)

Uns bleibt ein Erdenrest
Uns, zu tragen peinlich,
Und wär'er von Asbest
(voices overlapping)

Er ist nicht reinlich.
Wenn starke Geisteskraft
Die Elemente
An sich herangerafft,
(enter soloist)

Kein Engel trennte
Geeinte Zwienatur
Der innigen beiden,
Die ewige Liebe nur
Vermag's zu Scheiden.

*To us remains a residue of earth
painful for us to bear;
and though it were of asbestos made,*

*yet it is not clean.
When the great might of the spirit
has grappled fast
each element to itself,*

*no angel could divide
the two joined natures,
of the deeply passionate pair
the everlasting love alone
would be capable of dividing them.*

YOUNGER ANGELS

Ich spür soeben,
Nebelnd um Felsenhöh
Ein Geisterleben,
Regend sich in der Näh.

Seliger Knaben
Sch'ich bewegte Schar
Los von der Erde Druck,
Im Kreis gesellt,
Die sich erlaben
Am neuen Lenz und Schmuck
Der obern Welt.

*I perceive at this moment,
misty round the rocky heights
a rousing of spirits
nearby.*

*I see a stirring host
of blessed children,
free from the burden of earth,
in a circle joined,
who delight themselves
in the new springtime and embellishment
of the world above.*

DOCTOR MARIANUS

(in the highest, most pure cell of all)

Doctor Marianus is a teacher of the Church, dedicated to the cult of the Virgin Mary, as his name indicates. This section culminates in an address to the Virgin, and she is seen for the first time, in glory as Mother of God.

Hier ist die Aussicht frei,
Der Geist erhoben

*Here the prospect's free,
the spirit elevated.*

YOUNGER ANGELS

Sei er zum Anbeginn,
Steigendem Vollgewinn
Diesen gesellt!

*Let him, at first, be joined with these
till, ever increasing, finally attain
the highest gain.*

DOCTOR MARIANUS

Dort ziehen Frauen vorbei,
Schwebend nach oben;
Die Herrliche mitteninn,
Im Sternenkranze,
Die Himmelskönigin...

*Women are passing there,
soaring towards the heights;
in the centre, the all-glorious one,
in a coronet of stars,
the Queen of heaven...*

BLESSED BOYS

Freudig empfangen wir
Diesen im Puppenstand;
Also erlangen wir

*Joyfully we welcome him
in his chrysalis condition;
thus do we receive*

Englisches Unterpfund.
Löset die Flokken los,
Die ihn umgeben.
Schon ist er schön und gross
Von heiligem Leben.

*an angelic pledge.
Shake off the flakes
that envelop him.
He is already tall and beautiful
through the holy life.*

DOCTOR MARIANUS

...Ich seh's am Glanze
Höchste Herrscherin der Welt!
Lasse mich im blauen
Ausgespannten Himmelszelt
Dein Geheimnis schauen!
Bill'ge, was des Mannes Brust
Ernst und zart bewegt
Und mit heil'ger Liebeslust
Die entgegen trägt.
Unbezwänglich unser Mut,
Wenn du hehr gebietest;
Plötzlich mildert sich die Glut,
Wenn du uns befriedest.

*...I perceive by the splendour,
most exalted mistress of the world!
In the blue outspread
vault of heaven
make me to behold thy mystery!
Accept that which moves the breast of man
tenderly and gravely
and which, with life's holy joy,
he offers up to thee.
Indomitable our courage,
when thou, sublime, commandest;
passions at once subside,
when thou dost pacify us.*

DOCTOR MARIANUS AND CHOIR

Jungfrau, rein im schönsten Sinne,
Mutter, Ehren würdig,
Uns erwählte Königin,
Göttern ebenbürtig.

*Virgin, pure in fairest thought,
mother, worthy to be honoured,
to us elected queen,
equal to gods.*

(Mater Gloriosa soars into view)

CHOIR

Dir, der Unberührbaren,
Ist es nicht benommen,
Dass die leicht Verführbaren
Traulich zu dir kommen.
In die Schwachheit hingerafft
Sind sie schwer zu retten:
Wer zerreist aus eig'ner Kraft
Der Gelüste Ketten?
Wie entgleitet schnell der Fuss
Schiefem, glattem Boden!

*To thee, virgin-unassailable,
it is not denied
that the easily-led- astray
may confidently approach thee.
Carried away in frailty,
they are difficult to save.
Who, of his own strength,
can quickly break the chains of appetite?
How quickly does the foot slip
upon a smooth sloping floor!*

ONE OF THE PENITENT WOMEN, WITH CHORUS OF PENITENT WOMEN

The emphasis now changes to women who have lapsed from grace, as Gretchen did in *Faust*, but are now penitent – the great sinners of Christian tradition: Mary Magdalen, the prostitute who anointed Christ's feet with oil; the Woman of Samaria, whose relationships were divined by Jesus at the well, where he told her 'go, and sin no more'; and Mary of Egypt, a 5th-century penitent, actress and courtesan, who was converted at the Holy Sepulchre and fulfilled a vow to spend 40 years in the desert.

Du schwebst zu Höhen
Der ewigen Reiche,
Vernimm das Flehen,
Du Gnadenreiche!
Du Ohngeleghe!

*Thou dost soar to the heights
of the eternal kingdom,
accept our prayer,
thou rich in mercy,
thou, unparalleled!*

MAGNA PECCATRIX

(Mary Magdalen)
(St Luke VII:36)

Bei der Liebe, die den Füßen
Deines gottverklärten Sohnes
Tränen liess zum Balsam fließen,
Trotz des Pharisäer-Hohnes;
Beim Gefässe, das so reichlich
Tropfte Wohlgeruch hernieder,
Bei den Lokken, die so weichlich
Trockneten die heil'gen Glieder–

*By the love that on the feet
of thy divinely transfigured Son
let fall tears as balsam,
despite the scorn of the Pharisees,
by the vessel that so richly
dropped sweet fragrance,
by the tresses that so softly
dried the holy limbs–*

MULIER SAMARITANA

(Samaritan Woman)

Bei dem Bronn zu dem schon weiland
Abram liess die herde führen,
Bei dem Eimer, der dem Heiland
Kühl die Lippe durft' berühren;
Bei der reinen reichen Quelle,
Die nun dorthier sich ergiesset,
Überflüssig, ewig helle,
Rings durch alle Welten fließt–

