



Emirates  
Principal Partner

sydney  
symphony

Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

2010 SEASON

# MOZART IN THE CITY

MONEY & FRIENDS  
THU 29 APRIL 7PM

SERENADE FOR STRINGS  
THU 10 JUNE 7PM

MOZART: LEGEND  
THU 15 JULY 7PM

RUSSIAN ROCOCO  
THU 11 NOVEMBER 7PM



**2010 SEASON**

**MOZART IN THE CITY**

**City Recital Hall Angel Place**

*Mozart meets the Russians*

**PROGRAM CONTENTS**

SERIES INTRODUCTION

**Mozart and the Russians**

page 4

**Artist biographies**

page 8

Thursday 29 April | 7pm

**Money and Friends**

**Mozart meets Stravinsky**

page 13

Thursday 10 June | 7pm

**Serenade for Strings**

**Mozart meets Tchaikovsky and Shostakovich**

page 19

Thursday 15 July | 7pm

**Mozart: Legend**

**Mozart meets Arensky**

page 25

Thursday 11 November | 7pm

**Russian Rococo**

**Mozart meets Tchaikovsky**

page 31

*This year the program book for Mozart in the City contains articles and information for all four concerts in the series. Copies will be available at every performance, but we invite you to keep your program and bring it with you to each concert.*

**MYSTERY MOMENTS**

This year each Mozart in the City concert will end with a Mystery Moment – one delightful musical jewel to send you into the evening with a smile on your face. We'd like to let the mystery linger after the concert, but we don't want to keep you in unnecessary suspense, so we'll be revealing the name of the piece on the Friday after each concert.

To find out the identity of the Mystery Moment, you can: Follow @sso\_notes on Twitter

Become a fan of the Sydney Symphony on Facebook

Send an email to [mozart.mystery@sydneyssymphony.com](mailto:mozart.mystery@sydneyssymphony.com)

Or let us know your email or postal address using the form provided.

# INTRODUCTION

## Mozart and the Russians

Mozart never went to Russia. It was not for lack of interest. The Russian Ambassador in Vienna, Count Andrey Razumovsky, tried to secure Mozart's services for the Russian court. According to one version of the story, Mozart died before he could go, and the composer Sarti went in his place. In 1790 Mozart, perhaps in preparation, bought a travel guide for the route, through Poland, to St Petersburg. Travelling to that city, even now, one can feel that the composer would have been at home there – many of the buildings giving St Petersburg its character were erected in Mozart's lifetime, during the reign of the Empress Catherine the Great. Their architecture blends neoclassical forms with rococo decoration, harmonising with some of the features of Mozart's music.

In Vienna Mozart's patrons and admirers included many Russians, such as Prince Golytsin, in whose salon he played. Mozart's piano contest with Muzio Clementi, in 1781, was set up by the Emperor Joseph II for the edification and amusement of a Russian Grand Duchess.



This portrait by Mozart's brother-in-law Joseph Lange was begun in 1782 but never completed.

Thus members of the Russian aristocracy put a value on him, at least as a performer. What was the reception of his music in Russia? Another Russian aristocrat, Alexandre Beloselsky, who met Mozart in Dresden in 1789, wrote of him ‘Mozart is very learned, very difficult, and consequently very esteemed by instrumentalists; but he appears never to have had the good luck to love. Not a single melody emanates from his heart’. This is not promising, but some of Mozart’s keyboard works and operas were performed in Russia, from the 1790s on – even while he was still alive: in 1790 a Frau Schulz performed a Mozart concerto in St Petersburg, claiming to be its composer’s pupil.

The 19th-century Russian who made the most memorable contribution to the world’s memory of Mozart was the great poet and dramatist Alexander Pushkin. Born just one year before the 18th century ended, Pushkin was in tune with the mentality of Mozart’s time. Pushkin went to school near the summer imperial palace of Tsarskoye Selo, built by Catherine the Great. While at the Lyceum school,



Portrait of a man, considered by some authorities to be Mozart, painted in 1785 by Viennese artist Josef Grassi (1758–1838). The identification of the subject as Mozart was made in 1988 in Moscow, where the portrait, previously in private hands, had been in a museum since 1944.

Pushkin made his first reference to Mozart in his poem ‘To my sister’:

...or on the resonant piano  
At your dextrous hands  
Mozart is brought to life.

The poet was then 15. At twice that age, in 1830, Pushkin wrote his short verse drama *Mozart and Salieri*. Pushkin had heard the rumour that Salieri, in his last ravings, had confessed to poisoning Mozart. The plot of Pushkin’s play accepts Salieri’s guilt as a given, but uses it to make observations on the jealousy mere competence feels for genius – a moral familiar from Peter Shaffer’s version in his *Amadeus*. In Salieri’s mouth Pushkin puts his own evaluation of Mozart’s music:

What depth,  
What audacity and what just proportion.

Pushkin was a passionate amateur in music. It is to be feared that most professional musicians, in 19th-century Russia, did not share his understanding of Mozart. Rimsky-Korsakov, in 1897, did set Pushkin’s *Mozart and Salieri* to music, and made the part of Salieri a vehicle for the great Russian bass Fyodor Chaliapin. At the premiere of this opera about Mozart it was Rachmaninoff who played the off-stage piano part (Salieri overhears Mozart ‘improvising’). But the ‘Mozartian’ music in Rimsky’s opera is a blend of skilful pastiche and adapted quotes from works like the Requiem and *Don Giovanni*. Mozart is a light tenor, and depth is what is lacking in this ‘Mozart’.

Tchaikovsky idolised Mozart – he once asserted that a monument to Mozart should be erected on every street corner. But Tchaikovsky’s own *Mozartiana*, and the pastiche-rococo Pastoral in his opera based on Pushkin’s *Queen of Spades*, are more like Rimsky-Korsakov’s Mozart than Pushkin’s. Nineteenth-century reverence for Mozart – not just in Russia – was selective in what it performed, and in what it admired. Pushkin’s contemporary, composer Mikhail Glinka, said of Mozart’s *Magic Flute* ‘I can never have enough of it’, and his own opera *Ruslan and Ludmila* (Pushkin, again!) shows how the fairy tale and fantasy elements appealed to Glinka in Mozart’s incomparable mix of profundity and slapstick. But Glinka also denied that *Don Giovanni* was a great work.

Even in the 20th century and since, with the widespread deepening of appreciation and understanding of Mozart, Russia has hardly been in the lead. No Russian singer has



Russian bass Chaliapin as Salieri in Rimsky-Korsakov’s *Mozart and Salieri*. From the premiere in Moscow in 1898.

made a name with Mozart, and the same is true, by and large, of instrumentalists. Perhaps an observation of pianist Artur Schnabel – that ‘children are given Mozart because of the small *quantity* of the notes; grown-ups avoid Mozart because of the great *quality* of the notes’ – throws light on the fate of Mozart’s music in Russia, where there was such a premium on instrumental virtuosity. One startling footnote may provide an exception. Dictator Josef Stalin heard pianist Maria Yudina on the radio playing a Mozart concerto, and asked for a recording. His aides didn’t dare tell him there wasn’t one, and got an orchestra together in the middle of the night, with Yudina, to make the records. The first conductor chosen was so frightened that he had to be replaced. The story is that this recording was on Stalin’s player when he was found dead in the dacha.

In fact, it seems to have been intellectuals critical of Russia’s cultural mainstream, or standing aside from it, who made the most valuable contributions to Mozart understanding. In 1843 a member of the Russian landed gentry, Alexander Oulibicheff, published, in French, a three-volume biography of Mozart with an analysis of his principal works – offering still-pertinent insights. In 1930 a Russian diplomat, Georgi Chicherin, who had been People’s Commissar of the Foreign Ministry in the first Bolshevik government, wrote a book on Mozart. ‘For me,’ Chicherin wrote, ‘Mozart was friend and comrade all my life...the most complex and refined of all composers.’ Mozart’s personality, thought Chicherin, matched the mysteriousness of his music.

The mystery of Mozart’s creative genius may have been opaque both to the realists and to the folk-populists among Russian 19th-century musicians. His classicism was confused with its ‘rococo’ externals even by those, like Tchaikovsky, who found in Mozart a sublimated purity and an exquisite sense of proportion.

But we must not patronise Russian Mozart appreciation from a superior standpoint. What will a historians in the future praise in our Mozart cult? The Mozart cakes? The T-shirts? Mozart in the City? At least, as this year’s concert series shows, Russian love of Mozart has produced some music with an affinity to his.

DAVID GARRETT ©2010



Posthumous portrait of Mozart by Barbara Krafft (1819)

# ABOUT THE ARTISTS

## **Michael Dauth** violin-director

CONCERTMASTER CHAIR SUPPORTED BY THE BOARD AND COUNCIL OF THE SYDNEY SYMPHONY

Michael Dauth began violin studies under the direction of his father, later studying with Franz Josef Maier and the Amadeus Quartet in Cologne, and with Yfrah Neaman at the Guildhall School in London. Soon after, he became Concertmaster of Hanover's North German Radio Orchestra and auditioned for the Berlin Philharmonic, where he was invited to lead the Berlin Philharmonic Octet, Berlin Piano Trio and Chamber Virtuosi. In 1988 he moved to Australia, became Concertmaster of the Melbourne Symphony, and was a founding member, Special Concertmaster and Artistic Director of the Orchestra Ensemble Kanazawa, Japan, a position he holds today.

Michael Dauth has appeared as a soloist with major orchestras in Japan, Australia, New Zealand and Europe, and at all the major festivals including Salzburg, Lucerne, Berlin and Tokyo. His recordings include the Beethoven, Tchaikovsky and Mendelssohn violin concertos, the premiere recording of Takemitsu's *Nostalghia*, and the Mozart and Brahms Clarinet Quintets with his Japan-based Sunrise String Quartet and Wenzel Fuchs. His recordings with Orchestra Ensemble Kanazawa include *Eight Seasons*, a recording of Piazzolla and Vivaldi.

In 2003 he received the Governor-General's Centenary medal for service to Australian society and the advancement of music.



KETH SAUNDERS

## **Dene Olding** violin-director

CONCERTMASTER CHAIR SUPPORTED BY THE BOARD AND COUNCIL OF THE SYDNEY SYMPHONY

Dene Olding is one of Australia's most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life.

As a soloist, he appears regularly with the Australian symphony orchestras and has given the Australian premieres of Lutoslawski's *Chain 2*, Carter's Violin Concerto, and the Glass Violin Concerto, as well as concertos by Ross Edwards and Bozidar Kos, and Richard Mills' Double Concerto, written for him and his wife, violist Irina Morozova.

A graduate of the Juilliard School, in 1985 he was awarded a Winston Churchill Memorial Trust Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition. He rejoined the Sydney Symphony as Co-Concertmaster in 2002, having held the position from 1987 to 1994. Other concertmaster positions have included the Australian Chamber Orchestra and Melbourne Symphony Orchestra. He is also first violinist for the Australia Ensemble and a founding member of the Goldner String Quartet. As a conductor he has made appearances with the Sydney Symphony and Auckland Philharmonia, and as conductor-soloist with chamber orchestras in Australia and America.

His recordings include Brahms, Beethoven and Mozart sonatas, concertos by Martin, Milhaud, Hindemith and Barber, the premiere recording of Edwards' violin concerto, *Maninyas*, the complete Beethoven string quartets and a Rachmaninoff disc with Vladimir Ashkenazy.

Dene Olding plays a 1720 Joseph Guarnerius violin.



KETH SAUNDERS

## Roger Benedict viola

PRINCIPAL VIOLA, ROGER ALLEN & MAGGIE GRAY CHAIR

Roger Benedict has worked as a soloist, chamber musician, orchestral player, teacher and conductor. He studied at the Royal Northern College of Music, Manchester (where he was later a professor), and the International Musicians' Seminar, Prussia Cove. In 1991 he was appointed Principal Viola of the Philharmonia Orchestra, and in 2002 Principal Viola of the Sydney Symphony. He is also Artistic Director of the Sydney Symphony's Fellowship program, and performs as guest principal with the Chamber Orchestra of Europe.

