



Emirates  
Principal Partner

sydney  
symphony

Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

2010 SEASON

# “RACH 2”

WED 22, FRI 24, SAT 25 SEPTEMBER 8PM  
THU 23 SEPTEMBER 1.30PM

---

ENERGYAUSTRALIA MASTER SERIES



**EnergyAustralia**<sup>®</sup>

---

THURSDAY AFTERNOON SYMPHONY



# WELCOME TO THE ENERGYAUSTRALIA MASTER SERIES



Welcome to this Master Series concert at the Sydney Opera House. Our conductor, Mark Wigglesworth, is fast becoming a familiar face in Sydney. If you were in Sydney during the 2000 Olympics you might remember his interpretation of Shostakovich's *Leningrad* Symphony. In the intervening years he's been recording all of the Shostakovich symphonies, and this concert gives us a chance to hear one of the rarer symphonies in the hands of someone who's been immersed in Shostakovich's sound world.

Bernd Glemser is also making a return visit, following his fascinating solo recital in 2007. This time he plays one of the best-loved of Rachmaninoff's piano concertos, No.2. Rachmaninoff's romantic style has often found a home in the movies – recently the second concerto was featured on the soundtrack of *Spiderman 3* and it was Glemser's recording that was chosen for the film. In this concert we can experience the drama and intensity of his interpretation in full.

As one of the most recognised names in the energy industry, and with more than 1.4 million customers in New South Wales, the ACT, Victoria and Queensland, we are proud to be associated with the Sydney Symphony, and we're very excited to be linked to the orchestra's flagship Master Series.

We trust that you will enjoy tonight's performance and look forward to seeing you at future *EnergyAustralia* Master Series concerts throughout the year and in 2011.



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

*George Maltabarow*  
Managing Director

**2010 SEASON**

**ENERGYAUSTRALIA MASTER SERIES**

**Wednesday 22 September | 8pm**

**Friday 24 September | 8pm**

**Saturday 25 September | 8pm**

**THURSDAY AFTERNOON SYMPHONY**

**Thursday 23 September | 1.30pm**

**Sydney Opera House Concert Hall**

**“RACH 2”**

**Mark Wigglesworth** conductor

**Bernd Glemser** piano

**DMITRI SHOSTAKOVICH (1906–1975)**

**Symphony No.15 in A, Op.141**

*Allegretto*

*Adagio –*

*Allegretto*

*Adagio*

**INTERVAL**

**SERGEI RACHMANINOFF (1873–1943)**

**Piano Concerto No.2 in C minor, Op.18**

*Moderato*

*Adagio sostenuto*

*Allegro scherzando*

**GIOACHINO ROSSINI (1792–1868)**

**William Tell: Overture**



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

Pre-concert talk by Peter Czornyj at 7.15pm (12.45pm on Thursday) in the Northern Foyer.

Approximate durations: 42 minutes, 20-minute interval, 33 minutes, 12 minutes

The concert will conclude at approximately 9.50pm (3.20pm on Thursday).

MASTER SERIES PRESENTING PARTNER





# INTRODUCTION

## “Rach 2” – A Musical Toyshop

Some concert programs make us feel like a child in a toy shop. Variety, colour and high-spirited brilliance will have this effect – so will clever or unexpected connections.

In this concert it's probably Rachmaninoff's second piano concerto that has brought you out to the Sydney Opera House. This glittering concerto is the jewel. But what of the setting? This offers something intriguing. Two apparently unrelated composers and an upside-down program, with Shostakovich's final symphony first and a great Rossini overture to leave you smiling. There's method in our madness and to say too much at this point would be spoiling the fun.

Part of that fun is to be found in the musical associations Shostakovich evokes – a case of “spot that tune”. True to form, his quotations and associations are often ambiguous. He said the first movement of Symphony No.15 described ‘childhood – just a toyshop, with a cloudless sky above’. But the innocuous toyshop gestures and the quotations from a composer who was one of Shostakovich's boyhood favourites have to be weighed against the disturbing interruptions and strange distortions that seem determined to thwart our expectations. And with the desolate second movement the clouds begin gathering fast.

Symphony No.15 is the last symphony of a composer who was ill and had only a few years left to live. Small wonder that it's full of ambiguities and equal parts optimism and pessimism. Rossini's *William Tell* overture also represents a final work: his last opera, although he was to live many years longer. But it conveys a spirit of heroic optimism rather than bleak despair. And in Rachmaninoff's concerto – the work of a young man newly emerged from a creative slump – there's assurance and an astonishing melodic fertility. If Shostakovich's toyshop in the first half is shaded by irony, Rachmaninoff and Rossini bring a spirit of candour and sheer delight.

## PLEASE SHARE YOUR PROGRAM

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

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

All our free programs can be downloaded from: [www.sydneyphilharmonicsymphony.com/program\\_library](http://www.sydneyphilharmonicsymphony.com/program_library)

# ABOUT THE MUSIC

## Dmitri Shostakovich Symphony No.15 in A, Op.141

*Allegretto*  
*Adagio* –  
*Allegretto*  
*Adagio*

Dmitri Shostakovich, arguably the greatest symphonist of the 20th century, produced this 15th Symphony in his 65th year, returning to a standard four-movement instrumental form after the more unconventional symphonies, Nos. 13 and 14. Shostakovich's music embodies some of the most fascinating exercises in musical expression in our history, and his 15 symphonies – the greatest repertoire of works in this genre since Bruckner and Sibelius – deserve detailed attention.

What Shostakovich's music appears to be about on the surface isn't always so. Some of the symphonies have overt programs. Two, in fact, chronicle particular years: 1905 and 1917, significant years in the development of the Soviet state. But others are unclear in meaning. There are works with cryptic musical quotes (a parody of Stalin's favourite song, *Suleika*, for example, or the recollection of a melody which previously accompanied an acerbic line in a song cycle), as if Shostakovich was saying something 'on the inside', according to the technique of inner programs which Russian composers learnt to develop – for the sake of their lives. Sometimes Western listeners misunderstand, as when they once assumed that the Fifth Symphony was very obviously a penitent Soviet citizen's craven 'reply to just criticism'.

Ian McDonald, writing in *The New Shostakovich* says of the Symphony No.15: 'In terms of ambiguity, it is generally agreed that [here] Shostakovich surpassed himself.' And let's face it, why does he quote the *William Tell* Overture? Or the trumpet call from Mahler's Fifth? What is the meaning of the strange mix of cheerfulness and turmoil in the first movement? Is it really cheerfulness? The last movement opens clearly enough, it seems, with a premonition of death – the 'Announcement of Death' theme from Wagner's *Walküre*, another quote – but what is the enigmatic ticking that ends the work?