*By the well to which of old already
Abraham drove his flock,
by the water-pot which was suffered
to touch, refreshing, the Saviour's lips,
by the pure rich spring which,
spilling over, eternally clear,
pours from thence,
flows around about through all the world–*

MARIA ÆGYPTIACA

(Mary of Egypt)
(Acta Sanctorum)

Bei dem hochgeweihten Orte
Wo den Herrn man niederliess,
Bei dem Arm der von der Pforte
Warnend mich zurückke stieß;
Bei der vierzigjähr'gen Busse
Der ich treu in Wüsten blieb;
Bei dem sel'gen Scheidegrusse
Den im Sand ich niederschrieb—

*By the sublime and holy place
where they laid Our Lord,
by the arms that, from the gate,
warning, thrust me back,
by the 40-year long repentance
I faithfully adhered to in the desert.
By the sacred farewell
I wrote in the sand—*

ALL THREE

Die du grossen Sünderinnen
Deine Nähe nicht verweigerst
Und ein büssendes Gewinnen
In die Ewigkeiten steigerst,
Gönn auch dieser guten Seele,
Die sich einmal nur vergessen,
Die nicht ahnte, dass sie fehle
Dein Verzeihen angemessen!

*Thou who dost not deny thy presence
to penitent women who have greatly sinned,
and raise to eternity
the victory gained by repentance,
grant also to this good soul,
who fell but once,
not suspecting that he erred,
thy just pardon!*

UNA POENITENTIUM

(one of the Penitent Women, formerly named Gretchen, drawing closer)

Neige, neige,
Du Ohnegleiche,
Du Strahlenreiche,
Dein Antlitz gnädig meinem Glück!
Der früh Geliebte,
Nicht mehr Getrübte
Er kommt zurück.

*Incline, incline thy countenance graciously,
thou unparalleled,
thou richly-radiant,
upon my happiness.
the love of long ago,
now free from stain,
is returning.*

THE BLESSED BOYS

(circling near)

Er überwächst uns schon
An mächt'gen Gliedern,
Wird treuer Pflege Lohn
Reichlich erwidern.
Wir wurden früh entfernt
Von Lebechören;
Doch dieser hat gelernt,
Er wird uns lehren.

*He outstrips us already
on mighty limbs,
he will richly requite
the reward of faithful care.
We were early snatched
from this choir of life;
but this man has learnt,
he will teach us.*

UNA POENITENTIUM

(formerly named Gretchen)

Vom edlen Geisterchor umgeben,
Wird sich der Neue kaum gewahr,
Er ahnet kaum das frische Leben,
So gleicht er schon der heil'gen Schar.
Sieh, wie er jedem Erdenbande
Der alten Hülle sich entrafft,
Und aus ätherischem Gewande
Hervortritt erste Jugendkraft.
Vergönne mir ihn zu belehren,
Noch blendet ihn der neue Tag!

*Encircled by the noble choir of spirits
the newly-arrived is scarcely conscious of himself,
hardly conscious of the new life,
so much does he resemble the sacred host already.
See how he divests himself of every earthly bond
of his erstwhile husk.
And, from ethereal raiment,
steps forth in the first flush of youth!
Let me be his tutor,
the new day dazzles him still.*

MATER GLORIOSA

The Mater Gloriosa sings, making the final plea.

Komm! Hebe dich zu höhern Sphären!
Wenn er dich ahnet, folgt er nach.

*Come! Raise yourself to the supreme spheres!
When he apprehends you, he will follow after.*

MYSTICAL CHOIR

Komm! Komm!

Come! Come!

DOCTOR MARIANUS

(Prostrate, adoring. The Chorus repeat his words)

Doctor Marianus urges all penitents to look up to the Redeemer's gaze, and the mystic chorus echoes his words, then sings of the Eternal Feminine, drawing humankind towards heaven.

Blicket auf zum Retterblick,
Alle reuig Zarten,
Euch zu sel'gem Glück
Dankend umzuarten!
Werde jeder bess're Sinn
Dir zum Dienst erbötig;
Jungfrau, Mutter, Königin,
Gottin, bleibe gnädig!

*Look up, up to the Redeemer's gaze,
all creatures frail and contrite
that you may gratefully be translated
to blissful fortune.
May every better impulse
be ready at your service;
virgin, mother, queen,
goddess, be ever gracious!*

CHORUS MYSTICUS

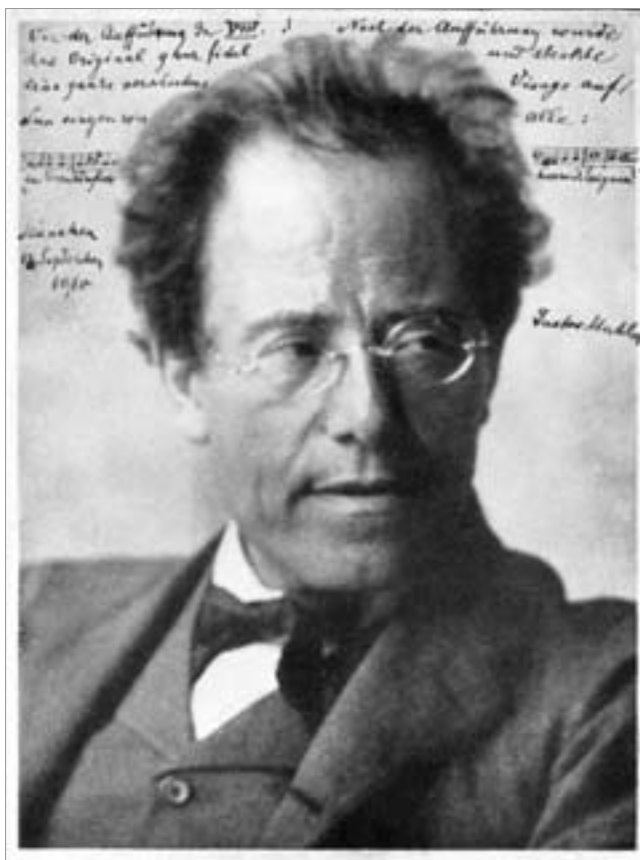
Alles Vergängliche
Ist nur ein Gleichnis;
Das Unzulängliche,
Hier wirds Ereignis;
Das Unbeschreibliche
Hier ist's getan;
Das Ewig-Weibliche
Zieht uns hinan.