As a soloist he has appeared with the Philharmonia Orchestra, Royal Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, Ulster Orchestra, and Orchestra Ensemble Kanazawa, Japan. He has recorded several concertante works for BBC Radio 3, including Michael Berkeley's *Viola Concerto*, of which he gave the premiere, and he is frequently heard on ABC Classic FM. His new recording of music by Koechlin and Jongen, *Volupté*, is available on Melba Records.

He has performed Strauss's *Don Quixote* many times, and with the Sydney Symphony he has performed Mozart's *Sinfonia concertante*, Berlioz's *Harold in Italy*, Ford's *Unquiet Grave* and Vaughan Williams' *Flos campi*. His chamber music partners have included such musicians as Lorin Maazel, Simon Rattle, Louis Lortie and Leif Ove Andsnes.

Roger Benedict plays a Carlo Antonio Testore viola made in Milan in 1753.



KEITH SAUNDERS

## Nicholas Carter conductor

ASSISTANT CONDUCTOR, SUPPORTED BY SYMPHONY AUSTRALIA

Nicholas Carter graduated from Melbourne University in 2007, having studied voice and piano. As a member of the inaugural Artist Development Program with Victorian Opera, he conducted productions of *Don Giovanni* and *Così fan tutte*, Britten's *Noye's Fludde* and Graeme Dudley's *Snow Queen*, and assisted and prepared the chorus for a number of other productions. He also conducted Children's Opera productions of *Brundibar* and *The Beggar's Opera* for OzOpera. In 2008 he conducted performances with Orchestra Victoria as well as ChamberMade Opera's production of *The Children's Bach*. He was also co-chorusmaster for *The Flying Dutchman* and Shostakovich's *Symphony No.13* with the Melbourne Symphony Orchestra.

He has participated in the Symphony Australia Conductor Development courses for a number of years, working with the Queensland, Melbourne, Adelaide and West Australian symphony orchestras, and the Australian Opera and Ballet Orchestra. He also worked for Opera Australia as Assistant Conductor for the premiere production of Brett Dean's *Bliss*.

In 2009 he joined the Sydney Symphony as Assistant Conductor, which has included conducting preparatory rehearsals for performances and recordings of Prokofiev symphonies with Vladimir Ashkenazy, and presenting Education concerts with the Sydney Sinfonia. Earlier this year he also assisted Ashkenazy with preparations for Mahler's Eighth Symphony with the New Zealand Symphony Orchestra.



KEITH SAUNDERS

## Simon Tedeschi piano

Simon Tedeschi first performed a Mozart piano concerto at age nine in the Sydney Opera House. He studied piano in Sydney with Neta Maughan from 1990 to 2000, and with Noretta Conci in London. In 1998 he was named Symphony Australia Young Performer of the Year, and the following year he made his Sydney Symphony debut, performing Shostakovich's Piano Concerto No.2 for Symphony under the Stars in the Domain.

Since then he has toured for Musica Viva Australia with guitarist Slava Grigoryan, and played recitals and concertos in New York, Philadelphia, London, Edinburgh and Wales, and toured Mexico. More recently he has performed a two-piano recital with Roger Woodward, toured with flautist Jane Rutter and with jazz violinist Ian Cooper, played Gershwin's *Rhapsody in Blue* (Queensland Symphony Orchestra), performed in the Brisbane Festival, and appeared at the Sydney Opera House for Kinderjazz! and at City Recital Hall Angel Place as well as performing with jazz pianist Kevin Hunt at The Basement. Last year he played in the G'Day USA concert in Carnegie Hall.

His recordings include Leroy Anderson's Piano Concerto (Melbourne Symphony Orchestra), Tchaikovsky's Piano Concerto No.1 and Grieg's Piano Concerto (QSO), and Mozart's Piano Concerto K488 (Tasmanian Symphony Orchestra).



KETH SAUNDERS

## Paul Goodchild trumpet

ASSOCIATE PRINCIPAL TRUMPET, THE HANSEN FAMILY CHAIR

Paul Goodchild studied trumpet in Sydney and Europe and was appointed a full-time member of the Sydney Symphony at age 18, later becoming Associate Principal Trumpet. With the SSO, he has toured extensively throughout the USA, Europe, Japan, Taiwan and Asia, as well as Singapore, China and Korea with the Adelaide Symphony Orchestra. He is Principal Trumpet of many of Sydney's freelance orchestras and frequently performs with the Chamber Soloists of Sydney, Collegium Musicum at UNSW, Australia Ensemble, and the Australian Chamber Orchestra, with whom he has also been a soloist.

In 2009 he performed in the Townsville Chamber Music Festival and in the Sydney Festival with the London Sinfonietta and Morphoses Ballet. This year, he will perform at the International Trumpet Guild World Conference in Sydney. Many leading Australian composers have written works for him, including Carl Vine, Ross Edwards, Barry McKimm, David Stanhope, Matthew Hindson and Paul Stanhope. In 2005 he gave the premiere of Alan Holley's trumpet concerto *Doppler's Web* with the Sydney Symphony, reprising it in 2006 with the Queensland Orchestra.

Paul Goodchild is Musical Director of the Waverley Bondi Beach Band and Director of Sydney Brass, one of Australia's oldest and most respected chamber music ensembles.



KETH SAUNDERS

## Orli Shaham piano

Orli Shaham studied with Luisa Yoffe at the Rubin Academy of Music in Jerusalem before moving to New York with her family to study with Nancy Stessin. She became a scholarship student of Herbert Stessin at the Juilliard School, pursuing her musical studies while obtaining a history degree from Columbia University.

Mozart figures prominently in her 2009–10 season, which will include her debut with the Seattle Symphony, performing Mozart's Double Piano Concerto with the Jon Kimura Parker, as well as performances with the St Louis Symphony Orchestra (K466) and Rochester Philharmonic (K488).

She has performed with the Boston, Cleveland and Philadelphia orchestras, Chicago and St Louis symphony orchestras, San Francisco Symphony, Israel Philharmonic, Orchestre National de Lyon and orchestras in Taiwan and Malaysia. She appears frequently at the leading summer festivals in America, is curator-performer in the Pacific Symphony's chamber music series in California, and has given recitals in major venues worldwide.

Recent highlights include her Proms debut with the BBC Symphony Orchestra playing Bernstein's *Age of Anxiety* (which she will play in Sydney later in July), and Brahms chamber music with her brother, violinist Gil Shaham, at Carnegie Hall. She and Gil have also collaborated on several recordings, most recently *Mozart in Paris*. Orli Shaham is also active as a broadcaster, writer, teacher and lecturer.



CHRISTIAN STEINER

## Catherine Hewgill cello

PRINCIPAL CELLO, MR TONY & MRS FRANCES MEAGHER CHAIR

Catherine Hewgill began studying cello in Perth, and in 1978 travelled to London for a year's study at the Royal College of Music. She then studied at the University of Southern California and the Santa Barbara Music Academy, and was a Fellow at the Aspen Summer Music Festival.

In 1984 she won the Hammer-Rostropovich Scholarship and was invited by Rostropovich to perform in a recital at the Second American Cello Congress. A period of private study with Rostropovich followed. She then toured Europe with I Solisti Veneti, and studied with William Pleeth in London. On her return to Australia she joined the Australian Chamber Orchestra.

In 1989 she joined the Sydney Symphony, and was appointed Principal Cello in 1990. She has performed as a soloist with most of the Australian orchestras and her concerts with the Sydney Symphony have included Haydn's D major concerto (with Charles Dutoit), C major concerto and Sinfonia concertante; Elgar's Cello Concerto; Beethoven chamber music; Messiaen's *Quartet for the End of Time*, Brahms's Double Concerto with Dene Olding and with Michael Dauth, and as a soloist with Nigel Kennedy.

In 2003 she toured Japan with the Orchestra Ensemble Kanazawa and Michael Dauth, performing the Brahms Double. She also performed in the 2006 Australian Festival of Chamber Music in Townsville.

Catherine Hewgill plays a 1729 Carlo Tononi cello.



KEITH SAUNDERS

# BEETHOVEN'S VIOLIN CONCERTO & STRAVINSKY'S RITE OF SPRING

*Two masterpieces with an uncompromising creative vision.*

Kristjan Järvi conductor  
Renaud Capuçon violin

BEETHOVEN Violin Concerto  
STRAVINSKY The Rite of Spring

ENERGYAUSTRALIA MASTER SERIES

WED 13 OCT 8PM  
FRI 15 OCT 8PM  
SAT 16 OCT 8PM

  
Emirates  
Principal Partner

  
sydney  
symphony  
Master Artisan  
Principal Conductor & Artistic Adviser

PRESENTING  
PARTNER:

  
EnergyAustralia

**BOOK NOW**  
TICKETS FROM \$35\*  
SYDNEY OPERA HOUSE

\*Bookings fees of \$5-\$8.50 may apply.

SYDNEY SYMPHONY  
8215 4600  
MON-FRI 9AM-5PM

[SYDNEYSYMPHONY.COM](http://SYDNEYSYMPHONY.COM)

SYDNEY OPERA HOUSE  
9250 7777  
MON-SAT 9AM-8.30PM | SUN 10AM-6PM

[SYDNEYOPERAHOUSE.COM](http://SYDNEYOPERAHOUSE.COM)

# TCHAIKOVSKY'S FIRST PIANO CONCERTO

*The Romantic jewel at the centre of an intoxicating concert.*

Richard Gill conductor  
Maxwell Foster piano  
Thomas Adès conductor\*  
Sydney Sinfonia (Side-by-Side with the Sydney Symphony)\*

P STANHOPE Fantasia on a Theme by Vaughan Williams  
TCHAIKOVSKY Piano Concerto No.1  
ADÈS Asyla\*  
TCHAIKOVSKY Nutcracker: Suite No.1\*

MEET THE MUSIC  
PRESENTED BY ENERGYAUSTRALIA

WED 20 | THU 21 OCT 6.30PM

TEA & SYMPHONY  
PRESENTED BY KAMBLY

FRI 22 OCT 11AM

(STANHOPE AND TCHAIKOVSKY CONCERTO)

  
Emirates  
Principal Partner

  
sydney  
symphony  
Master Artisan  
Principal Conductor & Artistic Adviser

PRESENTING  
PARTNERS:

  
EnergyAustralia

  
Kambly  
EXCELLENCE BEYOND ORDINARY

**BOOK NOW**  
TICKETS FROM \$35\*  
SYDNEY OPERA HOUSE

\*Bookings fees of \$5-\$8.50 may apply.

SYDNEY SYMPHONY  
8215 4600  
MON-FRI 9AM-5PM

[SYDNEYSYMPHONY.COM](http://SYDNEYSYMPHONY.COM)

SYDNEY OPERA HOUSE  
9250 7777  
MON-SAT 9AM-8.30PM | SUN 10AM-6PM

[SYDNEYOPERAHOUSE.COM](http://SYDNEYOPERAHOUSE.COM)

**2010 SEASON**

**MOZART IN THE CITY**

Thursday 29 April | 7pm

City Recital Hall Angel Place

# Money and Friends

## *Mozart meets Stravinsky*

**Michael Dauth** violin-director

**Roger Benedict** viola

**Nicholas Carter** conductor

**WOLFGANG AMADEUS MOZART (1756–1791)**  
arrangement attributed to **JOHANN WENT (1745–1801)**

***The Abduction from the Seraglio* – Harmoniemusik**  
**Highlights from the opera arranged for wind band**

*Overture*

*Andante* (Belmonte's Aria 'Here, then, shall I see you')

*Andante grazioso* (Blonde's Aria 'With tenderness  
and coaxing')

*Allegro* (Duet for Blonde and Osmin 'I'm going,  
but I advise you...')

