



Emirates
Principal Partner

sydney
symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

2010 SEASON

EUROPEAN TOUR FAREWELL CONCERT

WED 18 AUGUST 8PM



sydney symphony

Vladimir Ashkenazy Principal Conductor & Artistic Advisor

Welcome to tonight's Tour Farewell concert, on the eve of the Sydney Symphony's first tour to Europe in 15 years.

Tomorrow night, Vladimir Ashkenazy, the musicians of the orchestra and our tour support team will fly out of Sydney, embarking on an impressive itinerary that will see performances at the Edinburgh International Festival and the BBC Proms, and in continental Europe at such prestigious events as the Lucerne Festival.

But tonight we perform for our loyal fans in Sydney, offering a sneak preview of just some of the music that we'll be taking overseas.

The program is characteristic of the face we'll be showing to the world: powerful and moving Australian music, a great concerto from the core of the orchestral repertoire, and the colour and emotion of a Romantic Russian symphony in the hands of a sympathetic interpreter. All in performances energised by Australian spirit.

A recent headline in London's *The Times* read, 'Sydney Symphony Orchestra leads Aussie musical invasion' and went on to comment that this tour is anticipated to make the European music scene sit up and take notice. The Sydney Symphony's European tour is certainly a great platform for promoting both Australian arts and broader Australian international interests,

and we should feel proud of our musicians in their role as cultural ambassadors for Sydney, New South Wales, and Australia.

But taking an orchestra to perform overseas in the current economic climate is extremely challenging. Your attendance at tonight's concert raises funds for the tour, ensuring the Sydney Symphony can take its rightful place alongside the world's finest orchestras. We greatly appreciate your support.

I would like to thank Emirates and our touring partners, Telstra, Xstrata, Bupa, Vienna Tourist Board, NSW Government through the Departments of the Arts, Industry & Investment and Tourism NSW.

I would also like to thank the musicians of the Sydney Symphony, Vladimir Ashkenazy, soloist John Chen and the Sydney Opera House, who have all joined in the spirit of this fundraising event by donating their services here tonight.



Rory Jeffes
Managing Director,
Sydney Symphony

TOURING PARTNERS, EUROPEAN TOUR



Communities
arts.nsw



Industry &
Investment

2010 SEASON

BENEFIT CONCERT

Wednesday 18 August | 8pm

Sydney Opera House Concert Hall

**EUROPEAN TOUR
FAREWELL CONCERT**

Vladimir Ashkenazy conductor

John Chen piano

PETER SCULTHORPE (born 1929)

Memento Mori

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No.5 in E flat, Op.78 (Emperor)

Allegro

Adagio un poco mosso –

Rondo (Allegro)

INTERVAL

PETER ILYICH TCHAIKOVSKY (1840–1893)

***Manfred* – Symphony after Byron, Op.58**

Lento lugubre – Moderato con moto – Andante

(Manfred Wandering in the Alps)

Vivace con spirito (The Fairy of the Alps)

Andante con moto (Pastorale)

Allegro con fuoco (The Subterranean Palace of Arimanes)

SUPPORTING PARTNER

VIENNA
NOW OR NEVER



This performance will be broadcast live across Australia on ABC Classic FM.



This performance will be webcast by BigPond. Visit sydneyorchestra.bigpondmusic.com

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

Estimated durations: 14 minutes, 38 minutes, 20-minute interval, 57 minutes
The concert will conclude at approximately 10.25pm.



Manfred on the Jungfrau (1837), watercolour by John Martin, inspired by the following lines from Byron's poem, in which Manfred is on the brink of committing suicide by tossing himself from the crag, only to pulled back from the edge by a hunter.

...And you, ye crags upon whose extreme edge
I stand, and on the torrent's brink beneath
Behold the tall pines dwindled as to shrubs
In dizziness of distance, when a leap,
A stir, a motion, even a breath, would bring
My breast upon its rocky bosom's bed
To rest for ever – wherefore do I pause?
...Thou winged and cloud-cleaving minister,
Whose happy flight is highest into heaven,
Well may'st thou swoop so near me...
...How beautiful is all this visible world!
How glorious in its action and itself!