Shostakovich wrote this symphony when conscious of his own mortality, and though it may be hindsight to say that a composer summarises his achievement in his last symphony (for how did he know he was going to die?), in

## Keynotes

### SHOSTAKOVICH

*Born St Petersburg, 1906*  
*Died Moscow, 1975*

He is now recognised as one of the great composers of the 20th century, but Shostakovich's career was marred by government interference and persecution. Despite his music being officially denounced twice (in 1936 and 1948), Shostakovich continued to reflect his disenchantment with the Soviet regime through his music.

### SYMPHONY NO.15

This symphony (Shostakovich's last) was completed in 1971 and like many of his works it includes musical quotations, subtexts and in-jokes. The first movement quotes pieces by Shostakovich, Tchaikovsky, and even *that* Rossini overture. Any light-heartedness left over from the first movement is quickly dispelled in the second: it opens with the chorale theme from Shostakovich's 11th symphony (played by the brass), and the themes of death and fate that pervade this symphony make their presence felt. The third movement follows the second without pause, beginning with restless woodwind melodies, later imitated by the strings. The finale opens with the 'fate' theme from Wagner's *Walküre*, and finishes with an unusual coda – a sustained note from the strings over which the percussion section solo, before one solitary bell-like note from the celesta and glockenspiel brings the work to a close.

this case there probably really was a retrospective gaze. It is interesting that Shostakovich had so perfected his style by this stage that it could easily subsume the music of such contrasting forerunners as Rossini and Wagner. There is certainly a climax of craftsmanship here.

Shostakovich usually completed a work in about two months. The Fifteenth Symphony was sketched in April 1971, and Venyamin Basner, coming to pick up Shostakovich for their daily walk, witnessed the composer completing and dating the final bars on 29 July 1971. Shostakovich suffered a second heart attack during rehearsals for the piece, which was premiered on 8 January 1972 under the baton of his son Maxim. In the autumn and winter of 1972 he was hospitalised again with renal, colic and lung cancer and underwent radiation therapy. Although he created orchestral versions of his superb last two song cycles – the *Six Poems of Marina Tsvetayeva* (1973) and the *Suite on Verses of Michelangelo* (1974), the composer never returned to the symphonic form.

According to Ian McDonald, the basic problem confronting the listener to the Symphony No.15 is identifying its tone. The composer himself described the **first movement** as ‘childhood – just a toy-shop, with a cloudless sky above’. The innocuous chimes and the opening flute melody, even the *William Tell* quote on a *Boutique fantasque*-like trumpet, may indeed represent this; but what about the nightmarish polyrhythmic passages of the development section? This is music from Brezhnev’s USSR, a country populated not so much by wind-up dolls as by wind-up people, paralysed by ‘conformist mediocrity, rampant corruption, and alcoholism’, in McDonald’s words. ‘Anyone feeling cheerful after the opening allegretto of the Fifteenth Symphony will find the rest of the work rather bemusing.’

The **second movement** is shocking in its desolation. Solemn brass chords preface a series of statements by a solo cello, which could almost be an outpouring of the solo player’s personal grief. The mood is bleak, as is proven by the blasts of high winds. There is no way to go but further inwards, and a funeral march initiated by the trombone leads to a huge full orchestral climax – the symphony’s very bitter heart. Once again the texture thins out. Bassoons begin what sounds like the Shostakovich musical signature, a transposition of D-E flat-C-B (which, in German nomenclature, spells DSCH for Dmitri Schostakowitsch), but it ends ‘wrongly’.



This is music from Brezhnev’s USSR, a country populated not so much by wind-up dolls as by wind-up people...

# 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)

The brief **third movement** is a humoresque, but is it a respite? This is not one of those stridently sardonic Shostakovich scherzos, whose meaning is unambiguous. The texture is sketch-like, consisting for the most part of pencil-thin solos. A truncated percussion ensemble pattern at the end, with tapping woodblock and brittle xylophone, is almost a musical version of an ellipsis.

The **finale** begins with three statements of Wagner's 'Announcement of Death' motif, followed by violins playing the first three yearning notes from *Tristan und Isolde*. Without lingering long enough for the listener to ponder the meaning, Shostakovich slides into a tender and lyrical D minor theme. Another quote here is Glinka's song *Do Not Tempt Me Needlessly*. Could this be a reference to the rewards the post-Stalinist government might have offered Shostakovich for writing the sort of music that could come to him easily?

The movement builds to a climax in a passacaglia founded on a deconstructed version of the march theme from the *Leningrad* Symphony, but there is no easy conclusion. As McDonald says, 'Shostakovich's last symphonic movement tapers gradually away to the spasmic twitch of puppet-strings, the dispiriting click and whirr of clockwork.'

Assuming artists such as Shostakovich gain greater insight and wisdom the more they advance in years, how shall the listener interpret the fact that the greatest symphonic cycle of the century ends not with a bang but a whimper?

GORDON WILLIAMS  
©SYMPHONY AUSTRALIA

Shostakovich's Symphony No.15 calls for a fairly modest-sized orchestra of two flutes, piccolo, two oboes, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and a large percussion section; celesta, and strings.

The Sydney Symphony first performed the symphony in 1974, just two years after the premiere, in a Sydney Town Hall Proms concert conducted by John Hopkins, and most recently in 2001, conducted by Eri Klas.

**The movement builds to a climax in a passacaglia...**

## Sergei Rachmaninoff

### Piano Concerto No.2 in C minor, Op.18

*Moderato*

*Adagio sostenuto*

*Allegro scherzando*

Bernd Glemser, piano

The story of the creation of Rachmaninoff's Second Piano Concerto is often told: the young composer, a star student of the Moscow Conservatory and a favourite of Tchaikovsky, had achieved considerable success getting his earliest works published, but in 1897 his ambitious First Symphony was disastrously premiered in St Petersburg, resulting in vicious press attacks, notoriously from César Cui who compared it to a program symphony based on the Seven Plagues of Egypt. Supposedly, the ordeal led Rachmaninoff into a three-year period of deep depression in which he was unable to write, and ended only after a course in hypnotherapy with the viola-playing Dr Nikolai Dahl. The doctor's treatment apparently persuaded the young composer that he would be able to write a new concerto, and the resulting work – dedicated to Dahl – has become one of the most famous in the piano repertory.

It's an attractive tale, yet despite Rachmaninoff's obvious disappointment with the reception of his symphony, the so-called 'creative hiatus' was a relatively busy period for him. From 1898, he took up the baton professionally for the first time, conducting numerous performances for the newly established Mamontov Private Opera Company in Moscow, and directing the young Chaliapin in roles for which he would later become so famous. Such was his conducting skill that within a few years he would hold a position at the Bolshoi Theatre. The period also heralded a subtle but significant change in his outlook on composition once he started writing larger works again. From 1900, Rachmaninoff favoured a more conservative style than that of his symphony, and one that, ironically, became the source of some personal consternation as he sought to evolve his creative voice in following years.