*Allegro* (Blonde's Aria 'What bliss, what rapture!')

*Allegretto* (Duet for Blonde and Pedrillo 'Long live  
Bacchus, Bacchus lives')

*Adagio* (Belmonte's Aria 'When tears of joy are flowing')

*Allegro* (Osmin's Aria 'Ha, how I will triumph!')

**IGOR STRAVINSKY (1882–1971)**

**Concerto in E flat (Dumbarton Oaks)**

*Tempo giusto*

*Allegretto*

*Con moto*

Nicholas Carter conductor

**MOZART**

**Sinfonia concertante in E flat for violin and viola, K364**

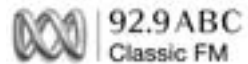
*Allegro maestoso*

*Andante*

*Presto*

**MYSTERY MOMENT**

To be announced on Friday. See page 3 for details.



This concert will be recorded for  
later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett  
at 6.15pm in the First Floor  
Reception Room.

Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios)  
for speaker biographies.

Estimated durations:

21 minutes, 15 minutes,  
30 minutes, 5 minutes

The concert will conclude at  
approximately 8.20pm.



**Emirates**

Principal Partner

# ABOUT THE MUSIC

## Money and Friends

### *Mozart meets Stravinsky*

It's not the only magic in this concert, but few moments will top the soloists' first entry in the Mozart. Perhaps we should imagine all the violins and violas standing – they may well have done, in the first performance – and all playing, in what seems a grand opening: surely this is a symphony? Then just the first fiddle and the first viola are revealed, in their long-held note, to be beginning a discourse, with each other, and with the band. This symphony is a *concertante*. Not only the greatest of all, among the hundreds of pieces with that name from Mozart's time, but also the greatest of Mozart's string concertos.

Such music makes us curious as to how Mozart came to write it. It's a curiosity hard to satisfy. We don't know much about the origins or performance of this work. It was composed in Salzburg, and probably the soloists were Mozart's colleagues in the Archbishop's orchestra. Mozart enjoyed playing the viola, and viola players have gratefully seized on this concerto: many consider it the greatest concerto for their instrument. It would be nice if Mozart had written the part for himself – but probably he didn't. What we can say is that when he composed this piece in 1779, Mozart had recently returned from his tour to Mannheim, then Paris – during this tour he fell in love, and was thrown over by the beloved. Then, in Paris, his mother who was travelling with him died. Mozart returned matured by his experiences – especially relevant here were the impression made on him by the orchestral brilliance and discipline of the Mannheim orchestra, and the Paris-centred craze for *symphonies concertantes*.

The wonderful orchestral writing of tonight's piece features Mozart's version of the impressive 'Mannheim crescendo'. But the question remains why the piece is so deep – this is not what audiences expected in a symphonic concertante. Mozart followed not fashion, but his creative instincts: a rich warm and powerful E flat 'heroic' tonality came naturally with a slow movement in the relative C minor, and here the accents are of pathos, even tragedy. And Mozart seems fascinated by the sound textures his chosen soloists bring: as though to heighten the 'viola' voice, the viola soloist's fellows in the tutti are often divided, and the interplay of the soloists and the others is prophetic of Mozart's great piano concertos to come.

#### **SINFONIA CONCERTANTE FOR VIOLIN AND VIOLA**

**Whether Mozart made any money from his Sinfonia concertante for violin and viola we simply don't know. We can only wonder what inspired him to write the greatest of his concertos for string instruments, where the solo violin is joined by a favourite instrument of Mozart's, the viola. The scale of this piece is grandly symphonic, showing how Mozart profited from his recent hearing of the superbly drilled Mannheim orchestra. The slow movement, in the minor key, rises to accents of tragic passion, and the close interplay between the two soloists and the orchestra gives the affinity with the concerto grosso, a link with Stravinsky's concerto.**

***Composed in the middle of 1779 in Salzburg. No first performance date is known, but the soloists may have been Antonio Brunetti and Joseph Hafeneder, leaders of the court orchestra.***



Portrait of the 14-year-old Mozart by Saverio dalla Rosa (1770).

Prophetic, and yet unique. Unlike the piano concertos, this *Sinfonia concertante* often reminds the listener of the baroque concerto grosso.

It's good, then, that the concert includes a modern take on exactly that concerto grosso genre. 'Concerto in E flat' is Stravinsky's title – in the same key as the Mozart. And when he was composing it, Stravinsky described it as 'a little concerto in the style of the *Brandenburg* Concertos'. These concertos by Johann Sebastian Bach delight us by varying the groups of solo instruments, winds, brass, strings. It's as though Stravinsky has condensed all six *Brandenburgs* into one, treating all his 15 instrumentalists, at times, as soloists.

Stravinsky's Concerto has a nickname, too, and it tells us what we need to know about how he came to compose it. Composers' patrons often become their friends – why not? Money is a good thing when put to the right purpose. Mr and Mrs Robert Woods Bliss were generous patrons of the arts, and they commissioned a piece for their 30th wedding anniversary, which fell due in 1938. Stravinsky then went



#### DUMBARTON OAKS

Stravinsky's marvellous and varied creativity went with his highly developed sense of what it was worth, and he often struck advantageous financial arrangements with rich patrons, like Mr and Mrs Robert Woods Bliss, whose estate near Washington DC gave its name to the concerto Stravinsky composed for them in 1938. It is a concerto grosso modelled at least partly on baroque exemplars like Bach's *Brandenburg Concertos*, but shows how Stravinsky, even at his most 'neoclassical', remains unmistakably himself.

*Stravinsky's Concerto in E flat was first played at Dumbarton Oaks, on 8 May 1938.*

to visit them, at Dumbarton Oaks, near Washington DC. (The Bliss estate was the setting, in 1945, for one of the conferences setting up United Nations, Australia's foreign minister, Dr Herbert Evatt, playing a leading part.)

It was the place where Stravinsky's concerto was first heard. Stravinsky was to have conducted, but he was undergoing a cure for tuberculosis near Geneva, so at his wish his admirer the great teacher of composers Nadia Boulanger conducted instead. The name *Dumbarton Oaks* is fittingly attached to this concerto, since the composer may have been partly inspired in the architectural conception of the music by the layout of the house's gardens.

Stravinsky's attitude to the practicalities of a composer's career, and especially to getting well paid, was more like that of Leopold Mozart than his son's. Leopold, fretting in Salzburg, prodded Wolfgang Mozart, after he moved to Vienna, to angle for professional opportunities, but Wolfgang was all too often slow off the mark. Among Wolfgang's friends in Vienna were the clarinet-playing Stadler brothers. Naturally Mozart gave them the lead in

the Nachtmusique or Serenade he composed for six winds in 1782. Then he realised that the Emperor himself had formed an ensemble of eight winds to cater for the veritable craze among Vienna's aristocracy, to have an in-house wind band, or *Harmonie*, for such wind music. So Mozart revised the piece, adding a pair of oboes. He missed the boat – the Emperor's wind band never played it, the Emperor preferring arrangements for winds of music from operas. This Emperor, Joseph II, had caused Mozart to compose an opera in German, *The Abduction from the Seraglio*. Mozart thought he'd better arrange music from his opera for eight winds. Perhaps he did – but he was beaten to the punch.

The story is complicated by the survival of the music played tonight, since in this version, rather than the two clarinets, there are – in addition to the two oboes – two cor anglais. One of the Emperor's players, the oboist Johann Went, made an arrangement of numbers from Mozart's opera, and it was Went's arrangement that entered the repertoire of the Imperial Harmonie. Went's version, with clarinets, was advertised in the *Wiener Zeitung* in 1784. The version with cor anglais is similar in so many respects that the probability is that it is by Went also, and was made for the particular composition of Prince Schwarzenberg's ensemble, in which Went was employed before joining the Emperor's wind band. (Some scholars think that a 16-movement arrangement of music from *Seraglio* of which a transcription was preserved at Donaueschingen is Mozart's own.)

Went's version shows how well it can be done. Mozart could laugh at himself: in his later opera *Don Giovanni*, when the statue comes to supper, Mozart has Leporello make disparaging comments about a snippet from his own opera *The Marriage of Figaro*, while approving snatches from two other composers' operas. The Viennese public must have enjoyed the topicality that the aristocratic Don Giovanni shared in the craze for hits from opera, played by a wind band as supper music.

DAVID GARRETT ©2010

#### SERAGLIO HARMONIEMUSIK

The theme of this concert is 'Money and Friends'. Mozart often failed to make money from his works – before Mozart got around to it, an oboist called Johann Went made an arrangement of the hits from Mozart's opera *The Abduction from the Seraglio*. This fed the craze among Vienna's moneyed classes, from the Emperor down, for wind band arrangements from current operas. The theme of Mozart's opera is Turkish, as the overture suggests (even minus the percussion). The hero Belmonte (tenor) is trying to rescue his beloved Constanze, who is captive in the harem of a Pasha. Belmonte's allies are his servant Pedrillo (tenor) and her English maid Blonde (soprano). The enemy is the blustering overseer of the seraglio, Osmin (bass).

The *Abduction from the Seraglio*, premiered in July 1782, was the first opera Mozart wrote after moving to Vienna. One of Went's wind band arrangements was published in 1784. They were presumably made when the opera was new.

# high society.

Present your Sydney Symphony Orchestra tickets and receive the following special offers.

## PRE PERFORMANCE

Enjoy a superb two-course menu at Altitude Restaurant for \$70.00 per person available from 6.00pm to 7.30pm Monday to Thursday.

## POST PERFORMANCE

Indulge in a delectable dessert of your choice, complemented with a paired glass of dessert wine in the tranquil Lobby Lounge. Priced from \$29.00 per person, available from 10.00pm to midnight Monday to Thursday.

\* Bookings must be made in advance.



# ALTITUDE

*Only at Shangri-La*

THE LOBBY  
LOUNGE

*Only at Shangri-La*

Shangri-La Hotel, Sydney, 176 Cumberland Street, The Rocks  
Phone 02 9250 6000, [www.shangri-la.com/sydney](http://www.shangri-la.com/sydney)

**2010 SEASON**

**MOZART IN THE CITY**

Thursday 10 June | 7pm  
City Recital Hall Angel Place

**Serenade for Strings**  
*Mozart meets Tchaikovsky  
and Shostakovich*

**Dene Olding** violin-director  
**Simon Tedeschi** piano  
**Paul Goodchild** trumpet

**WOLFGANG AMADEUS MOZART (1756–1791)**  
**Symphony No.7a in G, K.Anh.221 (Old Lambach)**

*Allegro maestoso*  
*Andante*  
*Molto allegro*

**PETER ILYICH TCHAIKOVSKY (1840–1893)**  
**Serenade in C for strings, Op.48**

*Pezzo in forma di sonatina*  
*Valse*  
*Elegia*  
*Finale (Tema russo)*

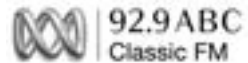
**DMITRI SHOSTAKOVICH (1906–1975)**  
**Concerto No.1 in C minor for piano, trumpet  
and strings, Op.35**

*Allegro moderato*  
*Lento –*  
*Moderato –*  
*Allegro brio*

The last three movements are played without pause

**MYSTERY MOMENT**

To be announced on Friday. See page 3 for details.



This concert will be recorded for  
later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett  
at 6.15pm in the First Floor  
Reception Room.  
Visit [sydneySymphony.com/talk-bios](http://sydneySymphony.com/talk-bios)  
for speaker biographies.

Estimated durations:  
20 minutes, 28 minutes,  
21 minutes, 5 minutes  
The concert will conclude at  
approximately 8.25pm.