INTRODUCTION

European Tour Farewell Concert

Before the week is out, the musicians of the Sydney Symphony Orchestra will have arrived in Europe. For many Australians, Europe represents a touchstone of culture. Australian performance culture thrives in its own right. Our musicians and composers, our dancers and choreographers, our actors, our writers... all have distinctive voices and performing personalities that are not only recognised the world over, but admired. At the same time, we've inherited amongst our cultural influences one of the most precious legacies of art and creativity.

This concert reveals the depth of that legacy. In Beethoven we have one of the most influential composers ever – a 'game-changer', and an all-round musician whose own virtuosity as a pianist shines in his great 'Emperor' concerto, even though he was too deaf to ever perform it himself.

Tchaikovsky's *Manfred* Symphony introduces literature to the mix, with the inspiration provided by Lord Byron's poem (1816–17). It reflects the sensibility of the Romantic age, in which poetry, painting and music could be inextricably entwined for powerful emotional effect. The *Manfred* poem inspired many artists: in music Schumann as well as Tchaikovsky, and painters such as John Martin, represented opposite. Martin's landscape shows the awe-inspiring Jungfrau mountain in Switzerland, just one of the countries the orchestra will visit on tour, taking the music 'home'.

But we'll also be taking our own music abroad – Ross Edwards' *Maninyas* violin concerto with Dene Olding, Peter Sculthorpe's *Memento Mori*, and a brand new piece, *Energy*, by Matthew Hindson. Each work stands on the shoulders of some aspect of European tradition – the concerto genre, theatrical dance, Western musical language, the phenomenon of the symphony orchestra – but the themes, the vigour of the music, and the inspirations for these pieces carry an undeniably Australian perspective.

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

ABOUT THE MUSIC

Peter Sculthorpe *Memento Mori*

Sculthorpe has never completely abandoned the ‘straightforward’, ‘austerely Australian’ style of his earliest orchestral work, *Irkanda IV* (1961), an evocation of Australian outback loneliness. Instead, he has amplified its breadth and range, as his horizons widened. Coining the title of his *Sun Music* series in the mid-1960s, Sculthorpe charted new territory for himself, and for Australian music. Roger Covell’s program note, which introduced the first *Sun Music* to its premiere audience in 1965, warned that this was ‘not in any sense bronzed, swaggering holiday music...it has more to say about the mystery, fear and lonely glare of the sun than about the pleasures of warmth.’

Tasmanian by birth, Sculthorpe was raised beyond the periphery of the sun-drenched outback vistas that Covell gestured toward. But like many coastal-dwelling European-Australian creative artists (Sidney Nolan, Russell Drysdale and Patrick White among them), he experienced the exotic attraction (the ‘otherness’) of the Australian interior early in his creative development.

D.H. Lawrence, by way of his Australian novel *Kangaroo*, and Mexican Sun poems, also provided impetus for Sculthorpe to turn his attention outward in another direction, geographically and emotionally, toward ‘a state of no-desire, and desolation and loneliness before the sombre face of the Pacific Ocean’. As his style matured, Sculthorpe’s gaze widened, toward a music in which, from around the entire Pacific rim, ‘the Mexican sun, the Japanese, the Asian and Australian – and my own sun – and are ever present’.

Memento Mori (‘Remember that you must die’) was Sculthorpe’s next larger-scale orchestral work after *Kakadu* (1988). It was completed in Sydney in June 1993, and first performed on 2 July that year by the Western Australian Symphony Orchestra, for which it was commissioned, conducted by Jorge Mester. Thematically, it stands in the tradition of his environmentally focussed orchestral scores, *Mangrove* (1979) and as a kind of sequel to the 1986 *Earth Cry*, in that it moves away from the pervasively optimistic imagery of much of Sculthorpe’s music over the previous decade, to include what he described as ‘music of regret’.

In this case, his starting point was the environmental and spiritual dilemma faced by the historical inhabitants of the Pacific island of Rapanui (Easter Island), both before, and after their colonisation by the Spanish:

Keynotes

SCULTHORPE

Born Launceston, 1929

As one of Australia’s most well-known composers, Peter Sculthorpe has become something of an icon of Australian music. A fascination with the landscape and sounds of Australia and the Asia-Pacific region has led to a number of Sculthorpe’s works being influenced by geographical locations and historical events.