Whether owing to the course in hypnotherapy – after all, it was some months before he began to write again – or simply the passage of time, there is no doubting the sense that something was unleashed within the composer in the works that followed. In the concerto and other compositions of the period (the second Two-Piano Suite and the Sonata for Piano and Cello are the closest), a new

## Keynotes

### RACHMANINOFF

*Born Oneg*

*(Novgorod region), 1873*

*Died Beverly Hills, CA, 1943*

The last of Russia's late-Romantic composers, Rachmaninoff was influenced greatly in his formative years by Tchaikovsky and Rimsky-Korsakov, but he soon developed his own distinctive style and garnered fame both in Russia and abroad, notably in the United States. One of his most popular works, the Second Piano Concerto, was begun while Rachmaninoff was holidaying in Italy, and premiered back in Moscow in 1901 with the composer as soloist.

### PIANO CONCERTO NO.2

The concerto begins with eight ominous chords from the piano, starting very softly and finishing loudly before the orchestra joins in. As is to be expected from such a formidable pianist, Rachmaninoff's writing for the instrument is wildly virtuosic and demands technical brilliance from the performer. Unlike many concertos, which have their cadenzas near the end of the first (or sometimes third) movement, here the soloist's opportunity to show off appears at the climax of the second movement, in which the flutes and clarinets are nearly as prominent as the soloist. The final movement is nothing short of hyperactive: the first entry of the piano alone is enough to startle, and the gradual speeding up toward the final bars makes for a wild ride.

assuredness of style is evident, and there is an almost overwhelming abundance of melody. These new works were also created quickly: the second and third movements of the concerto were completed within a few months, and a performance of these took place in December 1900 in Moscow. The first complete performance of the new concerto occurred on the 27 October 1901 (Old Style), also in Moscow, with the composer at the piano and his cousin, the noted pianist Alexander Siloti, conducting.

### Listening Guide

The famous opening notes of the Second Piano Concerto are essentially an extended cadence: slightly varied chords over bell-like bass notes gradually increase in volume, before the notes A flat, F, G – the basis of a motif that appears throughout the concerto – resolve to the home key of C minor, whereon the orchestra introduces the expansive principal subject. The second theme, in the key of the relative major, is by contrast given almost exclusively to the piano. The development section begins with material based on the motif, while a fragment of the second subject in the violins propels the movement to its climax. The recapitulation follows, with the orchestra again stating the main theme while the piano provides a martial-like accompaniment based on material extrapolated from the motif. The opening phrase of the second subject is recalled by the French horn, and, rather than providing a complete restatement, Rachmaninoff shares fragments of the melody gently between the soloist and the orchestra. The reverie is soon broken, however, and a build up of momentum brings the movement to a fiery close.

A short orchestral passage serves to move the **second movement** to the warmer key of E major where over an arpeggiated figure in the piano – material composed some years earlier for a six-hand piano Romance – the first subject is given to the flute, then taken over by the clarinet. After a second statement of the theme by the soloist, the melody is developed as the music builds. A faster scherzando section – perhaps recalling the analogous section in Tchaikovsky's First Piano Concerto – leads the movement to a climax, at which point Rachmaninoff provides a cadenza (lacking from its traditional place in the first movement). The violins restate the opening melodic material, before sustained piano chords accompany a passage of gradual melodic descent as the movement dies away.

The **final movement** begins quietly on low strings, the rhythmic material being related to the motif.



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

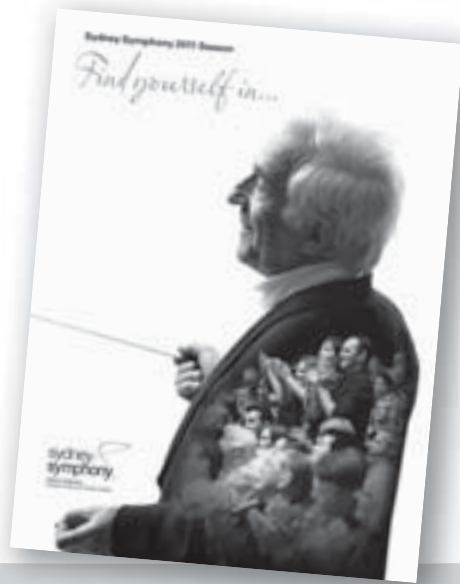
Find yourself in...

a world of great music  
in our 2011 Season

Renewals must close 30 September 2010.  
Don't miss sensational pianists Lang Lang  
and Evgeny Kissin.

Renew or order today to ensure the best  
seats at the best prices! Four concert  
packages start from just \$142\*.

\*Booking fee included.



VIEW THE SEASON, REQUEST A BROCHURE OR BOOK ONLINE AT

**[sydney-symphony.com/subscribe](http://sydney-symphony.com/subscribe)**

CALL: 8215 4600 (MON-FRI | 9AM-5PM) | VISIT: LEVEL 9, 35 PITT STREET, SYDNEY



Communities  
arts nsw

## SYDNEY SYMPHONY LIVE RECORDINGS

**sydney-symphony**  
Live recordings from the Sydney Opera House

AVAILABLE  
NOW



COMING  
SOON



BUY NOW AT  
**[SYDNEYSYMPHONY.COM](http://SYDNEYSYMPHONY.COM)**

CONCERT HALL FOYER | ALL GOOD RECORD STORES

A dramatic keyboard cadenza also emphasises the motif before introducing the principal theme. A short period of development, including a brief shift to waltz-time, leads to an abrupt key change and the announcement of the lyrical second subject by the oboe and violas. Perhaps one of Rachmaninoff's most famous melodies, the literature suggests it may have been 'borrowed' from a friend. However, if there is any truth to this story it is more likely that the reference is only to the opening notes, its expansive treatment bearing too many of the composer's inimical hallmarks. A trance-like section over a held bass note leads to a development section where Rachmaninoff, with youthful exuberance, replaces a recapitulation of the first subject with a fugue based on its opening notes. The second subject is then heard again in the distant key of D flat major, before a short coda leads to a final restatement of the melody, this time fortissimo and given to the full orchestra, underpinned by massive chords on the piano. In characteristic fashion, the concerto concludes with a spirited dash to the end.

SCOTT DAVIE ©2007

The orchestra for Rachmaninoff's Second Piano Concerto calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbal), and strings.

The Sydney Symphony first performed the concerto in 1938 with Malcolm Sargent conducting and soloist Valda Aveling, and most recently in the 2007 Rachmaninoff festival conducted by Vladimir Ashkenazy, with Cristina Ortiz as soloist.

**...one of Rachmaninoff's most famous melodies... may have been 'borrowed' from a friend. However, if there is any truth to this story it is more likely that the reference is only to the opening notes, its expansive treatment bearing too many of the composer's inimical hallmarks.**

# INTERLUDE

## Who is the real William Tell?

When Rossini's opera *Guillaume Tell* was premiered in 1829, its Parisian audiences would have been only too familiar with the story. The previous year there had been what *Le Globe* called an 'epidemic' of William Tell performances in the city: at one point, three different plays and an opera by Grétry were shown in the space of two nights. The French couldn't get enough of William Tell. But who was he?