# ABOUT THE MUSIC

## Serenade for Strings

### *Mozart meets Tchaikovsky and Shostakovich*

Mozart's travels, extensive as they were in his prodigy years, did not include Russia. If Mozart had gone there, perhaps he would have left some music behind, and it could have been rediscovered in Russia, like the portrait thought to be of Mozart which was found and identified in Moscow in 1988, painted in 1785 by Joseph Grassi. (See page 5.) On his (imaginary) journey, one of Mozart's first stops after Salzburg would have been Lambach, and there in 1923, in the music collection of the Benedictine monastery, a hitherto unknown Mozart symphony turned up and was published. This symphony by the teenage Mozart is conventional to a degree. It's a sign of how similar the musical language was in all major European centres, that when scholars first studied this symphony by Mozart, and assumed it was composed in Vienna in 1767, they related it to the Viennese style – to Haydn, and even more to Wagenseil. Then it was shown that although the symphony was copied in Lambach in 1767, it was composed by Mozart in The Hague in 1766. Now scholars related its style to the symphonies Mozart heard in London in 1764 and 1765, by JC Bach and Abel!

Tchaikovsky's music, also, was conventional in at least one sense. He was typical of Russian 19th-century composers in wanting to make his music conform to the rules academic music theorists based on what the 'classics' had done: Haydn, Mozart, Beethoven. For Russians, who didn't entirely trust their native voice, this could mean pouring new wine into old bottles. Tchaikovsky often most delights us when he is not bound by his reverence for conventions: in his ballet music, for example. Or in his Serenade for Strings, where the genre, inspired by classical examples, came with a tradition of a freer approach to form.

Tchaikovsky wrote the Serenade in the years following his disastrous marriage. The stress was resolved in the Fourth Symphony, one of Tchaikovsky's greatest achievements, though he doubted whether, even there, he had met the demands of 'symphonic' form. Then came a creative downturn, broken only by two masterpieces, the holiday souvenirs of *Capriccio italien*, and the Serenade. The Serenade came about by chance when Tchaikovsky was sketching 'something between a symphony and a string quartet'. A compulsion seized his imagination, and when the result was complete, Tchaikovsky wrote to his publisher

#### **'OLD LAMBACH' SYMPHONY**

**The symphony by the boy Mozart is the most conventional thing in this program. (The two Russian composers are in unusually cheerful mood, and very free in their approach to form.) Whether Mozart's models in this symphony, rediscovered at a monastery in Lambach, were Viennese, as used to be thought, or the style of JC Bach and Abel, the piece, composed in The Hague when Mozart was ten years old, is understandably more typical of its period than of Mozart's later symphonies. The first and third movements, with solo episodes, even recall the baroque concerto grosso, and the second blends the pleasant style of the Serenade for string quartet, once attributed to Haydn, with a more learned style.**

***This symphony is now known to have been composed in The Hague in March 1766.***



#### SERENADE FOR STRINGS

Tchaikovsky's *Serenade* is one of his most delightful and uncomplicated works. Here simple forms like the sonatina (a sonata without a development section) of the first movement go with a waltz by a great composer of dance music, and Russian folk tunes. It's hard to believe this *Serenade* comes from the years following Tchaikovsky's brief and fraught marriage, and his doom-laden *Fourth Symphony*. Composers need to relax, or perhaps the connections between life and works are often more mysterious than we allow?

*The first performance, in Moscow, conducted by Napravnik, was given in January 1882.*

'I am violently in love with this work and can't wait for it to be played'.

The *Serenade* is by and large cheerful and sunny, most of its tunes being in major keys. It is also unified by a recurring theme, first stated in the slow introduction, and related to the Russian folk tune that begins the fast section of the last movement. Tchaikovsky demonstrates this relationship by putting the two themes side by side towards the end of the movement. The ascending and descending scales of the introduction are also related to the first subject of the second movement, an elegant waltz, and to the opening of the deeply felt *Elegy*. In the last movement the slow introduction is a Volga hauling song, transformed by musical alchemy into a new Russian theme. But what most delights, in this *Serenade*, is the rich variety of the writing for strings, which is always clear and transparent, even when Tchaikovsky achieves the fullest of sonority.

The Mozart symphony in this concert turns out not to have Viennese models. But in Shostakovich's *Concerto* for

piano and trumpet, among the many references to other music, there's even an echt-Viennese one, to 'Ach, du lieber Augustin'.

This Viennese folk song was supposedly written by Marx Augustin in 1679. *Lieber Augustin* was a popular street musician who, according to legend, fell into a pit filled with bodies of plague victims, late at night when he was drunk. Assuming that he was certain to catch the disease, they left him for dead. Alcohol may have saved Augustin from the plague!

Shostakovich's finale also quotes from Beethoven's 'Rage over a lost penny', and there's a chunk of a Haydn piano sonata (in D) as well as quotations from works by Shostakovich himself. These kinds of ideas well up from the memory when improvising, and this concerto recalls that Shostakovich as a student made his living playing for silent films. There's slapstick, there are pratfalls and chases. The trumpet's often sardonic comments are redolent of the atmosphere of the fairground. Shostakovich makes a virtue of this mish-mash of styles and references. His

#### **SHOSTAKOVICH PIANO CONCERTO NO.1**

Things were about to turn for the worse for Shostakovich when his First Piano Concerto was new – his *Lady Macbeth* opera was to be attacked in *Pravda*, and he had to pull his head in. The concerto is a kind of last frolic in the freer more open spirit that marked the early years of the Soviet experiment. Written for himself to play, the concerto also reminds us that Shostakovich once earned money as a pianist for silent films. In the many musical quotes in this piece, there's irony, too. The trumpet joins in to take this concerto to the fairground, the circus, the parade, and the bandstand. Shostakovich wants the listener to laugh, but there's biting satire here, too, and deep feeling.

*Shostakovich was the soloist in the premiere in Leningrad on 15 October 1933, with Fritz Stiedry conducting the Leningrad Philharmonic, and featuring the orchestra's principal trumpet, Aleksandr Schmidt.*





Shostakovich performing in a concert in the 1950s.

The trumpet's often sardonic comments are redolent of the atmosphere of the fairground.

high-spirited musical parody suggests that the composer, in the aftermath of his startling early success with the First Symphony, was more cheerfully disposed than he often seems later. He played the concerto's premiere himself in 1933, and the piano writing suits his nimble, driving, but somewhat dry and emotionally restrained way of playing. Shostakovich's music here is modernist in poking fun at convention. But when he chooses, in this concerto, he taps a deeper vein of emotion.

DAVID GARRETT ©2010

# MORE MUSIC

## Selected Discography

---

### HARMONIEMUSIK

There's a 16-movement arrangement for wind octet of music from *The Abduction from the Seraglio* which some scholars think is by Mozart himself. This 'Donaueschingen' Harmoniemusic (with clarinets) has been recorded by members of the Academy of St Martin in the Fields and Bastiaan Blomhert.

PENTATONE 5186088

### DUMBARTON OAKS

Igor Stravinsky conducts the Dumbarton Oaks Festival Orchestra in a 1947 recording of the Concerto in E flat. On the same disc he conducts the RCA Victor Symphony Orchestra in the *Dances concertantes*, *Scherzo à la Russe* and *The Fairy's Kiss* Divertimento. His son Soulima plays two of Stravinsky's piano etudes.

PEARL 65

Or try Pierre Boulez's recording with the Ensemble InterContemporain, in a 2-CD 'Panorama' Stravinsky collection that also includes the 1919 *Firebird* Suite and *The Rite of Spring*.

DEUTSCHE GRAMMOPHON 469205

### SINFONIA CONCERTANTE K364

Violinist Thomas Zehetmair and violist Ruth Killius have recorded Mozart's Sinfonia concertante with Frans Brüggen conducting the Orchestra of the 18th Century. Mozart's violin concertos make up the rest of the release.

GLOSSA 921108

## Broadcast Diary

---



Most Sydney Symphony concerts are recorded by ABC Classic FM for live or delayed broadcast. Broadcasts from the Mozart in the City series will be promoted in program books as they are scheduled, and broadcast listings can be found at [www.abc.net.au/classic](http://www.abc.net.au/classic)

### SYDNEY SYMPHONY 2010

2MBS-FM broadcasts a regular Sydney Symphony spot at 6pm on the second Tuesday of each month. Tune in to hear musicians, staff and guest artists discuss what's in store in our forthcoming concerts and to hear previews of the music.

## Have Your Say

---

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

### 'OLD LAMBACH' SYMPHONY

Most recordings of this youthful symphony of Mozart's are available in boxed sets of the complete symphonies (Academy of St Martin in the Fields, the English Concert or the Academy of Ancient Music). For a single-volume release try the I Solisti Veneti recording.

ARTS MUSIC 47101

### TCHAIKOVSKY SERENADE

Yuri Bashmet and the Moscow Soloists include Tchaikovsky's Serenade for Strings with Grieg's *Holberg* Suite and Mozart's *Eine kleine Nachtmusik* – popular favourites played with affection and seriousness.

ONYX 4037

### SHOSTAKOVICH PIANO CONCERTO NO.1

Shostakovich performs his own concerto (Ludovic Vaillant plays the trumpet part) in a recording with the ORTF National Orchestra conducted by André Cluytens. The disc also includes the Second Piano Concerto.

EMI GREAT RECORDINGS OF THE CENTURY 62648

Keeping the music in the family is a feature of the 1984 recording in which grandson Dmitri is the soloist and son Maxim conducts I Musici de Montreal; James Thompson plays trumpet. The concerto is paired with the Shostakovich/Barshai Chamber Symphony.

CHANDOS 835

## Webcast Diary

---



Selected Sydney Symphony concerts are recorded for webcast by BigPond.

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

## Sydney Symphony Online

---

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

Become a fan on **Facebook** at <http://tinyurl.com/facebook-SSO> (or search for "Sydney Symphony" from inside your Facebook account).

Follow us on **Twitter** at [twitter.com/sso\\_notes](http://twitter.com/sso_notes) for program alerts and musical curiosities, straight from the editor's desk.

**2010 SEASON**

**MOZART IN THE CITY**

Thursday 15 July | 7pm

City Recital Hall Angel Place

**Mozart: Legend**  
***Mozart meets Arensky***

**Michael Dauth** violin-director

**Orli Shaham** piano

**ANTON ARENSKY (1861–1906)**

**Variations on a theme by Tchaikovsky, Op.35a**

*Theme (Moderato)*

*Variation 1 (Un poco più mosso)*

*Variation 2 (Allegro non troppo)*

*Variation 3 (Andantino tranquillo)*

*Variation 4 (Vivace)*

*Variation 5 (Andante)*

*Variation 6 (Allegro con spirito)*

*Variation 7 (Andante con moto)*

*Coda (Moderato)*

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Symphony No.35 in D, K385 (Haffner)**

*Allegro con spirito*

*Andante*

*Menuetto – Trio*

*Finale (Presto)*

**Piano Concerto No.23 in A, K488**

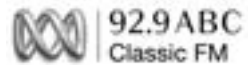
*Allegro*

*Adagio*

*Allegro assai*

**MYSTERY MOMENT**

To be announced on Friday. See page 3 for details.



This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios) for speaker biographies.

Estimated durations:

15 minutes, 18 minutes,

26 minutes, 5 minutes

The concert will conclude at approximately 8.20pm.



**Emirates**

Principal Partner

# ABOUT THE MUSIC

## Mozart: Legend

### *Mozart meets Arensky*

In the next concert in this series we'll hear a tribute to Mozart by Tchaikovsky, who invented what he thought a Mozartian theme for his cello variations (and called it 'Rococo'). A similar tribute was paid to Tchaikovsky himself by Anton Arensky.

He chose a song melody by his admired older friend as the basis for a set of variations, originally as part of an unusually scored string quartet, with violin, viola, and two cellos. The extra cello part was designed for Arensky's cello-playing father. Arensky also arranged the variations for string orchestra.