*All things transitory
are but parable;
here insufficiency
becomes fulfilment,
here the indescribable
is accomplished;
the ever-womanly
draws us heavenward.*

ENGLISH RENDERING BY FRIEDEL BECKER AND PEGGIE COCHRANE.
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PROGRAM NOTES BY DAVID GARRETT ©2000

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Autographed postcard from the premiere performances of the Eighth Symphony. It reads: 'Before the premiere of the 8th. After the performance I was very happy and had a completely different look on my face. Now let's all sing: [here follow two lines from the final chorus 'here insufficiency becomes fulfilment']'. Munich 13 September 1910, Gustav Mahler

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GLOSSARY

CHORAL SYMPHONY – a symphony for choir as well as orchestra. Beethoven was the first composer to include voices in what had been a strictly instrumental genre, writing the ‘Ode to Joy’ choral finale of his Ninth Symphony.

COUNTERPOINT – a musical technique in which two or more different musical lines or melodies are played at the same time. Historically, counterpoint has been considered a ‘learned’ or academic approach to composing music, and the greatest form of counterpoint is the *fugue*. At the same time, simple forms of counterpoint can be found in traditional music, e.g. childhood rounds.

FUGUE – a musical form in which a short melody, the subject, is first sounded by one part or instrument alone, and is then taken up in imitation by other parts or instruments one after the other. A double fugue has two distinct subjects. The Latin *fuga* is related to the idea of both ‘fleeing’ and ‘chasing’.

KEY – in Western music there are two main categories of scale or key: major and minor. Aurally, a major scale will sound ‘brighter’ or more cheerful (‘Happy Birthday’), while a minor scale will sound sombre or mournful (funeral marches). The tonic or home note of a scale gives it its name (e.g. C minor, a minor scale beginning on the note C, or E flat major, a major scale beginning on E flat).

POLYPHONIC – description for a musical texture in which the parts move independently, with their own melodic shapes and rhythms, and ‘vertical’ harmonies are created almost incidentally through the coming together of these different ‘horizontal’ lines.

SCHERZO – literally, a joke; generally referring to a movement in a fast, light triple time, with whimsical, startling or playful elements.

SCORE – a written or published copy of a piece of ensemble music in which all the parts assigned to the individual performers are combined. This is the form in which the composer will create the final version of the music, and is what the conductor will work from. For practical purposes, separate instrumental parts are ‘extracted’ from the score for use by the individual musicians during rehearsals and performance.

SONATA FORM – the structure most classical composers 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. The tension between the two keys is 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.

In classical music, movement titles are usually taken from standard musical terminology (drawn from Italian) indicating tempo and mood. For example:

Allegro – fast

Allegro passionato – fast, impassioned

Poco adagio – somewhat slowly

But Mahler also made a point of providing often quite elaborate instructions for expression and interpretation in his native tongue, German. We’ve translated these where they occur in this program, since they’re not standard musical terms.

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

MAHLER 8

The Sydney Symphony's programmers were asked to recommend their favourite recordings of Mahler's Eighth Symphony...

There was general agreement that one of the very best is Klaus Tennstedt's 1986 recording with the London Philharmonic Orchestra and Choir and a cast that includes Felicity Lott and Elizabeth Connell: 'lots of heart and human warmth'. It's available in several different releases on the EMI label, including a complete boxed set of Tennstedt conducting the Mahler symphonies, and as part of a 3-CD release in the EMI Great Recordings of the Century series.

EMI CLASSICS 72941
EMI GREAT RECORDINGS 61580

From among the live recordings, Peter Czornyj recommends Jascha Horenstein – one of the most under-recorded Mahler conductors of the 20th century – with the London Symphony Orchestra, recorded in 1959 in the Royal Albert Hall. The recording, from a single performance, has been restored from the BBC master tapes.

BBC LEGENDS 4001

For a fabulous sound and a very fine soloist line-up, consider Georg Solti and the Chicago Symphony Orchestra, recorded in Vienna in 1971, with the Vienna State Opera Chorus, Vienna Singverein and Vienna Boys' Choir, joined by Heather Harper, Arleen Augér, Yvonne Minton, Helen Watts, René Kollo, Martti Talvela, John Shirley-Quirk and Lucia Popp. Available as part of a complete set of Mahler symphonies as well as individually in Decca's 'The Originals' series.

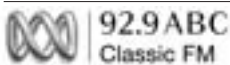
DECCA ORIGINALS 691902
DECCA 430804 (10CDs)

And for sheer excitement there is Simon Rattle's performance with the City of Birmingham Symphony Orchestra, recorded live in Birmingham's Symphony Hall in 2004 with the City of Birmingham Chorus and Youth Chorus, London Symphony Chorus and Toronto Children's Chorus. Raff Wilson praises the fabulous diction and ensemble of the really well-trained choral forces and Rattle's control, which makes genuine flexibility of tempo possible. The distinguished line up of soloists includes David Wilson-Johnson and Christine Brewer.

EMI CLASSICS 57945

The limited edition recording of the Sydney Symphony's performance with Edo de Waart in 2000 was never released commercially – if you own a copy, keep it well!

Broadcast Diary



FEBRUARY–MARCH

18 Feb, 8pm

MAHLER 8

Vladimir Ashkenazy conductor
with a cast of 'thousands'

12 Mar, 8pm

FANTASTIQUE!

Pinchas Steinberg conductor
Louis Lortie piano
Franck, Ravel, Paris

17 Mar, 6.30pm

THE HALL OF HEROES

Alexander Briger conductor
François-Frédéric Guy piano
Ledger, Beethoven, Wagner

2MBS-FM 102.5

SYDNEY SYMPHONY 2010

9 March, 6pm

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February

MAHLER 8 – 'SYMPHONY OF A THOUSAND'

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ABOUT THE ARTISTS

Vladimir Ashkenazy conductor
PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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

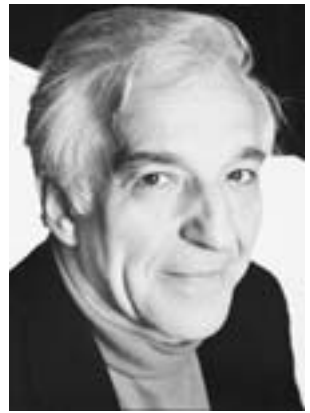
Conducting has formed the largest part of his music-making for the past 20 years. He has been Chief Conductor of the Czech Philharmonic (1998–2003), and Music Director of the NHK Symphony Orchestra, Tokyo (2004–2007). Since 2009 he has held the position of Principal Conductor and Artistic Advisor of the Sydney Symphony.

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

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

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), Rachmaninoff transcriptions, Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*. Last year he released a disc of French piano duo works with Vovka Ashkenazy.