The tale dates back to the foundation of the Swiss Confederation in 1291. What role William Tell played in this is difficult to say; he isn't mentioned in Swiss chronicles until well into the 1400s, and had by then attained legendary status. The thing everyone knows about William Tell is that he was made to shoot an apple from his son's head, yet this is the part of the story which is least likely to be true – a similar idea occurs in legends from all over Europe.

What is true is that a secret pledge was made between several Swiss cantons to free their land from the increasingly tyrannical rule of the Habsburg Empire. William Tell, a humble peasant, is credited with sparking the uprising by his refusal to bow to the raised cap of Hermann Gessler, the Habsburg bailiff. According to the classic tale, Gessler, enraged, forced Tell to shoot an apple placed on his son's head – which he did – and then had him arrested after Tell revealed that he'd drawn a second arrow to be used on Gessler, had he killed his son. While being taken across Lake Lucerne, Tell took advantage of a sudden storm to escape, and he later ambushed and shot Gessler with his remaining arrow, inspiring the Swiss to rise up and fight for their independence.

William Tell – real or imagined – was a national hero for the Swiss, but by the late 18th century they weren't the only ones claiming inspiration from the symbolic freedom-fighter. A play based on the legend, written by Antoine-Marin Lémierre, enjoyed great success in France – the theme of liberty achieved through the defiant actions of an individual struck a chord with those who, in 1789, would storm the Bastille in Paris. The William Tell character became so tied up with the ideas of the revolutionaries that Grétry's 1791 opera even had the final liberation scene anachronistically interrupted by *La Marseillaise* – the French marching in to join the celebration of freedom with their Swiss brothers.

**Has the most famous part of the William Tell story been borrowed from elsewhere? The shooting of an object placed someone's head is found in Icelandic, Norwegian, Danish, German, Finnish, English and Welsh legends, many of them older than the Swiss story. The target varies between an apple, a nut, a coin and a chess-piece, but in each case the archer is compelled to shoot under pain of death – and they all hit the target!**

The most far-reaching adaptation of the William Tell legend premiered in 1804 – the last play of Friedrich Schiller. Despite the similarity of the story’s theme with Schiller’s other works, the subject wasn’t his idea. Hearing a popular rumour that his next play would be based on William Tell, he decided to make the rumour true. It was Schiller’s version that gave the William Tell legend its enduring popularity (Rossini’s opera was based on the play), and provided material to be exploited by other political leaders for their own ends.

In the 1930s, for example, the Nazis adopted Schiller’s drama as a propaganda tool, holding it up as an example of heroic German theatre. It was broadcast many times on radio, and a gala production of the play was given for Hitler’s birthday in 1938. But after several assassination attempts on Hitler – including one by a Swiss citizen, Maurice Bavaud – the Nazis grew uneasy about the murder of a tyrant as presented in the story, and in 1941 Hitler banned it altogether.

As for the Swiss, the story of William Tell is embedded in their consciousness and has shaped the way they view themselves – as a land of independence and liberty. This is the country which gave religious freedom to Protestants in the 16th and 17th centuries, acted as Europe’s free press in the 18th and 19th centuries, and is famous for its neutrality, continuous since 1815. Today, William Tell’s crossbow adorns Swiss-made products – the legend has become a brand.

DAVID LANG  
2010 AYO MUSIC PRESENTATION FELLOW



The William Tell monument by Richard Kissling (1895), in Altdorf, Switzerland.

© LEBRECHT AUTHORS

## Gioachino Rossini

### *William Tell*: Overture

When Rossini met Beethoven in Vienna, he was stung by what Beethoven meant as a compliment, advising Rossini to stick to *opera buffa* ('above all, make more Barbers!'). Even 40 years after that meeting in 1822, Rossini was still smarting under Beethoven's remark. In the ironic preface to his *Petite Messe solennelle*, Rossini says to God, 'I was born for comic opera, as you know.'

Rossini and Beethoven were the musical giants of their day. Rossini's fame was greater, since he was a composer for the theatre, whose celebrity can only be compared with the composers of world-wide hit musicals in our day. If we are surprised by this, it's partly because Rossini's way of composing operas became old-fashioned even in his lifetime. More importantly, Rossini was always treated with some suspicion by German and German-influenced musicians. Some of this was jealousy. Weber, struggling to establish a German style for the stage, left a performance of Rossini's *La Cenerentola* before it finished, exclaiming, 'I am running away. Now I'm beginning to like the stuff myself!'

*William Tell* was Rossini's last opera: at the age of 38, the composer virtually stopped composing altogether for over 20 years. There has been much speculation as to the reason for this 'great renunciation', though no definitive answer: the death of his parents? New trends in opera with which he was out of sympathy? Or more likely his ill-health, which research has shown to have been a disease of the urinary tract, which made him neurasthenic and depressive. Most interesting is Robert Donington's attributing to Rossini 'some strange inability to tolerate great success' – prompting the thought that Rossini could afford to retire, in more ways than one.

The story of *William Tell*, based on a play by Schiller, comes from the fight of the Swiss cantons for liberation from oppression in the 13th century. William Tell was the famous cross-bow marksman who, after being forced by the despotic bailiff Gessler to shoot an apple placed on his son's head, killed the tyrant.

The opera was not entirely favourably received by the public when first produced in Paris in 1829, and Rossini wrote no more operas. The overture, however, contains in its final section one of the most instantly recognised motifs in music. What precedes this is the most atmospherically descriptive of Rossini's overtures. The opening suggests a sunrise in the Alps, and features five solo cellos. Following

## Keynotes

### ROSSINI

*Born Pesaro, 1792*

*Died Passy, France 1868*

Rossini's music was hugely popular during the first half of the 19th century – writing well for the theatre was a sure-fire way to ensure fame and fortune, and Rossini clearly knew the winning formula. To everyone's surprise in 1829, after completing *William Tell*, Rossini laid down his pen and wrote almost nothing for over 20 years. *William Tell*, which tells the story of a patriotic Swiss rebel who overthrows the despotic Austrian Governor, was Rossini's last opera. It was premiered in Paris in August 1829.

### WILLIAM TELL OVERTURE

The famous overture is in four parts: the first is a slow prelude for five solo cellos, double basses, and timpani, and is followed by a stormy section featuring the full force of the brass section. The flute and cor anglais have solos in the following pastoral section before the moment everyone has been waiting for: the *Lone Ranger* theme! A brass fanfare introduces this final section before the orchestra gallops off into the distance playing a tune that has appeared in everything from episodes of *Thomas the Tank Engine*, to ads for moisturising cream.



ominous drum rolls, the pace quickens and rushing passages by violins and violas suggest an approaching storm. The storm breaks, rages for some time, then subsides. The cor anglais plays the *ranz des vaches*, an alphorn melody used to call scattered flocks for milking. The overture closes with a brilliant march, announced by a trumpet fanfare like a call to revolt.