Arensky is more famous for his associations with other composers than for his own music. A pupil of Rimsky-Korsakov, he taught Rachmaninoff and Scriabin. Alcohol abuse and what music historians refer to delicately as 'a dissipated lifestyle' got the better of him, and he died aged 44. Tchaikovsky, after attending a performance of one

## VARIATIONS

Anton Arensky is remembered as the inventor of a characteristic kind of 'Arensky' waltz (such as is found in one of his piano trios), and as the teacher of Rachmaninoff and Scriabin. Also an admirer and friend of Tchaikovsky, Arensky chose a Tchaikovsky song for children, 'Christ had a garden', as the theme for variations in his second string quartet. Arensky later made a version of the variations for string orchestra. The variations stick closely to the Tchaikovsky theme, and are rather like successive verses of the song, each featuring a different section of the strings. The seventh variation, for muted strings, is a direct tribute, with quotation, to Tchaikovsky's most famous piece of chamber music, the *Andante cantabile* second movement from his First String Quartet.

*Arensky's Second String Quartet is dated 1894, and the string orchestra arrangement of the Variations the same year.*



Portrait of Arensky by Karl Tavastjerna (1901).

of Arensky's operas, declared him 'a man of remarkable talent'. He also found him 'morbidly nervous and lacking in firmness'. Rimsky-Korsakov, reacting perhaps to his pupil's defection to Tchaikovsky and the 'Moscow school' said unkindly that 'Arensky did very little, and that little will soon be forgotten'. But it wasn't – not completely. The characteristic 'Arensky waltz' kept his name alive, especially the one from his Piano Trio No.1 in D minor, still his most played work, and liked by Igor Stravinsky, another Rimsky-Korsakov pupil, in spite of his master's dismissal of Arensky. Stravinsky said Arensky meant something to him also by the mere fact of his being a direct personal link with Tchaikovsky, and we could say the same, when that link is made in music.

There isn't any new music in this concert – the rest is Mozart. That was new once – obviously – but Mozart, had



#### **HAFFNER SYMPHONY**

**Mozart's 'Haffner' Symphony is so-called because it is his adaptation of some of the music he composed for festivities in Salzburg celebrating the ennoblement of a member of the family of that name. The recycling of this music makes a very effective symphony, whose first movement shows that Mozart was studying symphonies where Haydn also made do with a single theme. The quicksilver finale recalls the blustering of Osmin in the comic opera Mozart was composing at the time, *The Abduction from the Seraglio*.**

*Composed the previous year for the Haffner festivities in Salzburg, the music adapted as a symphony was heard in one of Mozart's 'Academies' in Vienna on 22 March 1783.*

Portrait, drawn from imagination, by Jean-François Bosio (etching by G.A. Sasso). Published in a book of portraits of famous people (1815).

he been with us, probably would have composed new pieces rather than reviving his old ones. Mozart had moved from Salzburg to Vienna in 1781. In 1782, planning one of his subscription concerts in Vienna, he asked his father to return to him the 'Haffner' music. When he received it, he wrote back 'I was quite surprised by the new "Haffner" symphony, for I had forgotten every single note of it; it must certainly be very effective'. Perhaps Mozart had been distracted, in 1782, by the production of his opera *The Abduction from the Seraglio*, and his marriage to Constanze Weber. But he had somehow found time to compose, at his father's request, music for festivities in Salzburg associated with the ennoblement of the Mozarts' friend Siegmund Haffner the Younger. This music consisted of six movements, including two minuets and a march – the standard form of an orchestral serenade. For the concert in Vienna on 22 March 1783, Mozart adapted his piece by adding flutes and clarinets to the first and last movements, and deleting the march and the first minuet. This wasn't the first time Mozart had thus derived a symphony from one of his suites of festive music. And very symphonic it is, beginning with an imposing call to attention – not background music, this – Mozart asked for it to be played 'with great fire'. The *Andante* is graceful, a necessary contrast after so tightly written a first movement. When we hear, later in the concert, the profound slow movement of the A major piano concerto, we may suspect that, beginning his career in Vienna, Mozart may not have wanted overly to tax the attentive capacities of his audience until, he hoped, his piano playing in concertos had won them over to a more searching style. Meanwhile, his comic opera *The Abduction from the Seraglio* had broken new grounds, and in the symphony's brilliant finale, which Mozart said should go 'as fast as possible', we hear fun, but also the blustering rage of Osmin, the overseer of the seraglio.

The Piano Concerto in A, K488, was one of the few Mozart works often played in the 19th century. It was admired for the poise and perfection of every detail of its outer movements, and the pathos of the middle movement. Nowadays, with Mozart's Clarinet Concerto topping survey after survey of all-time classical favourites, we should be able to recognise in tonight's piano concerto some of the same character, which in Mozart comes with the key of A major – the 'clarinet' key, and sure enough there's a pair of clarinets here, and no oboes. But in the works for clarinet solo, Mozart never resorted to the relative minor of this

#### **PIANO CONCERTO K488**

**The greatness of Mozart's piano concertos – and it becomes more obvious the more of them we get to know – lies perhaps most of all in the balance in reconciling virtuoso showing off with compelling musical construction and varied expression, feeling, and colours. In particular, with the help of the other instruments, Mozart extends the sustaining and singing capabilities of the piano – the piano of his day, more varied in colour but less sustaining. We need to learn to listen through a seeming surface perfection. Mozart never seems to put a finger wrong, but he's also full of surprises, and never quite does the same thing twice. The concerto in this concert could be a touchstone for all these qualities – the poise of its outer movements, with their fluent virtuosity yet subtle colours, surround a slow movement which is one of Mozart's most personal and searching.**

***This concerto was entered by Mozart in his thematic catalogue with the date 2 March 1786, though it was begun with oboes instead of clarinets in 1784.***



Silverpoint miniature portrait of Mozart by Dresden artist Dora Stock (1760–1832). Made in 1789, it is probably the last portrait of Mozart from life.

key, as he did in this piano concerto – his only use of F sharp minor. This dark and melancholy slow movement, in the lilting rhythm of a siciliano dance, features wide leaps in the solo part, imitating the contrasting registers of a singing voice. The achievement of purity in expressing emotion, through simplicity, has seemed to some Mozart admirers to be part of his ‘classical’ genius. But the piano part here is probably only a sketch, one Mozart would have elaborated in performance. Few modern performers dare to add anything to Mozart’s notes. This was the very piano concerto that the fearless Maria Yudina played, and which Stalin wanted to hear her play again (see ‘Mozart and the Russians’, p.7). As Shostakovich is reported as remembering, in *Testimony*, when the recording was made, in the middle of the night, ‘everyone was shaking with fright, except for Yudina, naturally’. If she should have been frightened, it was of the quality of the notes.

DAVID GARRETT ©2010



EXQUISITE SWISS BISCUITS



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

**2010 SEASON**

**MOZART IN THE CITY**

**Thursday 11 November | 7pm**  
**City Recital Hall Angel Place**

**Russian Rococo**  
***Mozart meets Tchaikovsky***

**Dene Oldiong** violin-director  
**Catherine Hewgill** cello

**ARVO PÄRT (born 1935)**

*Fratres*

version for solo violin, strings and percussion (1992)

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Symphony No.38 in D, K504 (Prague)**

*Adagio – Allegro*

*Andante*

*Presto*

**PETER ILYICH TCHAIKOVSKY (1840–1893)**

**Variations on a Rococo Theme, Op.33**

original 'Fitzenhagen' version

*Introduction (Moderato assai quasi andante)*

*Theme (Moderato semplice)*

*Variation I (Tempo della thema)*

*Variation II (Tempo della thema)*

*Variation III (Andante sostenuto)*

*Variation IV (Andante grazioso)*

*Variation V (Allegro moderato – with cadenza)*

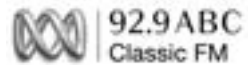
*Variation VI (Andante)*

*Variation VII and Coda (Allegro vivo)*

Catherine Hewgill cello

**MYSTERY MOMENT**

To be announced on Friday. See page 3 for details.



This concert will be recorded for later broadcast on ABC Classic FM.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Visit [sydney-symphony.com/talk-bios](http://sydney-symphony.com/talk-bios) for speaker biographies.

Estimated durations:

11 minutes, 26 minutes,

18 minutes, 5 minutes

The concert will conclude at approximately 8.10pm.



**Emirates**  
Principal Partner

# ABOUT THE MUSIC

## Russian Rococo

### *Mozart meets Tchaikovsky*

Stylistic time travel in music begins in the 19th century, and is a form of escapism. The language of the rococo, elegant, formal, decorative, was that of the Ancien Régime, before the French Revolution. When Tchaikovsky was composing, Russia's revolution was still in the future, and even serfdom was but recently abolished. But nostalgia for the old regime was already affecting Russian writers and composers. Tchaikovsky's attraction to the rococo can be heard in his operas *Eugene Onegin* and *The Queen of Spades* – Pushkin's stories for these are set at a time when the older generation could remember the 18th century, its tunes and musical manners. But we assume Tchaikovsky's attraction to this style was to do, not with politics or history, so much as a temperamental affinity – and an escape from present emotional stress.

Much different is the case of a composer such as Arvo Pärt, who grew up in Estonia when it had become a Russian satellite nation. Modernism was frowned on by the authorities of Soviet Estonia, so a strong leaning towards the complexity of serial style was almost, for the young Pärt, a form of protest. Soviet censors duly banned some of his works, and Pärt retreated into contemplative silence. He studied mediæval choral music, and for a time lacked the musical faith and willpower to write even a single note. Pärt began to compose again in 1976, music almost unrecognisable as that of same composer. Its technique he calls *tintinnabuli* (from the Latin, little bells): 'I have discovered,' Pärt explained about his new musical language, 'that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements – with one voice, two voices. I build with primitive materials – with the triad, with one specific tonality. The three notes of a triad are like bells and that is why I call it tintinnabulation.'

The inspiration of this music, and its effect, is partly religious. Another counter to Soviet godless materialism was Pärt's attraction to Orthodoxy and Catholicism. Along with the Pole Henryk Gorecki, and the Englishman John Tavener, Pärt composes in a style which has been dubbed mystic minimalism, or holy minimalism. *Fratres* was one of the first works in which Pärt revealed his new and for him creatively liberating style. *Fratres* exists in a number of versions, the first dating from 1977. The title may possibly be a reference

### FRATRES

**Arvo Pärt is an Estonian composer, who first composed in an advanced modernist style, partly in reaction to the banning of such music by the authorities, when Estonia was a satellite state of the Soviet Union. After a period of self-imposed creative silence, in 1976 he began to compose again in a radically simplified style dubbed 'mystic minimalism'. The composer calls the musical language heard in *Fratres* 'tintinnabuli' (from the Latin, little bells).**

**After a violin solo containing the basic idea, eight 'rotations' begin, over an underlying drone on cello and basses, each beginning at an interval of a third higher or lower than the previous one – these thirds are what reminds the listener of bells. The title and the music suggest some religious ritual, and perhaps the *fratres* (brothers) are the successive, closely related, rotations.**

***The original version of Fratres, for strings, wind and percussion, was composed in 1977 for the Estonian early music ensemble Hortus Musicus Tallinn. Pärt has since adapted the work for many different solo and ensemble combinations, including tonight's version with solo violin (1992).***



**'...it is enough when  
a single note is  
beautifully played.'**

ARVO PÄRT

to the phrase 'orate fratres' – 'pray, brethren' – with which the priest begins the celebration of the sacrifice of the Mass.

*Fratres* has suggested to fanciful listeners a kind of ritual, perhaps a procession, though an almost static, timeless one. Pärt is not reticent with religious commentary on his creative path. For instance: 'In the Soviet Union once, I spoke with a monk and asked him how, as a composer, one can improve oneself. He answered me by saying that he knew of no solution. I told him that I also wrote prayers, and set prayers and the texts of psalms to music, and that perhaps this would be of help to me as a composer. To this he said, 'No, you are wrong. All the prayers have already been written. You don't need to write any more. Everything has been prepared. Now you have to prepare yourself.'