MEMENTO MORI

Memento Mori, completed in 1993 and inspired by the problems facing the historical inhabitants of Easter Island, begins with a short introduction after which the strings play sections of the Latin plainchant, *Dies irae*, from the Mass for the dead. This rhythmically simple melody is repeated with varying accompaniment and leads in to a section based on the oscillation between two notes, a motif which 17th-century astronomer Johannes Kepler believed was the music of the planet Earth. The horn players come to the fore in this section, hovering impatiently around the two notes before the trombones interrupt with a solemn incantation, repeated four times. A section of plainchant follows, with the orchestra building the sombre melody to the climax that precedes a section which Sculthorpe refers to as the “music of regret”.

It seems that on Easter Island, at the beginning of the 17th century, there was a population explosion. The inhabitants stripped the island of trees, causing soil erosion and depriving themselves of building materials for boats and housing. Retreating to the caves, clans fought each other and finally there was enslavement and cannibalisation. By the time the first Europeans arrived, in 1722, the survivors had even forgotten the significance of the great stone heads that still stand there.
(from Sculthorpe's own note to the work)

Another of Sculthorpe's reflections on Hispanic exploration in the Pacific is his television opera *Quiros* (1982). In both *Quiros* and *Memento Mori*, he employs quotation from mediæval plainchant, the *Dies Irae* ('Day of Anger') from the Mass of the Dead, to refer to the Old World, not only as a harbinger of death to the peoples and cultures it colonised and destroyed (whether the Spanish in Rapanui, or the British in Australia), but also as a reminder that the Old World, carrying the seeds of its own destruction with it, is itself ultimately sentenced to pass away. The principal mood then is a complex admixture of anger and regret, for a tragic dual mortality, that continues to play itself out in cultural and environmental degradation of the planet.

After an introductory passage, Sculthorpe uses the chant (Fah-me/fah-ray/me-doh/ray-ray) as the basis for an ostinato-like melodic strand that is then treated, through repetition and varied accompaniments. A syncopated rhythmic idea provides the model for an extended central section of 'music of lamentation', which opens with the horns, and which treats what he calls the Kepler 'Earth' motif. (In his *Music of the Spheres* of 1619, the astronomer Johannes Kepler represented the motion of the Earth as a perpetual oscillation of the pitches G and A flat.) A solemn incantation from the trombones (repeated four times) precedes the return of the *Dies irae* chant. The eventual climax gives way to 'music of regret, and the offering of the possibility of salvation' (Sculthorpe).

GRAEME SKINNER ©2010

KEYNOTES BY ALEXANDRA PINKHAM

Memento Mori calls for flute, piccolo, two oboes, two clarinets and two bassoons; four horns, four trumpets and three trombones (but no tuba); timpani and percussion; and strings.

The Sydney Symphony first performed *Memento Mori* in 1993 with George Cleve conducting, and most recently in 2001 in a regional tour conducted by Luke Dollman. The most recent performance in a subscription concert was in the 1998 Meet the Music series, conducted by Mark Elder.



© ADRIENNE LEVENSON



The Sydney Symphony's 2010 European Tour has been made possible thanks to the support of government and corporate organisations.



sydney
symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

2010 EUROPEAN TOURING PARTNERS



PRINCIPAL PARTNER

GOVERNMENT PARTNERS



Communities
arts nsw



Industry &
Investment



Ludwig van Beethoven

Piano Concerto No.5 in E flat, Op.73 (Emperor)

Allegro

Adagio un poco mosso –

Rondo (Allegro)

John Chen piano

In May 1809 Napoleon's armies occupied Vienna for the second time and with considerable violence. Beethoven took shelter with his brother Caspar Carl and his wife Johanna and to protect his failing hearing spent the bombardment of 11 and 12 May with pillows over his ears in the cellar. Beethoven wrote to his publisher: 'What a destructive, disorderly life I see and hear around me: nothing but drums, cannons and human misery in every form.'