DAVID GARRETT ©2004

Rossini's *William Tell* Overture calls for flute, piccolo, two oboes (one doubling cor anglais), two clarinets and two bassoons; four horns, two trumpets and three trombones; timpani and percussion; and strings.

The Sydney Symphony's first performance on record of this overture was in 1938, conducted by Percy Code. Our most recent performance was in 2004, conducted by Gianluigi Gelmetti, and in 2007 the orchestra performed the final scene from *William Tell* in an all-Rossini concert, also conducted by Gelmetti.

Keynotes for this program prepared by Alexandra Pinkham, Publications Intern.

# GLOSSARY

**BOUTIQUE FANTASQUE** – a reference to a ballet created by Léonide Massine for the Ballets Russes, usually translated ‘The Magic Toyshop’. The music by Respighi is based on piano pieces by Rossini.

**CADENCE** – has a similar meaning in music as it does in speech or poetry. During the 18th and 19th centuries composers used particular progressions of chords to signal the end of a phrase, section, or work.

**CADENZA** – a virtuoso passage, traditionally inserted towards the end of a concerto’s first movement and marking the final ‘cadence’. Mendelssohn’s Violin Concerto introduced the idea that the cadenza could be played at other points in the music and Rachmaninoff similarly plays with our expectations.

**FORTISSIMO** – very loud, usually abbreviated in sheet music as *ff*.

**HUMORESQUE** – a 19th-century instrumental genre, characterised by brevity and a light mood. The most famous is by Dvořák (Op.101 No.7, for piano but transcribed for countless other instruments since). There is nothing intrinsically humorous or ‘funny’ about a humoresque; ‘good-humoured’ is perhaps a better way to think of it.

**OPERA BUFFA** – literally, ‘comic opera’; in fact, an *opera buffa* typically included a mixture of serious and comic characters, but always presented in a down-to-earth fashion. *Opera buffa* came to prominence in the 18th century; examples include Mozart’s *Marriage of Figaro* and Rossini’s *Barber of Seville*.

**PASSACAGLIA** – a musical form with Baroque origins, which, since its revival in the 19th century, has been characterised by its recurring bass line, providing the support for an extended set of variations, and by its serious tone. Many composers have taken inspiration from the impressive but atypical passacaglias of Bach and Handel, including Brahms in the finale of his Fourth Symphony, and both Britten and Shostakovich in their violin concertos.

**POLYRHYTHM** – the layering and performance of different rhythms simultaneously. The technique can be heard in African music and in Western music from the 20th century, but Mozart provided an early example when he superimposed different dance rhythms in *Don Giovanni*.

**RECAPITULATION** – in a sonata-form movement the recapitulation section is where the composer restates the main themes that were introduced in the movement’s first section (the exposition); these are normally presented in the tonic, or ‘home’ key.

**RELATIVE MAJOR** – when a major and a minor key share the same key signature they are known as relatives. For example, E flat major is the ‘relative major’ of C minor (and C minor is the ‘relative minor’ of E flat major) since both keys have a key signature of three flats (B flat, E flat and A flat) in their key signatures. Harmonically, two such keys are close or ‘related’.

**SCHERZANDO** – in the manner of a scherzo, literally a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

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

Adagio – slow

Adagio sostenuto – slow, sustained

Allegretto – lively, not as fast as Allegro

Allegro scherzando – fast and playfully

Moderato – moderately

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.

# MORE MUSIC

## Selected Discography

---

### SHOSTAKOVICH 15

Vladimir Ashkenazy's recordings of the Shostakovich symphonies and other orchestral works are available in a boxed set. The Royal Philharmonic Orchestra plays Symphony No.15.

DECCA 475 8748

Or consider Valery Gergiev and the Mariinsky Theatre Orchestra in an impressive recording that couples Shostakovich's final symphony with his first symphony.

MARIINSKY 502

### GLEMSEY PLAYS RACHMANINOFF

Bernd Glemser has recorded all four of the Rachmaninoff piano concertos with Antoni Wit and the Polish Radio Symphony Orchestra.

NAXOS 8550809 (No.1 and No.4)

NAXOS 8550810 (No.2 and No.3)

And you can hear him play solo Rachmaninoff on a disc that includes the Variations on a theme of Corelli and the Piano Sonata No.2, with playing that has been praised for its intelligence and innate musicality.

OEHMS 558

### ROSSINI OVERTURES

For the complete Rossini overtures, Neville Marriner's 3-CD set with the Academy of St Martin in the Fields is hard to beat. (The booklet features comprehensive and illuminating notes by Philip Gossett.)

PHILIPS 473 9672

For a smaller collection that still includes favourites such as *The Barber of Seville*, *The Thieving Magpie* and *Semiramide* as well as *William Tell*, consider Enrique Bátiz and the Royal Philharmonic Orchestra.

BRILLIANT CLASSICS 93994

### WIGGLESWORTH CONDUCTS SHOSTAKOVICH

Mark Wigglesworth is close to completing his much-praised Shostakovich symphony cycle, begun in 2000 with a recording of the *Leningrad* Symphony (No.7), but we'll have to wait a little longer for the release of Symphony No.15 and the first three symphonies. The cycle has been shared between two orchestras, the Netherlands Radio Philharmonic Orchestra and the BBC National Orchestra of Wales.

BIS 1553 (No.4), 973 (Nos. 5, 6 and 10), 873 (No.7),

1483 (No.8), 1564 (No.9 and 12), 1583 (No.11),

1543 (No.13 Babi Yar), 1173 (No.14)

### GLEMSEY IN RECITAL

If you enjoyed Bernd Glemser's solo recital in Sydney in 2007, seek out his latest solo release, which combines selected preludes and fugues by Bach and Shostakovich in a thoughtfully conceived program.

OEHMS 738

## Broadcast Diary

---



### SEPTEMBER–OCTOBER

Friday 24 September, 8pm

**"RACH 2"**

**Mark Wigglesworth** conductor

**Bernd Glemser** piano

See this program for details

Saturday 16 October, 8pm

**BEEHOVEN & STRAVINSKY MASTERPIECES**

**Kristjan Järvi** conductor

**Renaud Capuçon** violin

Tchaikovsky, Beethoven, Stravinsky

Thursday 28 October, 1.05pm

**TCHAIKOVSKY'S FIRST PIANO CONCERTO**

**Richard Gill, Thomas Adès** conductors

**Maxwell Foster** piano

Paul Stanhope, Tchaikovsky, Adès, Tchaikovsky

---

2MBS-FM 102.5

**SYDNEY SYMPHONY 2010**

Tuesday 12 October, 6pm

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

## Webcast Diary

---



Selected Sydney Symphony concerts are recorded for webcast by BigPond.

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

## Sydney Symphony Online

---

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

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

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

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

## Have Your Say

---

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

# ABOUT THE ARTISTS

## **Mark Wigglesworth** conductor

Born in Sussex, England, Mark Wigglesworth studied music at Manchester University and conducting at the Royal Academy of Music in London. In 1989 he won the Kondrashin International Conducting Competition in the Netherlands, and since then he has worked with many of the world's leading orchestras and opera companies.