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



SASHA GUSOV / DECCA

Twyla Robinson soprano

Twyla Robinson has performed with many of the world's leading orchestras, including the London Symphony Orchestra, Berlin Staatskapelle and Los Angeles Philharmonic, singing under such conductors as Bernard Haitink, Pierre Boulez, Franz Welser-Möst, Esa-Pekka Salonen and Michael Tilson Thomas. Born in Louisiana, she holds a Masters degree in vocal performance from Indiana University and in 2002 she was a winner in the Metropolitan Opera National Council Auditions. She appears regularly with Arizona Opera as well as Atlanta Opera, San Francisco Opera, New York City Opera and Florida Grand Opera, and she has won particular acclaim for her portrayals of Mozart heroines. She is in demand as a concert artist and began the 2009–10 season singing Zemlinsky's *Lyric Symphony* with the Rotterdam Philharmonic and Yannick Nézet-Séguin, and Beethoven's Ninth Symphony for the Cleveland Orchestra. Her repertoire also includes Strauss's *Four Last Songs*, Verdi's Requiem and Brahms' *A German Requiem*, and she is frequently invited to sing Mahler, including performances of the Eighth Symphony with the Bochum Symphony Orchestra, Orchestre de Paris and Berlin Staatskapelle. She sang *Des Knaben Wunderhorn* in the San Francisco Opera's Song Recital Series, and made her Carnegie Hall debut in 2004, in a gala concert for the 70th birthday of mezzo-soprano Marilyn Horne.



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Marina Shaguch soprano

Born in Krasnodar, Russian soprano Marina Shaguch studied in St Petersburg with Tamara Novichenko and, while still a student, won a gold medal in the national Glinka Competition. Soon after she was the silver medallist in the 1990 International Tchaikovsky Competition and won the Gold Medallion Award in the 1992 Rosa Ponselle International Competition for the Vocal Arts, leading to her New York debut in 1994. Since then she has sung with the New York Philharmonic, San Francisco Symphony, Montreal Symphony Orchestra, Philharmonia Orchestra, BBC Philharmonic and Rotterdam Philharmonic, among others, and collaborated with conductors such as Michael Tilson Thomas, Valery Gergiev, Kent Nagano, Neeme Järvi, Christoph Eschenbach, Helmut Rilling, Arvo Volmer, Gennady Rozhdestvensky, Maris Jansons and Yuri Temirkanov. With Vladimir Ashkenazy she has sung *The Bells* by Rachmaninoff and Britten's *War Requiem*. She will also sing Mahler's Eighth Symphony with Ashkenazy for the New Zealand Festival, and with the Adelaide Symphony Orchestra in March. Her extensive concert repertoire also includes Verdi's Requiem, Strauss's *Four Last Songs* and Mahler's *Klagende Lied*. In addition to the major roles of Russian opera, including Tatiana (*Eugene Onegin*), she has sung Marguerite (*Faust*), Leonora (*La forza del destino*), Desdemona (*Otello*), Elsa (*Lohengrin*), Sieglinde (*Die Walküre*) and Aida.



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Sara Macliver soprano

Sara Macliver is one of Australia's most popular and versatile artists, and is regarded as one of the leading exponents of baroque repertoire in Australia. She performs regularly with all the Australian symphony orchestras as well as the Perth, Melbourne and Sydney festivals, Musica Viva, Melbourne Chorale, Australian Chamber Orchestra and Australian Brandenburg Orchestra. Last year her appearances included Susanna in *The Marriage of Figaro* (WA Opera), *Elijah* (Tasmanian Symphony Orchestra), concerts with the ACO, Haydn's *Creation* in New Zealand and with the Sydney Symphony, Christmas concerts in Hong Kong, and a program of Mozart and Handel arias with the Sydney Symphony. In 2008, in addition to concerts with the New Zealand Festival and the Melbourne, Adelaide, West Australian and Tasmanian symphony orchestras, she sang Jonathan in Charpentier's *David et Jonathas* (Pinchgut Opera). Her extensive discography includes Fauré's Requiem, Orff's *Carmina Burana*, Haydn arias with the TSO, and two duet albums with mezzo-soprano Sally-Anne Russell, as well as Handel's *Messiah* for CD, DVD and television release. Recent releases include the award-winning Mozart Arias with the TSO and *Songs of the Auvergne*. In 2008 Sara Macliver received an honorary doctorate from the University of Western Australia in recognition of her services to singing.



Dagmar Pecková mezzo-soprano

Born in Chrudim near Prague, Dagmar Pecková is a graduate of the Prague Conservatory and her competition successes include first prize at the Prague Spring Festival. Following a season with the State Opera in Dresden, Dagmar Pecková was a member of the German State Opera Berlin for many years. She has also performed for the Salzburg Festival, the state opera companies in Munich and Hamburg, Opéra National de Paris, Stuttgart, National Theatre Prague, Zurich, Grand Théâtre de Genève, Théâtre du Châtelet Paris, Brussels, Opéra National de Lyon, Barcelona, Lisbon, Royal Opera House, Netherlands Opera and San Francisco Opera. She has sung with most of the major orchestras in Europe and the UK, as well as with the Cleveland Orchestra, Pittsburgh Symphony Orchestra, Montreal Symphony Orchestra, Israel Philharmonic and NHK Symphony Orchestra Tokyo, and appeared as a recitalist in the Vienna Musikverein, Amsterdam Concertgebouw, Leipzig Gewandhaus, Carnegie Hall and Wigmore Hall. Her performances in the 2009–10 season include Mahler's Third Symphony at the Salzburg Festspielhaus and for John Neumeier's choreographed production for the Paris Opera Ballet, *Das klagende Lied* and the *Wunderhorn* Lieder with the Residentie Orchestra, *Kindertotenlieder* with Philippe Herreweghe and Heinrich Schiff, and the Eighth Symphony with Vladimir Ashkenazy for the New Zealand Festival.