Before, during and after the invasion and despite his misery, Beethoven managed to work. He composed the Op.70 piano trios and three piano sonatas including Op.81a, *Das Lebewohl* (or 'Les Adieux') which reflects Beethoven's sorrow at seeing his young patron the Archduke Rudolf leaving Vienna, as did so many of the aristocracy during the invasion. He also composed the String Quartet Op.74, popularly known as the *Harp* Quartet, and completed the Fifth Piano Concerto (also dedicated to Rudolf). Curiously, most of these are in the key of E flat major – the key of *The Magic Flute* and other music where Mozart sought to create a sense of solemnity, and one that Beethoven used at his most Promethean in works like the Eroica Symphony. These works don't bear any obvious resemblance to one another: the transcendent serenity of the *Harp* Quartet seems miles away from the high style of the outer movements of the *Emperor* concerto. But all of these works break new ground in some way.

By this time Beethoven's deafness made it impossible for him to perform with an orchestra, so the concerto's first performance in Leipzig in 1811 was given by a young organist, Friedrich Schneider. At the Viennese premiere in 1812, Carl Czerny was soloist. Given the political circumstances, it is hardly surprising that the concerto is, in Alfred Einstein's word, the 'apotheosis of the military concept' in Beethoven's music. Biographer Maynard Solomon quotes Einstein as saying that the audience 'expected a first movement in four-four time of a military character; and they reacted with unmixed pleasure when Beethoven not only fulfilled but far surpassed their expectations'.

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven's Fifth Piano Concerto is one of the works that is central to his reputation. It was composed when Beethoven was in his late 30s – at a time when his hearing was already radically diminished. But it was also an astonishingly productive time that has become known as his 'heroic' period.

EMPEROR CONCERTO

'Emperor' wasn't Beethoven's nickname for the Fifth Piano Concerto – it was bestowed by others responding to the majesty of the work and its often commanding character.

The concerto begins in a way that would have surprised its first listeners: with flourishes of ever increasing length punctuated by grand chords from the orchestra. And it was the first concerto in which the cadenza – traditionally improvised by the soloist – was written out in full. Beethoven would have had the integrity of his music in mind, but there was another motivation: this was the first of his concertos that he had been unable to play himself – his deafness making public performance impossible. The second movement continues straight into the finale without pause, emphasising a sense of unity and momentum in the music.

Dedicated to Archduke Rudolph, the Fifth Concerto was completed 1809 and premiered in 1811.

Ludwig van Beethoven, 1806



...Beethoven not only fulfilled but far surpassed their expectations.

In the Fifth Concerto, Beethoven solved the problem of how to exploit the soloist's virtuosity without downgrading the role of the orchestra, while constructing the kind of musical argument and drama which was so crucial to the Classical style. This is achieved partly through masterstrokes like the opening gesture of the **first movement**: a single chord is sounded by the orchestra, to which the piano responds in such flamboyant style, creating a sense of uncertainty about how and when the orchestra will rejoin the music, and what form the actual thematic material will take.

A standard practice in much Classical music was to get louder and more agitated in the lead-up to a point of structural significance, but Beethoven made those moments even more dramatic. The overwhelming impression left by the first movement of the Fifth Concerto is of ceremonial grandeur and pomp – hence the nickname (not authorised

by Beethoven) of *Emperor*. But the massive scale of the first movement is made possible by the frequent contrast of the ‘military’, with its characteristic march rhythms, and the reflective. Moreover, Beethoven prepares the movement’s climactic moments with what scholar William Kinderman calls ‘the withdrawal of the music into a mysterious stillness’. The piano’s opening flourishes, for instance, seem for a moment to be about to wander off into realms of improvisation before the energetic first theme is announced impatiently by the band. To prepare the moment of recapitulation, where the opening material returns, Beethoven again allows the music to become rarified and serene: a passage of ever-quieter scales and trills gives way to a pastoral dialogue between the winds and the bell-tones of the piano.