In 1992 he became Associate Conductor of the BBC Symphony Orchestra and other appointments have included Principal Guest Conductor of the Swedish Radio Symphony Orchestra and Music Director of the BBC National Orchestra of Wales.

In addition to concerts with most of the UK's orchestras, Mark Wigglesworth regularly conducts many of Europe's finest ensembles, including the Berlin Philharmonic, Royal Concertgebouw, the Orchestra of La Scala Milan, Gothenburg Symphony, Oslo Philharmonic, Finnish Radio Symphony Orchestra, Salzburg Mozarteum Orchestra and the Budapest Festival Orchestra. In North America he has conducted the Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Montreal Symphony Orchestra, Minnesota Orchestra, Detroit Symphony and the Boston Symphony Orchestra. In 2000 he conducted the Sydney Symphony in the closing concert of the Olympics Arts Festival (Shostakovich's *Leningrad* Symphony), and he has appeared frequently with the Melbourne Symphony Orchestra.

In his work with young musicians he has conducted the New World Symphony, Dutch National Youth Orchestra, European Union Youth Orchestra, National Youth Orchestra of Great Britain, and the Aspen Music Festival Orchestra, as well as giving masterclasses in London, Stockholm and Amsterdam.

Equally at home in the opera house, his music direction for Opera Australia's 2009 production of *Peter Grimes* was recently nominated for a Helpmann Award.

Mark Wigglesworth is currently completing recordings of all the Shostakovich symphonies. He has also released concert recordings of Mahler's Sixth and Tenth symphonies with the MSO.

His most recent appearance for the Sydney Symphony was in 2009 when he conducted an all-English program in tribute to the late Richard Hickox.



© GREG BARRETT

## Bernd Glemser piano

In 1989 pianist Bernd Glemser was appointed as Germany's youngest professor. Still a student of Russian pianist Vitaly Margulis at the time, he had to officially leave college to take the post, but was allowed to complete his own examinations during the following two years.

Early in his career, he travelled the piano competition circuit, unknowingly breaking a record that had been on the books since 1890: he won 17 successive first or special prizes, culminating in the ARD Music Competition in 1987. One of these successes was at the 1985 Sydney International Piano Competition, where he won the people's choice award and second prize overall.

Since that time, Bernd Glemser has performed throughout the world from Chile to China, where in 1996 he was the first Western musician to perform live on national television (Tchaikovsky's First Piano Concerto). Feted as one of the leading pianists of his generation, he has appeared at major concert venues and festivals, and in 2000 was invited by Wolfgang Sawallisch to perform Rachmaninoff's Third Piano Concerto in the Philadelphia Orchestra's centenary celebrations. In 2001 he was appointed Artistic Director in Residence for the Mittelrhein Musik Momente.

His exceptionally broad repertoire, ranging from baroque to modern, makes Bernd Glemser one of today's elite pianists, praised for his virtuosity and poetic sensibility. His concerts are regularly broadcast throughout the world and he has 32 acclaimed CDs to his credit. This year he has been recording Chopin's complete ballades and scherzos to celebrate the composer's bicentenary.

In addition to his many awards, Bernd Glemser received the Andor Foldes Prize in 1992 and the European Pianist's Prize in 1993 in Zürich. In 2003 he was awarded the Federal Cross of Merit by German President Rau.

Bernd Glemser's most recent appearances in Sydney have been in the Sydney Symphony's International Pianists in Recital series in 2007, playing selected preludes and fugues by Bach and Shostakovich and music by Rachmaninoff, and this year in a recital of Mendelssohn, Chopin and Liszt.



© GREG BARRETT

# MUSICIANS

© KEITH SAUNDERS



**Vladimir Ashkenazy**  
Principal Conductor  
and  
Artistic Advisor

© KEITH SAUNDERS



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

© KEITH SAUNDERS



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

## Performing in this concert...

### FIRST VIOLINS

**Dene Olding**  
Concertmaster  
**Kirsten Williams**  
Associate Concertmaster  
**Fiona Ziegler**  
Assistant Concertmaster  
Julie Batty  
Jennifer Booth  
Sophie Cole  
Amber Gunther  
Georges Lentz  
Nicole Masters  
Alexandra Mitchell  
Léone Ziegler  
Thomas Dethlefs\*  
Claire Herrick†  
Michele O'Young\*  
Emily Qin#  
Martin Silvertown\*  
Lisa Stewart\*

### SECOND VIOLINS

**Marina Marsden**  
**Jennifer Hoy**  
Assistant Principal  
Susan Dobbie  
Principal Emeritus  
Emma Hayes  
Shuti Huang  
Benjamin Li  
Emily Long  
Philippa Paige  
Alexandra D'Elia#  
Mariana Green†  
Belinda Jezek\*  
Katherine Lukey\*  
Alexander Norton\*

### VIOLAS

**Roger Benedict**  
Robyn Brookfield  
Sandro Costantino  
Jane Hazelwood  
Graham Hennings  
Stuart Johnson  
Felicity Tsai  
Leonid Volovelsky  
Arabella Bozic†  
Rosemary Curtin#  
Maike-Karoline Drabe†  
David Wicks\*

### CELLOS

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

### DOUBLE BASSES

**Kees Boersma**  
**Alex Henery**  
Neil Brawley  
Principal Emeritus  
David Campbell  
Richard Lynn  
Benjamin Ward  
Josef Bisits†

### FLUTES

**Janet Webb**  
Carolyn Harris  
**Rosamund Plummer**  
Principal Piccolo

### OBOES

**Diana Doherty**  
David Papp  
**Alexandre Oguey**  
Principal Cor Anglais

### CLARINETS

**Lawrence Dobell**  
Christopher Tingay

### BASSOONS

**Roger Brooke**  
**Noriko Shimada**  
Principal Contrabassoon

### HORNS

**Robert Johnson**  
**Geoffrey O'Reilly**  
Principal 3rd  
Euan Harvey  
Francesco Lo Surdo†

### TRUMPETS

**Paul Goodchild**  
Anthony Heinrichs

### TROMBONES

**Ronald Prussing**  
**Scott Kinmont**  
Brett Page\*

### TUBA

**Steve Rossé**

### TIMPANI

**Richard Miller**

### PERCUSSION

**Rebecca Lagos**  
Colin Piper  
Mark Robinson  
Brian Nixon\*  
Philip South\*

### HARP

TBA

### CELESTA

**Louise Johnson**  
Genevieve Lang\*

**Bold** = Principal  
*Italic* = Associate Principal  
# = Contract Musician  
\* = Guest Musician  
† = Sydney Symphony  
Fellow

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

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: [www.sydneysymphony.com/SSO\\_musicians](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



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

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

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

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

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

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

# SALUTE

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



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



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

## PREMIUM PARTNER



## PLATINUM PARTNERS

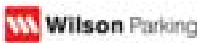
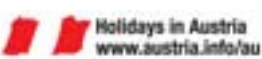