© ALENA MALIKOVA

Bernadette Cullen mezzo-soprano

Bernadette Cullen is one of Australia's foremost mezzo-sopranos. She has worked with the state opera companies in Munich, Vienna and Berlin, Welsh National Opera, Royal Opera House, Scottish Opera, Prague, Palermo, the New Zealand Symphony Orchestra, Hallé Orchestra, and the Vienna, Bergen, Budapest and Hong Kong philharmonic orchestras. In Australia she has appeared with Opera Australia, Opera Queensland and Victoria State Opera, and with the Sydney, Melbourne and West Australian symphony orchestras. She has sung all the major mezzo-soprano repertoire, including Azucena (*Il trovatore*), Fricka (*Das Rheingold*), Venus (*Tannhäuser*), Ortrud (*Lohengrin*), Eboli (*Don Carlos*), Herodias (*Salome*), Charlotte (*Werther*), Santuzza (*Cavalleria rusticana*), Dido (*Dido and Aeneas*), Cassandra (*The Trojans*), Verdi's Requiem, Brahms' Alto Rhapsody, *The Dream of Gerontius* and *Les Nuits d'Été* with such distinguished conductors as Charles Mackerras, Zubin Mehta, Simone Young, Edo de Waart, Richard Bonyngé and Carlo Rizzi. Recent engagements include Mademoiselle Arvidson (*A Masked Ball*) for Opera Australia; Amneris (*Aida*), Dalila (*Samson et Dalila*) and Brangäne (*Tristan und Isolde*) for WA Opera; Mahler's Third Symphony with the Israel Philharmonic Orchestra and Mehta, and for Orchestra Ensemble Kanazawa Japan; Brangäne and Mistress Quickly (*Falstaff*) for Hamburg Opera; and Herodias for the Brisbane Festival. Recordings include Mahler's *Resurrection* Symphony with the MSO, *Pulcinella* with the Australian Chamber Orchestra, and *The Bohemian Girl* under Richard Bonyngé.



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Simon O'Neill tenor

Simon O'Neill's performances in the great international opera houses and festivals have led to him being described as one of today's great heldentenors. From Ashburton, New Zealand, he is a graduate of the University of Otago and the Victoria University of Wellington, and as a Fulbright Scholar he was awarded a Masters degree from the Manhattan School of Music. He completed his graduate studies at the Juilliard Opera Center. Notable debuts have included the Metropolitan Opera singing the title role in *Idomeneo* (Levine), Royal Opera House in *The Bartered Bride* (Mackerras), Salzburg Festival in *The Magic Flute* (Muti), BBC Proms (Boulez) and Opera Australia in *Lady Macbeth of Mtsensk* (Armstrong). He has sung *Lohengrin* and *Fidelio* at the Royal Opera House and *Parsifal* with the Accademia Nazionale di Santa Cecilia. His performances as Siegmund at the Royal Opera House and the Metropolitan Opera won critical acclaim as did his debut as *Otello*. Future engagements include the great Wagner roles at the Royal Opera House; Metropolitan Opera; La Scala; Houston Grand Opera; the Vienna, Munich, Hamburg and Berlin State Operas; and at the Bayreuth Festival.



Markus Eiche baritone

Markus Eiche studied in Stuttgart and Karlsruhe, and was a prize winner in the 1997 Francesco Viñas International Singing Competition, Barcelona. As a member of the National Theatre Mannheim (2001–2007) he sang Marcello (*La bohème*), Wolfram (*Tannhäuser*), Papageno (*Die Zauberflöte*), Guglielmo (*Così fan tutte*) and Heerrufer (*Lohengrin*), as well as the title roles in *Don Giovanni* and *Wozzeck*. In 2007 he made his Bayreuth Festival debut singing Kothner (*Die Meistersinger*). Since 2007–08 he has been a member of the Vienna State Opera, singing roles such as Almaviva (*Le nozze di Figaro*), Marcello, Jeletzki (*Pique Dame*), Belcore (*L'elisir d'amore*), Albert (*Werther*), Lescaut (*Manon*), and Fritz and Frank (*Die tote Stadt*). He has also sung with a number of the leading European opera houses and for many years at the Salzburg Festival, and appears regularly for the Gran Teatre del Liceu Barcelona. His repertoire includes Brahms' *A German Requiem*, Mahler's *Wunderhorn* and *Lieder eines fahrenden Gesellen*, Handel's *Saul*, Britten's *War Requiem*, the Bach Passions and *Christmas Oratorio*, Beethoven's Ninth Symphony, and Mendelssohn's *Elijah* and *Paulus*. He frequently works with conductor Helmuth Rilling. Recent engagements have included the Szymanowski Requiem (Bavarian Radio Orchestra, Munich), *Carmina Burana* (Munich Bach Choir), Haydn's *Seasons* (Talens Lyriques) and concerts in the Vienna Musikverein.



Martin Snell bass

Martin Snell was born and educated in Dunedin, New Zealand. He studied singing with Patrick McGuigan at the Royal Northern College of Music, Manchester, graduating with distinction in 1994. He has been a resident artist with Theater St Gallen, Theater Basel and Luzerner Theater, also performing widely in opera and concert throughout Europe, Asia and New Zealand. Since 2005 he has worked as a freelance performer based in Lucerne, Switzerland. Performances in 2010 will include Hunding in *Die Walküre* with the Berlin Radio Symphony Orchestra in a concert tour of Spain, Kuno in *Der Freischütz* at Theater an der Wien, Mahler's Eighth Symphony with Vladimir Ashkenazy at the New Zealand International Arts Festival, and a return to the Bayreuth Festival in 2010 for revival performances of Hermann Ortel in *Die Meistersinger von Nürnberg*. Recent engagements include Daland in *Der fliegende Holländer* for State Opera of Prague and Landgraf Hermann in *Tannhäuser* for Greek National Opera at the Megaron Concert Hall, Athens, the title role in *Gianni Schicchi* for Southern Opera, New Zealand, Ein Steuermann in *Tristan und Isolde* and Hermann Ortel for Bayreuth, and Prince Gremin in *Eugene Onegin* for NBR New Zealand Opera, together with numerous concerts throughout Europe.



Sydney Philharmonia Choirs

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation. With four main choirs – the 40-voice Chamber Singers, 100-voice Symphony Chorus, the youth-focused 50-voice Vox and 300-voice Festival Chorus – Sydney Philharmonia presents an annual concert series, as well as appearing with the Sydney Symphony. In 2002, Sydney Philharmonia was the first Australian choir to sing at the Proms, performing Mahler's Eighth Symphony under Simon Rattle. Other highlights have included Beethoven's Ninth for the Nagano Winter Olympics, concerts with Barbra Streisand, Britten's *War Requiem* at the 2007 Perth Festival, Mahler's Eighth for the Olympic Arts Festival in 2000, and Stravinsky's *Oedipus Rex* and *Symphony of Psalms* for this year's Sydney Festival. In 2010 Sydney Philharmonia celebrates 90 years of music-making and will again appear at the Proms.

www.sydneyphilharmonia.com.au

Brett Weymark Artistic and Musical Director

Brett Weymark studied conducting at the Sydney Conservatorium. In 2001 he was awarded a Centenary Medal for services to choral music, and in 2002 he received a grant from the NSW Ministry for the Arts to study conducting in Europe and America. In 2003 he was appointed Musical Director of Sydney Philharmonia Choirs, and recent highlights have included *Dawn Chorus* for the 2009 Sydney Festival and a concert celebration of *Amadeus*. He has worked with Australia's finest orchestras and choral organisations over the past 10 years, including the Sydney Symphony, conducted film scores for *Happy Feet* and *Australia*, and was Musical Director of Pacific Opera (2004–2006). As Artistic Director, he is passionate about new Australian compositions, baroque masterworks, music education and access to the art of choral singing.