Although Tchaikovsky composed music for the Russian Orthodox liturgy, his truest religion may have been his worship of Mozart. He called Mozart 'the Christ of music', and wrote that of all great composers 'I feel the most affectionate love for Mozart'. 'No one,' he said, 'has so made me weep and tremble with rapture at nearness to what we call the ideal.' In his orchestral suite *Mozartiana* (1887) Tchaikovsky made orchestral versions of some Mozart pieces to make them better known. The idea came to him while he was editing the Russian translation of the recitatives of Mozart's *Marriage of Figaro* for a student performance at the Moscow Conservatorium.



Tchaikovsky was referring to Mozart also when he wrote ‘a Rococo theme’ as the basis for his ‘Rococo Variations’ for cello and orchestra. This set of variations is Tchaikovsky’s finest tribute to his idol’s art. One of Tchaikovsky’s fellow-professors at the Moscow Conservatorium, Wilhelm Fitzenhagen, had requested a concerto-like piece for his recital tours. By the time Tchaikovsky had the orchestral version ready, the cellist had put out a cello and piano edition incorporating changes he had made, including moving some of the virtuoso showingoff to nearer the end! Tchaikovsky was not pleased, but he needn’t have worried – whether in Tchaikovsky or Fitzenhagen’s preferred form, the Variations set the cellist in high relief against an orchestra of 18th-century scale.

After mock-Mozart of the very best kind we are ready for the real thing. And of course it turns out that the real thing is not rococo at all, or at least not in Tchaikovsky’s sense. The Symphony in D major by Mozart we hear is – even played by a small orchestra – grand and powerful. It’s exciting, too, and it’s deep in feeling. This symphony comes from a composer at the height of his powers, and appreciated, too. It was first heard in Prague in 1787. Mozart was there to conduct his latest opera, *The Marriage of Figaro*. The opera was a hit, even a craze, as Mozart delightedly reported: ‘Here they talk about nothing but *Figaro* – nothing is played, sung or whistled but *Figaro*.’ The revolutionary

## ROCOCO VARIATIONS

Tchaikovsky’s *Rococo Variations* for solo cello and orchestra were composed in tribute to Mozart. The rococo theme is Tchaikovsky’s idea of the style of Mozart. The variations themselves are virtuosic, though nimble rather than strenuous. They were written for one of Tchaikovsky’s fellow professors at the Moscow Conservatorium, Wilhelm Fitzenhagen, who took it upon himself to alter the order of the variations, establishing the version almost always played nowadays. The theme (Tchaikovsky’s own) determines the character of the Variations. After a brief introduction, in which the orchestra anticipate fragments of the theme, the soloist plays it – then the orchestra provides a postlude, and the cello a final question. The postlude will round off most of the variations – this rococo garden is formal and well-kept.

*Composed in December 1876. Fitzenhagen gave the premiere of the orchestrated version in Moscow on 30 November 1877, with Nikolai Rubinstein conducting.*



Mozart with his sister Nannerl, from a family portrait (1780–81) by Johann Nepomuk della Croce.

### PRAGUE SYMPHONY

Mozart's *Symphony No.38* is called his 'Prague' symphony because it was written for performance in that city, when Mozart was there for highly successful performances of his opera *The Marriage of Figaro*. He was preparing for the opening night of *Don Giovanni*, with which this powerful symphony has much in common. The absence of a minuet – a dance-related movement – in this symphony may be a sign of its seriousness, as is the power and grandeur of the slow introduction.

*Completed in Vienna on 6 December 1786, the symphony was played in Prague on 19 January 1787.*

sub-plot of the opera was at work, and two years later began the sweeping away of the world of aristocratic power. And in Moscow a century later Tchaikovsky was making sure *Figaro's* words would be heard in Russian...

Prague's public loved the symphony, too. In 1798 a Mozart biographer who had been with the composer at the premiere reported that it was still a favourite of Prague audiences, 'although they have heard it at least a hundred times'. Mozart's next opera, composed for Prague while Mozart was there, was *Don Giovanni*, which was called a 'dramma giocoso' – fiercely dramatic and humorous as well. That describes the symphony as well, full of pre-echoes of *Don Giovanni's* tension, and its jocularly. Legend has it that Mozart spent the night before the opening writing out the parts of the opera's overture, while his wife Constanze kept him supplied with coffee. But it deepens our understanding of Mozart to realise that not everything came to him easily. The development of ideas in the middle of the symphony's first movement is a tour de force of musical invention, and most exciting to hear. Extensive surviving sketches show the care and effort Mozart put into achieving this result.

DAVID GARRETT ©2010

# GLOSSARY

**CADENZA** – a virtuoso passage for a solo instrument.

**CONCERTO GROSSO** – a genre of concerto that flourished in the Baroque period, featuring a group of solo instruments (*concertino*) in concert and in contrast with a larger ensemble (*ripieno*).

**HARMONIE** – in Austria, southern Germany and Bohemia, *Harmonie* referred to a band of wind instruments, typically comprising pairs of oboes, clarinets, bassoons and horns, often with a double bass or contrabassoon as well. Operas and popular concert works by composers such as Mozart, Beethoven and Rossini were frequently arranged as *Harmoniemusik*, either by the composer or by enterprising wind players.

**MAJOR KEYS** – 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 (e.g. ‘Happy Birthday’), while a minor scale will sound sombre or mournful (e.g. a funeral march).

**MANNHEIM CRESCENDO** – in the second part of the 18th century Mannheim was famous for the virtuosity and precision of its orchestra and for the distinctive symphonic style developed by Stamitz and other composers in the city. Signatures of the Mannheim style included striking effects involving sudden and gradual changes of volume (e.g. the so-called Mannheim ‘steamroller’ or Mannheim crescendo, a dramatic crescendo), and gestures exploiting the full register of the orchestra from low to high (e.g. the Mannheim rocket, a popular device for beginning a movement). The influence of the Mannheim style was far-reaching and can be heard in the music of Haydn and Mozart.

**MINUET** – a French court dance from the Baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time.

In concert music the minuet would typically include a contrasting central section known as a **TRIO**.

**NACHTMUSIQUE** – a German-French hybrid word adapted from *Nachtmusik*, literally ‘night music’; another term for a **SERENADE**, which in the 18th century was a multi-movement work intended for outdoor performance in the evening or as incidental entertainment for private functions. *Eine kleine Nachtmusik* is a serenade.

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

**ROCOCO** – a term borrowed from art and architecture; in music it refers to a style from the late 17th and early 18th centuries, characterised by decorative effects, simplicity and a lightness of touch, which emerged in reaction to the elaborate intricacy and ‘heavy’ formality of the prevailing baroque style.

**SCALE** – a stepwise sequence of notes. The words ‘doh re mi fa soh la ti doh’, as sung in ‘Doh, a deer’, outline an ascending major scale.

**SICILIANO** – a gentle, lilting dance popular in the Baroque period, often associated with pastoral scenes. The tune of ‘Silent Night’ adopts the characteristic siciliano rhythm.

**SYMPHONIE CONCERTANTE** – a concerto for more than one solo instrument, the classical counterpart of the Baroque concerto grosso. Extremely popular in the late 18th century, especially in France, the best-known examples are by Mozart: for violin and viola

K364, for four wind instruments K297b, and for flute and harp K297.

**TUTTI** – ‘all together’; also a way of referring to the full ensemble as opposed to the soloist(s).

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

Adagio – slow

Allegro – fast

Allegro assai – very fast

Allegro brio – fast, lively

Allegro con spirito – fast, with spirit

Allegro maestoso – fast, majestically

Allegro moderato – moderately fast

Allegro non troppo – fast, not too much

Allegro vivo – fast, vivacious

Andante – an easy walking pace

Andante con moto – ...with movement

Andante grazioso – ...gracefully

Andante sostenuto – ...smooth and sustained

Andantino tranquillo – ...tranquil

Elegia – elegy, sadly

Lento – slow

Moderato – moderately

Moderato assai quasi andante – very moderately, like an *andante*

Moderato semplice – moderately, simple

Molto allegro – very fast

Pezzo in forma di sonatina – piece in the form of a sonatina

Presto – as fast as possible

Tema russo – Russian theme

Tempo della thema – in the tempo of the theme

Tempo giusto – strict tempo

Un poco più mosso – a little more movement

Valse – waltz tempo

Vivace – lively

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.

## “RACH 2”

### RACHMANINOFF'S SECOND PIANO CONCERTO

There are no piano concertos quite like Rachmaninoff's, and Bernd Glemser will bring to the second concerto the grandeur and distinction it demands.

Mark Wigglesworth conductor | Bernd Glemser piano

SHOSTAKOVICH Symphony No.15

RACHMANINOFF Piano Concerto No.2

ROSSINI William Tell: Overture

ENERGYAUSTRALIA MASTER SERIES

**WED 22 | FRI 24 | SAT 25 SEP 8PM**

THURSDAY AFTERNOON SYMPHONY

**THU 23 SEP 1.30PM**

PRESENTING PARTNER:



# MORE MUSIC

## Selected Discography

---

### ARENESKY VARIATIONS

Valeri Polyanskii conducts the Russian State Symphony Orchestra and Symphonic Cappella in an all-Arensky release (2003) that includes Symphony No.1 as well as the Variations and two choral works not previously recorded.

CHANDOS 10086

### HAFFNER & PRAGUE SYMPHONIES

Charles Mackerras conducts the Prague Chamber Orchestra in *Everybody's Mozart*, a value 2-CD set that includes Mozart's *Haffner*, *Linz*, and *Prague* symphonies, and Symphony No.32.

TELARC 80759

In a similar 2-CD set, Claudio Abbado conducts Orchestra Mozart in the *Haffner*, *Prague*, and *Jupiter* symphonies, and Symphonies Nos. 29 and 33.

DEUTSCHE GRAMMOPHON 001142602

### PIANO CONCERTO K488

Mitsuko Uchida plays and directs in her Mozart piano concerto series with the Cleveland Orchestra. She pairs two great concertos: No.23 in A (K488) and No.24 in C minor (K491).

DECCA 001327602

### FRATRES

Violinist Gil Shaham and percussionist Roger Carlsson have recorded the 1992 version of *Fratres* with the Gothenburg Symphony Orchestra conducted by Neeme Järvi. On the same disc Shaham is joined by Australian violinist Adele Anthony in *Tabula Rasa*, and Symphony No.3 completes the program.

DEUTSCHE GRAMMOPHON 457647

### ROCCO VARIATIONS

Mstislav Rostropovich's recording of the *Rococo Variations* with Herbert von Karajan and the Berlin Philharmonic is paired with Sviatoslav Richter's performance of Tchaikovsky's First Piano Concerto (Karajan and the Vienna Symphony Orchestra).

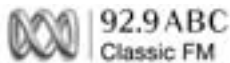
DEUTSCHE GRAMMOPHON 001038802

Or if you want to hear more of the cello repertoire try Truls Mørk in a top-value 5-CD set that includes concertos by Haydn, Dvořák, Prokofiev and Shostakovich, and music by Aaron Kay Kernis. In the *Rococo Variations* he is accompanied by the Oslo Philharmonic Orchestra and Mariss Jansons.

VIRGIN CLASSICS 482019

## Broadcast Diary

---



Most Sydney Symphony concerts are recorded by ABC Classic FM for live or delayed broadcast. Broadcasts from the Mozart in the City series will be promoted in program books as they are scheduled, and broadcast listings can be found at [www.abc.net.au/classic](http://www.abc.net.au/classic)

### SYDNEY SYMPHONY 2010

2MBS-FM broadcasts a regular Sydney Symphony spot at 6pm on the second Tuesday of each month. Tune in to hear musicians, staff and guest artists discuss what's in store in our forthcoming concerts and to hear previews of the music.