The short, central **Adagio** movement, rightly described as dreamlike by one writer, is in B major, which in terms of Classical tonal logic is a fair way away from the ‘home’ key of E flat. And its mood couldn’t be further from the military episodes, despite its material being dominated by the scales and trills that featured in the first movement. It may have been a passage such as this that Australian poet Gwen Harwood was remembering when she wrote:

*Pain breaks upon
these notes in splintering trills; here, changed to song,
wears the calm aspect of divinity.*

A justly celebrated instance of ‘the withdrawal of the music into a mysterious stillness’ occurs at the transition from the slow movement into the **finale**. The transition is almost imperceptible – Beethoven changes a note here or there to subtly change the direction of the music as it seems to fade, and the piano begins ruminating on a common chord which will ultimately flower as the final movement’s bounding theme, which again is contrasted with moments of deep calm. Whatever the misery in which Beethoven wrote this work, or its immediate political context, it turns out to be another ode to joy.

GORDON KERRY ©2003

The orchestra for Beethoven’s Fifth Piano Concerto calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The Sydney Symphony was the first ABC orchestra to perform the concerto, with pianist Artur Schnabel and conductor Georg Szell in 1939. The Sydney Symphony’s most recent performance of the concerto was in this year’s Meet the Music series with soloist François-Frédéric Guy and conductor Alexander Briger.

...Beethoven again allows the music to become rarified and serene...

Peter Ilyich Tchaikovsky *Manfred* – Symphony after Byron, Op.58

Lento lugubre – *Moderato con moto* – *Andante*

(Manfred Wandering in the Alps)

Vivace con spirito (The Fairy of the Alps)

Andante con moto (Pastorale)

Allegro con fuoco (The Subterranean Palace of Arimanes)

Kenneth Clark once remarked that, although Byron wrote good poetry, it was his bad poetry that created his fame. We believe in the greatness of Wordsworth, Shelley or Keats, but not so easily in the fact that Byron was thought by many to be the finest poet of his age.

Although he did not have the manifold resonances of Shakespeare for 19th-century composers, music has to an extent rescued Byron's reputation. His original texts are known today largely by their titles alone, yet the overture to Schumann's incidental music for *Manfred* is one of his most involving (and frequently played) pieces. According to literary critic Andrew Riemer, Berlioz' unique four-movement work for viola and orchestra, *Harold in Italy*, is 'more refined, shaped with greater flair, and infinitely more subtle than Byron's over-the-top, essentially hit-or-miss poetic practices in *Childe Harold's Pilgrimage*'.

It was Berlioz' piece which led, over a long period, to the composition of Tchaikovsky's *Manfred* Symphony. In 1867 Berlioz made his second and final visit to Russia, and *Harold in Italy* was one of the works he conducted. The passions this music aroused in Russian composers were intense: here was real symphonic thinking freed from German formal traditions, depicting the attitudes and adventures of a supreme outsider in Romantic literature. This musical enthusiasm was fanned by a love of Byron that, long spent in Europe, had come to Russia late, as did so many things in the 19th century. The critic Vladimir Stasov immediately suggested to that most infuriating of Russian composers, Balakirev, that Byron's *Manfred* would make a superb subject for a symphony, and supplied a detailed scenario for him to follow. In turn Balakirev, always excited by the possibility of organising the creative life of anyone but himself, sent Stasov's scenario – as his own! – to Berlioz, with the suggestion that *he* write a symphony based upon it. But Berlioz was a dying man and did not respond to Balakirev's entreaties.

The idea waited another 14 years, at which time Balakirev suggested it to Tchaikovsky, using Stasov's uncredited

Keynotes

TCHAIKOVSKY

Born Kamsko-Votkinsk, 1840
Died St Petersburg, 1893

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

MANFRED

Tchaikovsky was prompted to write this dramatic symphony by Balakirev, the composer who also goaded him into writing the *Romeo and Juliet* fantasy overture. In each case there was a literary inspiration (Byron, Shakespeare) and Balakirev had some very specific ideas, which he didn't hesitate to share, about how this might be conveyed in music.

The four movements of *Manfred* follow a typical symphonic structure but, as their titles suggest, they are also closely tied to a scenario drawn from Byron's poem. The Manfred who wanders the Alps is torn by despair; the Alpine fairy's music provides emotional release; and the pastoral movement offers idyllic contrast to Manfred's anguish. The finale departs from Byron's text, allowing Manfred to find redemption.