* * * * *

West Australian Symphony Orchestra Chorus

The WASO Chorus was formed in 1988 under the direction of Richard Gill during his time as Dean of Music at the WA Conservatorium. Many of its singers were former members of the Festival Chorus founded in 1978. The Chorus came together again in 2002 for Orff's *Carmina Burana*. Highlights since then have included Mahler's *Resurrection* Symphony, Verdi's *Requiem*, Prokofiev's *Alexander Nevsky*, Beethoven's *Missa Solemnis* (performed with the London Philharmonic Choir), Adams' *On the Transmigration of Souls*, the premiere of Dean's *Vexations and Devotions*, and Berlioz's *Te Deum*.

The Chorus tours regionally and in 2007 joined the MSO and the Melbourne Chorale for Elgar's *Dream of Gerontius* with Richard Hickox. Performances this year include Beethoven's Ninth Symphony with WASO Principal Conductor, Paul Daniel. *The WASO Chorus is supported by Lotterywest.*

Marilyn Phillips Chorus Director

Marilyn Phillips studied at the Royal Academy of Music, where she was awarded the Ralph Vaughan Williams Scholarship for advanced studies in piano accompaniment. This led to performances in London, Europe and the USA, with frequent BBC broadcasts. From 1995 to 2005 she was Head of Music with WA Opera, and she has been director of the WASO Chorus since 2006. In 2008 she was Artist in Residence at the Sydney Conservatorium. She is an elected Associate of the Royal Academy of Music, and in 2000 received the Prime Minister's Centenary Medal for services to Australian opera. She works tirelessly to bring an understanding and love of music to a wider audience, notably through Art Song Perth, the popular 'Big Sing' in the Perth Concert Hall, and WASO pre-concert talks.



* * * * *

Adelaide Symphony Chorus

The Adelaide Symphony Chorus was formed in 2000 to perform choral-orchestral repertoire with the Adelaide Symphony Orchestra, commencing with performances of Beethoven's 'Choral' Symphony. It has since performed Brahms' *Song of Destiny* and *A German Requiem*, Carl Orff's *Carmina Burana*, Mahler's Second and Third Symphonies, and Verdi's Requiem. Consisting of over a hundred selected experienced choral singers from all over Adelaide, the Chorus is directed by one of Australia's leading choir directors, Carl Crossin OAM. The Adelaide Symphony Chorus stands as a valuable showcase of the city's strong choral traditions, a tribute to the many dedicated people who give of their time and effort, voluntarily, to create Adelaide's vibrant scene.

Carl Crossin OAM Chorus Director

Carl Crossin is well known and respected throughout Australia as a choral conductor. A graduate of the Sydney Conservatorium of Music and the University of Adelaide, he also studied choral conducting in the United States and Britain as a recipient of International Study Grants awarded by the Australia Council, the South Australian Government and the Henry Krips Conducting Scholarship. Carl is Founder/Director of the internationally acclaimed Adelaide Chamber Singers,



the Elder Conservatorium Chorale and the University of Adelaide's chamber choir, Adelaide Voices. He was recently appointed Director of the Elder Conservatorium of Music (University of Adelaide). He has taught and conducted at a wide variety of summer schools, festivals and conferences throughout Australia and overseas and, as a guest conductor or clinician, has worked with a wide variety of choirs in all six Australian states, including the Melbourne Chorale and Sydney Philharmonia Motet Choir.

* * * * *

Sydney Children's Choir and Gondwana Voices

Under the direction of Founder and Artistic Director, Lyn Williams OAM, the **Sydney Children's Choir** has built a worldwide reputation for choral excellence. Over the past 21 years the Sydney Children's Choir has commissioned more than 50 new Australian works and inspired audiences across the globe with a distinctive Australian choral sound. One recent highlight was the premiere of *Ngailu – Boy of the Stars*, performed with children from the Torres Strait Islands. The choir has toured extensively throughout Australia and to Indonesia, Japan, Singapore, Finland, Estonia, Denmark, France and the United Kingdom.

Gondwana Voices, established in 1997, is made up of young singers aged 10 to 16 from every state and territory in Australia. In 2007 Gondwana Voices was the first Australian children's choir to be invited to London's BBC Proms, performing with the BBC Symphony Orchestra under David Robertson. In recent years, Gondwana Voices has performed with the Sydney Symphony, West Australian Symphony Orchestra and Australian Youth Orchestra, and in 2008 toured nationally with the Australian Chamber Orchestra.

www.sydneychildrenschoir.com.au

Lyn Williams OAM Artistic Director

Lyn Williams' exceptional skill in working with young people is recognised internationally for its artistic quality and innovation. In 2004 she was awarded a Medal of the Order of Australia in recognition of her services to the Arts as Founder and Director of the Sydney Children's Choir and Gondwana Voices. She also received the NSW State Award at the 2006 Classical Music Awards for her long-term contribution to the advancement of Australian music. Lyn Williams is a Churchill Fellow and also an award-winning composer.