## Have Your Say

---

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

## Webcast Diary

---



Selected Sydney Symphony concerts are recorded for webcast by BigPond.

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

## Sydney Symphony Online

---

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

Become a fan on **Facebook** at <http://tinyurl.com/facebook-SSO> (or search for "Sydney Symphony" from inside your Facebook account).

Follow us on **Twitter** at [twitter.com/sso\\_notes](http://twitter.com/sso_notes) for program alerts and musical curiosities, straight from the editor's desk.

# BEHIND THE SCENES

## Sydney Symphony Board

---

### CHAIRMAN

John C Conde AO

Ewen Crouch	Andrew Kaldor
Jennifer Hoy	Goetz Richter
Rory Jeffes	David Smithers AM
Stephen Johns	Gabrielle Trainor

## Sydney Symphony Council

---

Geoff Ainsworth	Gary Linnane	Stephen Pearse
Andrew Andersons AO	Amanda Love	Jerome Rowley
Michael Baume AO*	Helen Lynch AM	Paul Salteri
Christine Bishop	The Hon. Ian Macdonald MLC*	Sandra Salteri
Deeta Colvin	Joan MacKenzie	Jacqueline Samuels
John Curtis AM	Sir Charles Mackerras CH AC CBE	Juliana Schaeffer
Greg Daniel AM	David Maloney	Leo Schofield AM
John Della Bosca MLC	David Malouf AO	Ivan Ungar
Alan Fang	Julie Manfredi-Hughes	John van Ogtrop*
Erin Flaherty	Deborah Marr	Justus Veeneklaas*
Dr Stephen Freiberg	The Hon. Justice Jane Mathews AO*	Peter Weiss AM
Richard Gill OAM	Danny May	Anthony Whelan MBE
Donald Hazelwood AO OBE*	Wendy McCarthy AO	Rosemary White
Dr Michael Joel AM	John Morschel	Kim Williams AM
Simon Johnson	Greg Paramor	
Judy Joye	Dr Timothy Pascoe AM	
Yvonne Kenny AM		

\* Regional Touring  
Committee member

## Sydney Symphony Regional Touring Committee

---

The Hon. Ian Macdonald MLC *Minister for State and Regional Development, Forest and Mineral Resources*

Dr Richard Sheldrake *Director-General, NSW Department of Industry and Investment*

Mark Duffy *Deputy Director-General, Energy and Minerals Division, NSW Department of Industry and Investment*

Colin Bloomfield *Illawarra Coal BHPBilliton*

Stephen David *Caroona Project, BHPBilliton*

Jim David *Regional Express Airlines*

Peter Freyberg *Xstrata*

Tony McPaul *Cadia Valley Operations*

Terry Charlton *Snowy Hydro*

Sivea Pascale *St. George Bank*

Paul Mitchell *Telstra*

Grant Cochrane *The Land*

# MUSICIANS

© KEITH SAUNDERS



**Vladimir Ashkenazy**  
Principal Conductor  
and  
Artistic Advisor

© KEITH SAUNDERS



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

© KEITH SAUNDERS



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

## Performing in these concerts...

### FIRST VIOLINS

**Michael Dauth** <sup>1 3</sup>  
Concertmaster  
**Dene Olding** <sup>2 4</sup>  
Concertmaster  
**Kirsten Williams** <sup>4</sup>  
Associate Concertmaster  
**Sun Yi** <sup>1 2</sup>  
Associate Concertmaster  
**Fiona Ziegler** <sup>1</sup>  
Assistant Concertmaster  
**Julie Batty** <sup>1 3</sup>  
**Marianne Broadfoot** <sup>1</sup>  
**Brielle Clapson** <sup>2 4</sup>  
**Sophie Cole** <sup>2 3</sup>  
**Georges Lentz** <sup>2</sup>  
**Nicola Lewis** <sup>4</sup>  
**Nicole Masters** <sup>1 3</sup>  
**Alexandra Mitchell** <sup>2 4</sup>

### SECOND VIOLINS

**Marina Marsden** <sup>1 2</sup>  
**Kirsty Hilton** <sup>3 4</sup>  
**Lerida Delbridge** <sup>\* 2</sup>  
**Alexis Sykes** <sup>\* 3</sup>  
**Jennifer Hoy** <sup>1 3</sup>  
A/Assistant Principal  
**Shuti Huang** <sup>1</sup>  
**Maja Verunica** <sup>1</sup>  
**Stan W Kornel** <sup>1 2 4</sup>  
**Benjamin Li** <sup>1 3</sup>  
**Philippa Paige** <sup>3 4</sup>  
**Maja Verunica** <sup>2 3 4</sup>  
**Alexandra D'Elia** <sup># 2 4</sup>

### VIOLAS

**Roger Benedict** <sup>1 2 3 4</sup>  
**Anne-Louise  
Comerford** <sup>1 3</sup>  
**Yvette Goodchild** <sup>2 4</sup>  
Assistant Principal  
**Robyn Brookfield** <sup>2</sup>  
**Sandro Costantino** <sup>2 3</sup>  
**Jane Hazelwood** <sup>3</sup>  
**Stuart Johnson** <sup>4</sup>  
**Justine Marsden** <sup>1</sup>  
**Felicity Tsai** <sup>1 4</sup>  
**Leonid Volovelsky** <sup>4</sup>

### CELLOS

**Catherine Hewgill** <sup>1 2 4</sup>  
**Timothy Walden** <sup>3</sup>  
**Eric Sung** <sup>\* 3</sup>  
Fenella Gill <sup>4</sup>  
Timothy Nankervis <sup>1 3</sup>  
Elizabeth Neville <sup>1 4</sup>  
Eszter Mikes-Liu <sup>\* 1</sup>  
Adrian Wallis <sup>2</sup>  
David Wickham <sup>2 3</sup>  
Patrick Murphy <sup># 2</sup>

### DOUBLE BASSES

**Alex Henery** <sup>1 2 3</sup>  
**Kees Boersma** <sup>4</sup>  
David Campbell <sup>4</sup>  
Richard Lynn <sup>1 3</sup>

### FLUTES

**Janet Webb** <sup>4</sup>  
**Emma Sholl** <sup>1 3</sup>  
Kate Lawson <sup># 3</sup>

### OBOES

**Diana Doherty** <sup>2 4</sup>  
**Shefali Pryor** <sup>1 3</sup>  
David Papp <sup>1 2 3 4</sup>  
**Alexandre Oguey** <sup>1</sup>  
Principal Cor Anglais  
Huw Jones <sup>\* 1</sup>

### CLARINETS

**Lawrence Dobell** <sup>1 4</sup>  
**Francesco Celata** <sup>3</sup>  
Christopher Tingay <sup>3 4</sup>

### BASSOONS

**Matthew Wilkie** <sup>3 4</sup>  
**Roger Brooke** <sup>1</sup>  
Fiona McNamara <sup>1</sup>  
**Noriko Shimada** <sup>4</sup>  
Principal Contrabassoon

### HORNS

**Ben Jacks** <sup>1 3</sup>  
**Robert Johnson** <sup>2 4</sup>  
Euan Harvey <sup>1 3</sup>  
Marnie Sebire <sup>2 4</sup>

### TRUMPETS

**Daniel Mendelow** <sup>3 4</sup>  
Anthony Heinrichs <sup>3</sup>  
John Foster <sup>4</sup>

### TIMPANI

**Mark Robinson** <sup>3 4</sup>  
Assistant Principal

**Bold** = Principal  
**Italic** = Associate Principal  
**#** = Contract Musician  
**\*** = Guest Musician

Numerals in superscript  
indicate the concerts in which  
the musician is appearing.

1 – 29 April  
2 – 10 June  
3 – 15 July  
4 – 11 November

Orchestra lists are correct at time of publication (April 2010); changes of personnel may occur closer to the performance date.

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](http://www.sydneysymphony.com/SSO_musicians) If you don't have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

# THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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



© KEITH SAUNDERS

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

Resident at the iconic Sydney Opera House, where it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, 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.

# SALUTE

## PRINCIPAL PARTNER

---



## GOVERNMENT PARTNERS

---



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



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

## PLATINUM PARTNERS

---



## MAJOR PARTNERS

---



## GOLD PARTNERS

---

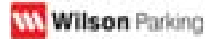


**SILVER PARTNERS**

---



PARK HYATT SYDNEY\*



**REGIONAL TOUR PARTNERS**

---



**BRONZE PARTNER**

Vittoria Coffee

**MARKETING PARTNERS**

Lindsay Yates & Partners  
2MBS 102.5  
Sydney's Fine Music Station

**PATRONS**

The Sydney Symphony gratefully acknowledges the many music lovers who contribute to the Orchestra by becoming Symphony Patrons. Every donation plays an important part in the success of the Sydney Symphony's wide ranging programs.

The Sydney Symphony applauds the leadership role our Partners play and their commitment to excellence, innovation and creativity.

# MAESTRO'S CIRCLE

Peter Weiss AM – Founding President  
& Doris Weiss

John C Conde AO – Chairman

Geoff & Vicki Ainsworth

Tom Breen & Rachael Kohn

The Hon. Ashley Dawson-Damer

In memory of Hetty & Egon Gordon

Andrew Kaldor & Renata Kaldor AO

Roslyn Packer AO

Penelope Seidler AM

Mr Fred Street AM & Mrs Dorothy Street

Westfield Group

Ray Wilson OAM

in memory of the late James Agapitos OAM

# DIRECTORS' CHAIRS

01

© JEFF BUSSY



02

© KEITH SAUNDERS



03



01

Richard Gill OAM  
Artistic Director Education  
Sandra and Paul Salteri Chair

02

Ronald Prussing  
Principal Trombone  
Industry & Investment NSW  
Chair

03

Michael Dauth and  
Dene Olding  
Board and Council of  
the Sydney Symphony support  
the Concertmaster Chairs

04



05



06



04

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

05

Diana Doherty  
Principal Oboe  
Andrew Kaldor and  
Renata Kaldor AO Chair

06

Paul Goodchild  
Associate Principal Trumpet  
The Hansen Family Chair

07

© KEITH SAUNDERS



08



09



07

Catherine Hewgill  
Principal Cello  
Tony and Fran Meagher Chair

08

Emma Sholl  
Associate Principal Flute  
Robert and Janet Constable  
Chair

09

Roger Benedict  
Principal Viola  
Roger Allen and Maggie Gray  
Chair

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

# PLAYING YOUR PART

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

## \$20,000+

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

## \$10,000–\$19,999

Brian Abel  
Alan & Christine Bishop  
Ian & Jennifer Burton  
Libby Christie & Peter James  
Penny Edwards  
Dr Bruno & Mrs Rhonda Giuffre  
Stephen Johns & Michele Bender  
Helen Lynch AM & Helen Bauer  
Isabel McKinnon  
Mrs Joan MacKenzie  
Justice Jane Mathews AO  
Tony & Fran Meagher  
Mrs T Merewether OAM  
Mr B G O'Connor  
June & Alan Woods Family Bequest  
Anonymous (2)

## \$5,000–\$9,999

Mrs Antoinette Albert  
Andrew Andersons AO  
Jan Bowen  
Mr Donald Campbell &  
Dr Stephen Freiberg  
Mr Robert & Mrs L Alison Carr  
Emily Chang  
Bob & Julie Clampett

Michael & Manuela Darling  
James & Leonie Furber  
Mr Robert Gay  
Mr David Greatorex AO &  
Mrs Deirdre Greatorex  
Irwin Imhof in memory of  
Herta Imhof  
Judges of the Supreme Court  
of NSW  
Gary Linnane  
Ruth & Bob Magid  
David Maloney & Erin Flaherty  
David & Andree Milman  
Eva & Timothy Pascoe  
Rodney Rosenblum AM &  
Sylvia Rosenblum  
David Smithers AM & Family  
Mrs Hedy Switzer  
In memory of Dr William &  
Mrs Helen Webb  
Michael & Mary Whelan Trust  
Jill Wran  
Anonymous