## MAJOR PARTNERS

## GOLD PARTNERS



## SILVER PARTNERS



## REGIONAL TOUR PARTNERS



## MARKETING PARTNER

2MBS 102.5 Sydney's Fine Music Station

# PLAYING YOUR PART

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

## PLATINUM PATRONS \$20,000+

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

## GOLD PATRONS \$10,000–\$19,999

Alan & Christine Bishop  
Ian & Jennifer Burton  
Libby Christie & Peter James  
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)

## SILVER PATRONS \$5,000–\$9,999

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

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

## BRONZE PATRONS \$2,500–\$4,999

David Barnes  
Mr & Mrs David & Halina Brett  
Lenore P Buckle  
Paul & Susan Hotz  
Mark Johnson  
Anna-Lisa Klettenberg  
Mr Justin Lam  
R & S Maple-Brown  
Mora Maxwell  
Judith McKernan  
James & Elsie Moore  
Mr & Mrs Ortis  
Bruce & Joy Reid Foundation  
Georges & Marliee Teitler  
J F & A van Ogtrop  
Henry & Ruth Weinberg  
Anonymous (2)

## \$1,000–\$2,499

Acorp Australasia Limited  
Charles & Renee Abrams  
Mr Henri W Aram OAM  
Terrey & Anne Arcus  
Claire Armstrong & John Sharpe  
Richard Banks Optometrists  
Doug & Alison Battersby  
Jo-Anne Beirne  
Stephen J Bell  
Marco Belgiorno-Zegna AM &  
Angela Belgiorno-Zegna  
Phil & Elesia Bennett  
Nicole Berger  
Gabrielle Blackstock  
Mr Alexander & Mrs Vera Boyarsky  
David S Brett  
Jane Brodribb & Colin Draper  
M Bulmer  
Pat & Jenny Burnett  
The Clitheroe Foundation  
Debby Cramer & Bill Caukhill  
Ewen & Catherine Crouch  
Mr John Cunningham SCM &  
Mrs Margaret Cunningham  
Lisa & Mirol Davis  
Ian Dickson & Reg Holloway

Paul Espie  
Russell & Sue Farr  
Rosemary & Max Farr-Jones  
John Favaloro  
Mr Ian Fenwicke & Prof Neville Wills  
Firehold Pty Ltd  
Annette Freeman  
Ross & Jill Gavin  
Warren Green  
Anthony Gregg & Deanne  
Whittleston  
Akiko Gregory  
In memory of Oscar Grynberg  
Janette Hamilton  
Ann Hoban  
The Hon David Hunt AO QC &  
Mrs Margaret Hunt  
Dr & Mrs Michael Hunter  
Dr Michael Joel AM & Mrs Anna Joel  
In Memory of Bernard MH Khaw  
Jeannette King  
Sam & Barbara Linz  
Mallesons Stephen Jaques  
Mr Robert & Mrs Renee Markovic  
Kevin & Deirdre McCann  
Ian & Pam McGaw  
Matthew McInnes  
Mrs Barbara McNulty OBE  
Nola Netthelm  
Mr R A Oppen  
Mr Robert Orrell  
Jill Pain  
Piatti Holdings Pty Ltd  
Adrian & Dairneen Pilton  
Robin Potter  
Mr & Ms Stephen Proud  
Miss Rosemary Pryor  
Ernest & Judith Rapee  
Patricia H Reid  
Pamela Rogers  
Jerome & Pamela Rowley  
Juliana Schaeffer  
Victoria Smyth  
Ezekiel Solomon  
Catherine Stephen  
Mildred Teitler  
Andrew & Isolde Tornya  
John E Tuckey  
Mrs M Turkington  
Andrew Turner & Vivian Chang  
Mrs Kathleen Tutton  
A W Tyree Foundation  
Estate of B M Warden  
Henry & Ruth Weinberg  
Audrey & Michael Wilson  
Dr Richard Wingate  
Geoff Wood & Melissa Waites  
Anonymous (12)

## \$500–\$999

Mr C R Adamson  
Dr Francis J Augustus  
Michael & Toni Baume AO  
G D Bolton  
Dr & Mrs Hannes Boshoff  
Hon. Justice J C & Mrs Campbell  
Mrs Catherine J Clark  
Joan Connery OAM & Maxwell  
Connery OAM  
Jen Cornish  
Bruce Cutler

Mr Charles Curran AC & Mrs Eva Curran  
Matthew Delasey  
Peter English & Surry Partners  
In Memory of Mr Nick Enright  
Dr & Mrs C Goldschmidt  
Mr Robert Green  
Damien Hackett  
The Hallway  
Martin Hanrahan  
Dr Heng & Mrs Cilla Tay  
Rev Harry & Mrs Meg Herbert  
Mrs E Herrman  
Mrs Jennifer Hershon  
Michelle Hilton-Vernon  
Bill & Pam Hughes  
Greta James  
Iven & Sylvia Klineberg  
Ian Kortlang  
Mr & Mrs Gilles T Kryger  
Dr & Mrs Leo Leader  
Margaret Lederman  
Erna & Gerry Levy AM  
Sydney & Airdrie Lloyd  
Alison Lockhart & Bruce Watson  
Locumsgroup Holdings LP  
Dr Carolyn A Lowry OAM & Mr Peter Lowry OAM  
Wendy McCarthy AO  
Macquarie Group Foundation  
Mrs M MacRae OAM  
Melvyn Madigan  
Mrs Silvana Mantellato  
Kenneth N Mitchell  
Helen Morgan  
Sandy Nightingale  
Mr Graham North  
Dr M C O'Connor  
Mrs Rachel O'Connor  
K B Meyboom  
A Willmers & R Pal  
Mr George A Palmer  
Dr A J Palmer  
Dr Kevin Pedemont  
LT & L M Priddle  
Lois & Ken Rae  
Dr K D Reeve AM  
Rowan & Annie Ross  
Richard Royle  
Mr M D Salamon  
Caroline Sharpen  
Robyn Smiles  
Rev Doug & Mrs Judith Sotheren  
John & Alix Sullivan  
Prof Gordon E Wall  
Ronald Walledge  
The Hon. Justice Anthony Whealy  
The Hon. Edward G Whitlam  
Mr Robert Woods  
Mrs R Yabsley  
Anonymous (14)