Sydney Philharmonia Choirs

Brett Weymark Artistic and Musical Director

Jo Jacobs General Manager

David Anthony Taylor Assistant Chorusmaster

Tanja Binggeli German language coach

Josephine Allan, Estella Roche Repetiteurs

SOPRANOS

Shelley Andrews*

Ria Andriani

Ruth Beecher

Jacqui Binetsky

Georgina Bitcon

Anne Blake

Jodie Boehme

Victoria Campbell

Elizabeth Cartmer

Anne Cooke

Freja Cross

Pam Cunningham

Rouna Daley

Catherine De Luca

Shamistha De Soysa*

Vanessa Downing

Soline Epain-Marzac

Karina Falland

Natalie Fisher

Linda Gerryts

Judith Gorry

Caroline Gude

Meredith Harrison

Brown

Gillian Haslehust-

Smith

Carine Jenkins*

Claire Jordan

Lucie Leonard

Carolyn Lowry

Lyanne Macfarlane

Gillian Markham

Clare Mills

Vanessa Olofsson

Marisa Panzarin

Dympna Paterson

Vicky Pirolo

Stephanie Richardson

Jacqueline Rowlands

Meg Shaw

Amy Smith

Elizabeth Stephens

Simone Toldi

Maree Tyrrell

Narelle Vance

Jessica Veliscek

Carolan

Kate Watts

Sara Watts

Jacqui Wilkins

Caroline Woolias

ALTOS

Amanda Baird

Gae Bristow*

Megan Brock

Rebecca Campbell

Kate Clowes

Ruth Collerson

Rosalyn Davis

Catriona Debelle

Claire Duffy

Rachael Eddowes

Ruth Edenborough

Jessica Farrell*

Jan Fawke

Phoebe Ferguson

Nadia Fried

Elizabeth Galloway

Penny Gay

Jennifer Gillman

Rebecca Gladys-Lee

Edith Gray

Tracy Hall

Sue Harris

Kathryn Harwood

Vesna Hatezic

Karen Henwood

Margaret Hofman

Sarah Howell

Melinda Jefferson

Alison Keene*

Janice McKeand

Maggie McKelvey

Liz McKenzie

Tijana Miljovska

Penny Morris

Sarah Myerson

Gabrielle Nemeth-

Taylor

Susie North

Anne O'Connor

Helen Pedersen

Megan Solomon

Vanessa South*

Erica Svampa

Robyn Tupman

Catherine Wilson

Chela Weitzel

TENORS

Matthew Allchurch

Freddie Arguelles

Andrei Binetsky

Patrick Blake

Peter Campbell

Michael Clark

Malcolm Day

Denys Gillespie*

Steven Hankey

Todd Hawken

Greg Lawler

Vincent Lo*

Frank Maio

Tim Matthies*

Lloyd McDonald

Stephen McDonnell

Scott McLennan

Brian Moloney

Kurt Olofsson

Daniel Sloman

Paul Soper

Robert Thomson

Bruce Turner

Alex Walter*

BASSES

Greg Anderson

Warwick Anderson

Martin Baird*

John Bartholomaeus

Timothy Bennett

Dominic Blake

Simon Boileau

Peter Callaghan

Edwin Carter

Hubert Chan

Julian Coghlan

Paul Couvret

Philip Crenigan

Robert Cunningham

Ian Davies

Timothy Dunstone

Tom Forrester-Paton

Paul Green

Robert Green*

Matthew Gyton

Simon Harris*

Angus Johnson

Martin Kuskis

Sebastien Maury

Mark McGoldrick

Chris Moore

Peter Poole

David Randall

Michael Ryan

Antony Strong

Ryan Tan

Nicholas Tong

Jannie Van Deventer

Robert Williams

Arthur Winckler

David Wood

* = Section leader

West Australian Symphony Orchestra Chorus

Marilyn Phillips Chorus Director

Andrew Bushell, Celia Christmass Assistant Chorus Directors

Lea Hayward, Zen Zhang Accompanists

Stephen McAllan Chorus Manager

SOPRANOS

Lisa Barrett
Marian Birtwistle
Annie Burke
Liz Davison
Christine Dawe
Jacinta Dawson
Ceridwen Dumergue
Casey Edwards
Davina Farinola
Mandy Fimmel
Lindsay Foster
Louise Gillett
Sally Grice
Pauline Handford
Louise Hayes
Melanie Kerrigan
Penelope Kimble
Maja Kraj-Krajewski
Katherine Langdon
Alison McCubbin
Gemma McNamee

Elysia Murphy
Schuya Murray
Sheila Price
Jenn Randell
Jill Samuels
Vicki Swan
Clare Taylor
Dana Tonello
Nicole Zago

ALTOS

Joanna Andrew
Sue Coleson
Jeanette Collins
Kay Dewar
Kaye Fairbairn
Jenny Fay
Cath Dunn
Megan Havlat
Shew-Lee Lee
Clare May
Lyn Mills

Lynne Naylor
Deborah Pearson
Deborah Piesse
Ruth Rossen
Neb Ryland
Alex Thornton
Carol Unkovich
Jacquie Wright
Ann Zubrick

TENORS

John Beamish
Peter Clay
Allan Griffiths
Peter Handford
John Murphy
Andrew Paterson
Ross Retallick
Chris Ryland
Roger Vella Bonavita

BASSES

Justin Audcent
Roger Blazey
Adrian Bowen
Paul Brayshaw
Tom Clark
James Devenish
Hubert Durand
Ken Gasmier
Stephen Hastings
Andrew Lynch
Tony Marrion
David Mathias
Peter Ormond
Jim Rhoads
Peter Tickenoff
Andrew Webster
David Webster

Adelaide Symphony Chorus

Carl Crossin Chorus Director

Edward Joyner Chorus Manager

Christie Anderson, Leonie Hempton, Emma Horwood, Aldis Sils Assistant Chorusmasters

Jamie Cock Principal Repetiteur

Ashleigh Tobin, Monika Lakzofy, Alexander Hanysz Assistant Repetiteurs

SOPRANOS

Miriam Ahrens
Amy Balales
Annelyse Bateman
Emily Bell
Alana Brook
Chiara Cirillo
Verity Colyer
Cinzia Cursaro
Alison Day

Megan Donald
Bella Jedrzejczak
Katherine Morgan
Melinda Pike
Bette Taylor
Kay Thorp
Brooke Window
Dorothy Zweck

ALTOS

Edith Allard
Victoria Anderson
Natalija Apponyi
Penny Baker
Pauline Brinkworth
Alison Campbell
Julie de Laine
Lucy Doherty
Carol Fort
Kay Gosnold

Jodie Grainger
Hilary Hamnett
Terri Heath
Margaret Heathcote
Doris Henderson
Judy Jaensch
Jennifer Jarman
Heather Karmel
Joanna McInerney
Ruth Marshall
Bronwyn Palmer

Lisa Pointon
Brenda Rayner
Katherine Russell
Melanie Sandford-
Morgan
Coraine Sopru
Kim Spargo
Chris Stocks
Imogen Telfer
Anne Timmis

TENORS

Alistair Campbell
Anthony Chataway
James Hemphill
William Jarman
Branko Lovrinov
Matthew Lykos
David Mackenzie
Jo Pike
Gabrielle Scherrer
Colin Telfer