## \$2,500–\$4,999

David Barnes  
Marco Belgiorno-Zegna AM  
Lenore P Buckle  
Paul & Susan Hotz  
Mark Johnson  
Anna-Lisa Klettenberg  
Mr Justin Lam  
Mora Maxwell  
Judith McKernan  
James & Elsie Moore  
Mr & Mrs Orrell  
Bruce & Joy Reid Foundation  
Georges & Marliese Teitler  
J F & A van Ogtrop  
Anonymous (2)

## \$1,000–\$2,499

Adcorp Australia Limited  
Charles & Renee Abrams  
Mr Henri W Aram OAM  
Terrey & Anne Arcus  
Claire Armstrong & John  
Sharpe  
Richard Banks Optometrists  
Charles Barran  
Doug & Alison Battersby  
Jo-Anne Beirne  
Stephen J Bell  
Phil & Elesa Bennett  
Nicole Berger  
Gabrielle Blackstock  
Mr Alexander & Mrs Vera Boyarsky  
David S Brett  
Jane Brodribb & Colin Draper  
Mr Maximo Buch  
M Bulmer  
Pat & Jenny Burnett  
The Clitheroe Foundation  
Debbie Cramer & Bill Caukill  
Ewen & Catherine Crouch

Lisa & Miro Davis  
Mr James Graham AM &  
Mrs Helen Graham  
Ian Dickson & Reg Holloway  
Paul Espie  
Russell & Sue Farr  
Rosemary & Max Farr-Jones  
John Favaloro  
Mr Ian Fenwicke &  
Prof Neville Wills  
Firehold Pty Ltd  
Annette Freeman  
Ross & Jill Gavin  
Warren Green  
Anthony Gregg & Deanne  
Whittleston  
Akiko Gregory  
In memory of Oscar Grynberg  
Janette Hamilton  
Ann Hoban  
The Hon David Hunt AO QC &  
Mrs Margaret Hunt  
Dr Michael Joel AM &  
Mrs Anna Joel  
Sam & Barbara Linz  
Mallesons Stephen Jaques  
Mr Robert & Mrs Renee Markovic  
Ian & Pam McGaw  
Matthew McInnes  
Mrs Barbara McNulty OBE  
Mr R A Oppen  
Mr Robert Orrell  
Jill Pain  
Mrs Almut Piatti  
Adrian & Dairneen Pilton  
Robin Potter  
Mr & Ms Stephen Proud  
Ernest & Judith Rapee  
Patricia H Reid  
Pamela Rogers  
Jerome & Pamela Rowley  
Juliana Schaeffer  
Victoria Smyth  
Ezekiel Solomon  
Catherine Stephen  
Andrew & Isolde Tornya  
John E Tuckey  
Mrs Merle Turkington  
Andrew Turner & Vivian Chang  
Mrs Kathleen Tutton  
A W Tyree Foundation  
Estate of B M Warden  
Henry & Ruth Weinberg  
Audrey & Michael Wilson  
Geoff Wood & Melissa Waites  
Anonymous (11)

## \$500–\$999

Mr C R Adamson  
Dr Francis J Augustus  
Michael Baume AO & Toni Baume  
G D Bolton  
Dr & Mrs Hannes Boshoff  
Hon. Justice J C & Mrs Campbell  
Joan Connery OAM

Jen Cornish  
Bruce Cutler  
Prof Christine Deer  
Peter English & Surry Partners  
In Memory of Mr Nick Enright  
Dr & Mrs C Goldschmidt  
In memory of Angelica Green  
Damien Hackett  
The Hallway  
Martin Hanrahan  
Dr Heng & Mrs Cilla Tey  
Rev H & Mrs M Herbert  
Dr & Mrs Michael Hunter  
Jannette King  
Ivan & Sylvia Klineberg  
Len Kortlang  
Mr & Mrs Gilles T Kryger  
Dr and Mrs Leo Leader  
Margaret Lederman  
Erna & Gerry Levy AM  
Sydney & Airdrie Lloyd  
Alison Lockhart & Bruce Watson  
Locumgroup Holdings LP  
Dr Carolyn A Lowry OAM &  
Mr Peter Lowry OAM  
Wendy McCarthy AO  
Macquarie Group Foundation  
Melvyn Madigan  
Mrs Silvana Mantellato  
Kenneth N Mitchell  
Helen Morgan  
Mr Graham North  
Dr M C O'Connor  
Mrs Rachel O'Connor  
K B Meyboom  
A Willmers & R Pal  
Mr George A Palmer  
Dr A J Palmer  
Dr Kevin Pedemont  
L T & L M Priddle  
Dr K D Reeve AM  
Rowan & Annie Ross  
Richard Royle  
Mr M D Salamon  
In memory of H St P Scarlett  
Caroline Sharpen  
Robyn Smiles  
E Stuart  
Mr John Sullivan  
Mr Ken Tribe AC & Mrs Joan Tribe  
Prof Gordon E Wall  
Ronald Walledge  
The Hon. Justice Anthony  
Whealy  
The Hon. Edward G Whitlam  
Mrs R Yabsley  
Anonymous (19)

To find out more about becoming a Sydney Symphony patron please contact the Philanthropy Office on (02) 8215 4625 or email [philanthropy@sydneyssymphony.com](mailto:philanthropy@sydneyssymphony.com)

# Sydney Symphony Staff

## MANAGING DIRECTOR

Rory Jeffes

## EXECUTIVE TEAM ASSISTANT

Lisa Davies-Galli

## ARTISTIC OPERATIONS

### DIRECTOR OF ARTISTIC PLANNING

Peter Czornyj

### Artistic Administration

#### ARTISTIC MANAGER

Raff Wilson

#### ARTIST LIAISON MANAGER

Ilmar Leetberg

#### RECORDING PRODUCTION MANAGER

Philip Powers

### Education Programs

#### EDUCATION MANAGER

Kim Waldock

#### ARTIST DEVELOPMENT MANAGER

Bernie Heard

#### EDUCATION ASSISTANT

Rebecca Whittington

### Library

#### LIBRARIAN

Anna Cernik

#### LIBRARY ASSISTANT

Victoria Grant

#### LIBRARY ASSISTANT

Mary-Ann Mead

## DEVELOPMENT

### HEAD OF CORPORATE RELATIONS

Leann Meiers

### CORPORATE RELATIONS EXECUTIVE

Julia Owens

### CORPORATE RELATIONS EXECUTIVE

Seleena Semos

### HEAD OF PHILANTHROPY & PUBLIC AFFAIRS

Caroline Sharpen

### PHILANTHROPY & PUBLIC AFFAIRS EXECUTIVE

Kylie Anania

### DEVELOPMENT COORDINATOR

Georgia Wilton

## SALES AND MARKETING

### DIRECTOR OF SALES & MARKETING

Mark J Elliott

### SENIOR MARKETING MANAGER, SINGLE SALES

Penny Evans

### MARKETING MANAGER, CLASSICAL SALES

Antonia Farrugia

### MARKETING MANAGER, SUBSCRIPTION SALES

Simon Crossley-Meates

### MARKETING MANAGER, BUSINESS RESOURCES

Katrina Riddle

### ONLINE MANAGER

Kate Taylor

## MARKETING & MEDIA SERVICES

### COORDINATOR

Alison Martin

### GRAPHIC DESIGNER

Christie Brewster

### DATA ANALYST

Kent Prusas

### Box Office

#### MANAGER OF BOX OFFICE SALES & OPERATIONS

Lynn McLaughlin

#### MANAGER OF BOX OFFICE OPERATIONS

Natasha Purkiss

#### MANAGER OF SALES & SERVICE

Mark Barnes

#### CUSTOMER SERVICE REPRESENTATIVES

Michael Dowling,

Erich Gockel, Matt Lilley,

Rachel McLarin

## COMMUNICATIONS

### HEAD OF COMMUNICATIONS

Yvonne Zammit

### PUBLICIST

Katherine Stevenson

### Publications

#### PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER

Yvonne Frindle

## COMMERCIAL ENTERPRISES

### COMMERCIAL ENTERPRISES MANAGER

Patrick Smith

## ORCHESTRA MANAGEMENT

### DIRECTOR OF ORCHESTRA MANAGEMENT

Aernout Kerbert

### DEPUTY ORCHESTRA MANAGER

Lisa Mullineux

### ORCHESTRAL COORDINATOR

Stephanie Mirow

### OPERATIONS MANAGER

Kerry-Anne Cook

### TECHNICAL MANAGER

Derek Coutts

### PRODUCTION COORDINATOR

Tim Dayman

### PRODUCTION COORDINATOR

Ian Spence

### STAGE MANAGER

Peter Gahan

## BUSINESS SERVICES

### DIRECTOR OF FINANCE

John Horn

### FINANCE MANAGER

Ruth Tolentino

### ASSISTANT ACCOUNTANT

Minerva Prescott

### ACCOUNTS ASSISTANT

Li Li

### PAYROLL OFFICER

Usef Hoosney

## HUMAN RESOURCES

### HUMAN RESOURCES MANAGER

Anna Kearsley



Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

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

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

Please address all correspondence to the Publications Editor:  
Email [program.editor@sydneyssymphony.com](mailto:program.editor@sydneyssymphony.com)



A City of Sydney Venue | LORD MAYOR Clover Moore  
Managed by PEGASUS VENUE MANAGEMENT (AP) PTY LTD  
FOUNDER Christopher Rix

### MANAGEMENT AND STAFF

GENERAL MANAGER	Bronwyn Edinger
MARKETING MANAGER	Gina Anke
TECHNICAL MANAGER	Cally Bartley
FUNCTIONS & BAR MANAGER	Paul Berkeley
TECHNICIAN	Donald Brierley
EVENT COORDINATOR	Katie Christou
MANAGER, VENUE SERVICES	James Cox
ACCOUNTS COORDINATOR	Thatsany Geyer
BOX OFFICE ASSISTANT	Adam Griffiths
MARKETING COORDINATOR	Gina Grimaldi
FOH MANAGER	Barbara Keffel
PUBLICIST	Cassie Lawton
OPERATIONS MANAGER	Graham Parsons
EXECUTIVE ASSISTANT	Rosemary Penman
OPERATIONS ASSISTANT	Vico Thai
BOX OFFICE MANAGER	Craig Thurmer
TECHNICIAN	Jeff Todd

### CITY RECITAL HALL ANGEL PLACE

2-12 Angel Place, Sydney, Australia GPO Box 3339, Sydney, NSW 2001  
Administration: 02 9231 9000 Box Office: 02 8256 2222 or 1300 797 118  
Facsimile: 02 9233 6652 Website: [www.cityrecitalhall.com](http://www.cityrecitalhall.com)



## SYMPHONY AUSTRALIA LIMITED

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



## This is a PLAYBILL / SHOWBILL publication

### Publisher

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

### Head Office: 1017 Pacific Highway, Pymble, NSW 2073

Telephone: (02) 9449 6433 Fax: (02) 9449 6053

E-mail: [admin@playbill.com.au](mailto:admin@playbill.com.au) Website: [www.playbill.com.au](http://www.playbill.com.au)

### Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart and Darwin

EXECUTIVE CHAIRMAN Brian Nebenzahl OAM, RFD  
MANAGING DIRECTOR Michael Nebenzahl  
EDITORIAL DIRECTOR Jocelyn Nebenzahl  
MANAGER – PRODUCTION & GRAPHIC DESIGN Debbe Clarke  
MANAGER – PRODUCTION CLASSICAL MUSIC EVENTS Alan Ziegler

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

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

16024 – 1/290410 – 11M S31/S42/S57/S90

### PAPER PARTNER

**K.W.DOGGETT** Fine Paper