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

# MAESTRO'S CIRCLE

Peter Weiss AM – Founding President  
& Doris Weiss

John C Conde AO – Chairman

Geoff & Vicki Ainsworth

Tom Breen & Rachael Kohn

The Hon. Ashley Dawson-Damer

In memory of Hetty & Egon Gordon

Andrew Kaldor & Renata Kaldor AO

Roslyn Packer AO

Penelope Seidler AM

Mr Fred Street AM & Mrs Dorothy Street

Westfield Group

Ray Wilson OAM

in memory of the late James Agapitos OAM

# SYDNEY SYMPHONY LEADERSHIP ENSEMBLE

David Livingstone, CEO  
Credit Suisse, Australia

Alan Fang, Chairman, Tianda Group

Macquarie Group Foundation

John Morschel, Chairman, ANZ

# DIRECTORS' CHAIRS

01

© JEFF BUSBY



02

© KEITH SAUNDERS



03

© KEITH SAUNDERS



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

02  
Ronald Prussing  
Principal Trombone  
Industry & Investment NSW  
Chair

03  
Jane Hazelwood  
Viola  
Veolia Environmental Services  
Chair

04



05



06

© KEITH SAUNDERS



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

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

07

© KEITH SAUNDERS



08



09



06  
Paul Goodchild  
Associate Principal Trumpet  
The Hansen Family Chair

07  
Catherine Hewgill  
Principal Cello  
Tony and Fran Meagher Chair

08  
Emma Sholl  
Associate Principal Flute  
Robert and Janet Constable  
Chair

09  
Roger Benedict  
Principal Viola  
Roger Allen and Maggie Gray  
Chair

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

# BEHIND THE SCENES

## Sydney Symphony Board

CHAIRMAN John C Conde AO

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

## Sydney Symphony Council

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

## Sydney Symphony Regional Touring Committee

Ian Macdonald

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 Davis *Regional Express Airlines*

Peter Freyberg *Xstrata*

Tony McPaul *Cadia Valley Operations*

Terry Charlton *Snowy Hydro*

Paul Mitchell *Telstra*

Grant Cochrane *The Land*



**Emirates**  
Principal Partner

**sydney symphony**  
Musical Authority  
Principal Executive & Artistic Advisor

# TCHAIKOVSKY

*spectacular*

SUMMER GALA  
**THU 9 & SAT 11 DECEMBER 8PM**

TEA & SYMPHONY  
PRESENTED BY KAMBLY

**FRI 10 DECEMBER 11AM**  
(TCHAIKOVSKY VIOLIN CONCERTO & SLEEPING BEAUTY)

**SIBELIUS** Finlandia  
**TCHAIKOVSKY** Violin Concerto  
**TCHAIKOVSKY** Sleeping Beauty: Suite

**Vladimir Ashkenazy** conductor  
**James Ehnes** violin

**BOOK NOW TICKETS FROM \$35\***

\*Select performances. Booking fees of \$6-\$8.50 may apply.

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

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

PRESENTING PARTNER:  
**Kambly**  
EXCELLENCE IN THE ARTS

**CREDIT SUISSE**  
Premier Partner

# Sydney Symphony Staff

## MANAGING DIRECTOR

Rory Jeffes

## EXECUTIVE TEAM ASSISTANT

Lisa Davies-Galli

## ARTISTIC OPERATIONS

### DIRECTOR OF ARTISTIC PLANNING

Peter Czornyj

### Artistic Administration

#### ARTISTIC MANAGER

Raff Wilson

#### ARTIST LIAISON MANAGER

Ilmar Leetberg

#### RECORDING PRODUCTION MANAGER

Philip Powers

### Education Programs

#### EDUCATION MANAGER

Kim Waldock

#### ARTIST DEVELOPMENT MANAGER

Bernie Heard

#### EDUCATION ASSISTANT

Rachel McLarin

### Library

#### LIBRARIAN

Anna Cernik

#### LIBRARY ASSISTANT

Victoria Grant

#### LIBRARY ASSISTANT

Mary-Ann Mead

## DEVELOPMENT

### HEAD OF CORPORATE RELATIONS

Leann Meiers

### CORPORATE RELATIONS EXECUTIVE

Julia Owens

### CORPORATE RELATIONS EXECUTIVE

Stephen Attfield

### HEAD OF PHILANTHROPY & PUBLIC AFFAIRS

Caroline Sharpen

### PHILANTHROPY & PUBLIC AFFAIRS EXECUTIVE

Kylie Anania

### DEVELOPMENT COORDINATOR

Georgia Wilton

## SALES AND MARKETING

### DIRECTOR OF SALES & MARKETING

Mark J Elliott

### SENIOR MARKETING MANAGER, SINGLE SALES

Penny Evans

### MARKETING MANAGER, SUBSCRIPTION SALES

Simon Crossley-Meates

### MARKETING MANAGER, CLASSICAL SALES

Matthew Rive

### MARKETING MANAGER, BUSINESS RESOURCES

Katrina Riddle

## ONLINE MANAGER

Kate Taylor

## MARKETING & MEDIA SERVICES COORDINATOR

Alison Martin

## GRAPHIC DESIGNER

Christie Brewster

## DATA ANALYST

Varsha Karnik

## Box Office

### MANAGER OF BOX OFFICE SALES & OPERATIONS

Lynn McLaughlin

### MANAGER OF BOX OFFICE OPERATIONS

Natasha Purkiss

### MANAGER OF SALES & SERVICE REPRESENTATIVES

Mark Barnes

### CUSTOMER SERVICE REPRESENTATIVES

Steve Clarke

Michael Dowling

Erich Gockel

John Robertson

## COMMUNICATIONS

### HEAD OF COMMUNICATIONS

Yvonne Zammit

### PUBLICIST

Katherine Stevenson

## Publications

### PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER

Yvonne Frindle

## ORCHESTRA MANAGEMENT

### DIRECTOR OF ORCHESTRA MANAGEMENT

Aernout Kerbert

### DEPUTY ORCHESTRA MANAGER

Lisa Mullineux

### ORCHESTRAL COORDINATOR

Stephanie Mirow

### OPERATIONS MANAGER

Kerry-Anne Cook

### TECHNICAL MANAGER

Derek Coutts

### PRODUCTION COORDINATOR

Tim Dayman

### PRODUCTION COORDINATOR

Ian Spence

### STAGE MANAGER

Peter Gahan

## BUSINESS SERVICES

### DIRECTOR OF FINANCE

John Horn

### FINANCE MANAGER

Ruth Tolentino

### ASSISTANT ACCOUNTANT

Minerva Prescott

### ACCOUNTS ASSISTANT

Li Li

### PAYROLL OFFICER

Usef Hoosney

## HUMAN RESOURCES

### HUMAN RESOURCES MANAGER

Anna Kearsley



Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

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

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

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



## SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM (Chair)

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

## EXECUTIVE MANAGEMENT

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

## SYDNEY OPERA HOUSE

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



## SYMPHONY SERVICES INTERNATIONAL

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



This is a PLAYBILL / SHOWBILL publication.

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 Website: www.playbill.com.au

Executive Chairman Brian Nebenzahl **ONBOARD**

Managing Director Michael Nebenzahl

Editorial Director Jocelyn Nebenzahl

Manager-Production & Graphic Design Debbie Clarke

Manager-Production Classical Music Events Alan Ziegler

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

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

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

16070 - 1/230610 - 17 547/49 - TTMO 550

## PAPER PARTNER

**K.W.DOGGETT** Fine Paper