BASSES

Ian Brown
Andrew Chatterton
Nicholas Coxhill
Spencer Darby
Michael Gehling
Andrew Heitmann
Keith Hempton
Rodney Hrvatin
Greg John
Steven Kirkbride
James Livingston

Andrew McCauley
Neil Piggott
Ron Robinson
David Rohrsheim
Geoff Seidel
David Stevenson
Ben Symonds
Lee Thompson
Tom Turnbull
Daniel White
Paul Wilkins

Sydney Children's Choir & Gondwana Voices

Lyn Williams Artistic Director
Alexandra Cameron-Fraser General Manager
Sam Allchurch Assistant Chorusmaster
Tanja Binggeli Language Coach
Luke Byrne Pianist

SYDNEY CHILDREN'S CHOIR

A.J. America
Rhiona-Jade Armont
Lois Armstrong
Niamh Armstrong
Madeleine Benson
Victoria Bromberger
Alex Bruce
Isobel Blomfield
Zoe Brown
Natasha Candor
Boag
Courtney Chong
Matthew Clark
Leona Cohen
Meta Cohen
Timothy Collier
Isabel Colman
Liam Crisanti
Marta Davis
Stella Davy
Matilda Elliott
Sophie Ellison
Craddock
Jonathan Fawzi
Carolyn Fernandez
Stephen Fredericks

Alexander Gorbатов
Mimi (Miriam)
Greenbaum
Beth Harper
Rebecca Hart
Victoria Hofflin
Edwina Howes
Luci Hughes
Miranda Ilchef
Felix James
Alex Jasprizza
Rebecca Johnson
Vincent Kerin
Harry Kerr
Adele Kozak
Eleanor Kozak
Marley Liyanagama
Eve McEwen
Claudia Mackay
Campbell McKenzie
Chad Martin
Lachlan Massey
Anita Moser
Harry Nichols
Jen Nicholson
Rebecca O'Hanlon
Annabelle Oomens
Madeleine Picard

Indiana Pooley
Lara Rogerson-Wood
Laura Jane Rooke
Benjamin Saffir
Timothy Sampson
Amelia Smiles
Morgan Smith
Charlotte Snedden
Cardinia Steanes
Peter Stephens
Christina Syrkiewicz
Harrison Taranec
Patrick Thynne
Zoe Tombs
Yulina Walker
Natalie Walsh
Edie Warne
Thomas Weaver
Ela Wells
Jacqueline Wesiak
Madeleine White
Madeleine Wright

GONDWANA VOICES

Rinalda Aay
Olivia Bandler-
Llewellyn

Jasper Bell
Emilia Bertolini
James Bourke
Alice Buckmaster
Jessie-Claire Campbell
Daniel Dempster
Jonathan Fawzi
Josephine Gibson
Sophie Gregory
Hannah Grigg
Oliver Hendriks
Victoria Hodgkinson
Lana Kains
Grace Leonard
Amy Lowe
Tegan McNamara
Jennifer Nicholson
Sophie Perrottet
Ashlee Prewer
Regan Schmidt
Grace Steele
Kirrily Swatton
Lauren Teh
Billie Sue Thorne
Anwen Alys Towne
Stephanie Vierboom
Meredith Waldron
Angus Woods

MUSICIANS

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Vladimir Ashkenazy
Principal Conductor
and
Artistic Advisor

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

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

Performing in this concert...

FIRST VIOLINS

Dene Olding

Concertmaster

Sun Yi

Associate Concertmaster

Fiona Ziegler

Assistant Concertmaster

James Cuddeford

Assistant Concertmaster*

Julie Batty

Marianne Broadfoot

Brielle Clapson

Sophie Cole

Amber Gunther

Jennifer Hoy

Jennifer Johnson

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Léone Ziegler

Katherine Lukey*

SECOND VIOLINS

Marina Marsden

Kirsty Hilton

Emma West

Shuti Huang

Susan Dobbie

Principal Emeritus

Maria Durek

Emma Hayes

Stan W Kornel

Benjamin Li

Nicole Masters

Philippa Paige

Biyana Rozenblit

Maja Verunica

Belinda Jezek*

VIOLAS

Roger Benedict

Aurelie Entringer*

Anne-Louise

Comerford

Yvette Goodchild

Assistant Principal

Robyn Brookfield

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Mary McVarish

Felicity Tsai

CELLOS

Catherine Hewgill

Emma-Jane Murphy*

Timothy Nankervis

Elizabeth Neville

Adrian Wallis

David Wickham

William Hewer†

Mee Na Lojewski

Patrick Murphy#

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

Kate Lawson#

Rosamund Plummer

Principal Piccolo

Lina Andonovska*

Lamorna Nightingale*

OBOES

Diana Doherty

Shefali Pryor

David Papp

Alexandre Oguey

Principal Cor Anglais

Rixon Thomas*

CLARINETS

Lawrence Dobell

Francesco Celata

Christopher Tingay

Craig Wernicke

Principal Bass Clarinet

Alexandra Carson†

Matthew Larsen*

BASSOONS

Matthew Wilkie

Roger Brooke

Noriko Shimada

Principal Contrabassoon

Robert Llewellyn*

Chloe Turner†

HARP

Louise Johnson

Genevieve Lang*

MANDOLIN

Stephen Lalor*

HORNS

Ben Jacks

Robert Johnson

Geoffrey O'Reilly

Principal 3rd

Lee Bracegirdle

Marnie Sebire

Euan Harvey

Frankie Lo Surdo*

Alexander Love*

Rachel Silver*

TRUMPETS

Paul Goodchild

Anthony Heinrichs

David Elton*

Jason Heise*

Andrew Evans*

Adam Malone*

Craig Ross*

Justin Lingard*

TROMBONES

Ronald Prussing

Scott Kinmont

Nick Byrne

Christopher Harris

Principal Bass Trombone

Matthew Harrison*

Ben Lovell-Greene*

Andrew Nissen*

TUBA

Steve Rossé

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos

Colin Piper

Mark Robinson

Assistant Principal Timpani/

Tutti Percussion

KEYBOARDS

Josephine Allan*

David Drury*

Kate Golla*

Amy Johansen*

REPETITEUR

Sharolyn Kimmorley*

Bold = Principal

Italic = Associate Principal

= Contract Musician

* = Guest Musician

† = Sydney Symphony Fellow

Please note that the string section are not listed in seating order.

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

THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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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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