...the hero, a Faustian figure living as an outcast in a ruined Alpine castle, seeks forgetfulness for “some half-maddening sin”...

scenario once again, and now offering relentlessly detailed advice on how to compose the work. ‘Your symphony – like Berlioz’ Second Symphony [*Harold in Italy*] must have an *idée fixe* (the Manfred theme), which must be carried through all the movements,’ he wrote. He suggested the keys in which themes were to be written, offered advice about instrumentation, and finished by re-iterating his enthusiasm for the project: ‘The subject is not only profound but contemporary, for the sickness of modern man lies in the fact that he cannot preserve his ideals. They are shattered, nothing is left for the satisfaction of the soul except bitterness.’

For the most part, Stasov’s scenario is a fair distillation of the main themes in Byron’s verse drama, in which the hero, a Faustian figure living as an outcast in a ruined Alpine castle, seeks forgetfulness for ‘some half-maddening sin’, which turns out to be an incestuous love for his sister Astarte (an unsubtle reference to Byron’s feelings for his half-sister Augusta Leigh). His mastery of occult powers cannot offer him peace; overcoming his fear of death, he tries to kill himself, but is rescued by a hunter.

After invoking the Witch of the Alps he descends to the underworld and sees a vision of Astarte, who promises that he will die the next day. The poem ends with his refusal to capitulate to the demons' blandishments or to the pleas of the church to repent, and he dies a maker of his own destiny. 'I have been...my own destroyer, and will be my own hereafter.'

After much hesitation, a re-reading of Byron's text, and a clearing of the scenario's undergrowth, Tchaikovsky agreed to write the symphony Balakirev urged upon him. He was not at first excited about the subject's musical possibilities (and, unlike Balakirev, was never interested in the text's big philosophical issues), and protested that he had become distrustful of heavily programmatic music, but once begun, he completed the work at great speed. In the end Byron's great archetype of the proud, faithless outsider, tortured by life itself, rang resonantly in Tchaikovsky's own existence. Even Stasov's major invention – Manfred's redemption – would have appealed to Tchaikovsky's wish for an end to his sufferings, and at one point in his composition of the symphony he noted that he had 'turned for a time into a sort of Manfred.'

The *Manfred* Symphony is one of Tchaikovsky's most distinctive and ambitious orchestral works. 'It has turned out vast, serious and difficult', he wrote to a colleague and indeed *Manfred* is longer and inhabits a sound world more lavish than any of his other symphonies; it calls for an unusually large orchestra and playing of exceptional virtuosity. It was infrequently heard for many decades, and when Eugene Goossens conducted it in Cincinnati in 1932 it was still a novelty in the United States, his program annotator believing it appropriate to describe the music as 'grand, gloomy and peculiar', not the kind of adjectives that guarantee frequent performance. It was the long-playing record that restored the *Manfred* Symphony to reasonable circulation.

Although he found it a chore to work to so detailed a program, Tchaikovsky was able to make the work fall into his favourite symphonic pattern – a substantial expository movement, two lighter interlude-like movements, and a finale of sufficient weight to balance the whole. Yet the debt to Berlioz is great, and lies principally in the depiction of Manfred as an outsider; where Berlioz had made the *idée fixe* of the *Symphonie fantastique* a hovering presence over the work's action, and the solo viola an observer of the events that took place in *Harold in Italy*, Tchaikovsky is careful to

leave the Manfred theme in distinct profile throughout the work, making explicit the hero's moments of action, repose and reflection.

Listening Guide


Each movement is prefaced with Tchaikovsky's final version of the Balakirev-Stasov descriptions, that to the **first movement** being the most elaborate:

Manfred wanders in the alps. Weary of the fatal question of existence, tormented by hopeless longings and the memory of past crimes, he suffers cruel spiritual pangs. He has plunged into the occult sciences and commands the mighty powers of darkness, but neither they nor anything in this world can give him the forgetfulness to which alone he vainly aspires. The memory of the lost Astarte, once passionately loved by him, gnaws his heart and there is neither limit nor end to Manfred's despair.

Manfred's darkly descending theme is announced immediately by three bassoons and bass clarinet, after which the strings announce an equally intense, rising theme, sometimes described as 'Manfred's longing for forgetfulness'. These ideas are developed considerably before the movement's second section begins with the lyrical theme depicting Astarte, appearing softly on the first violins. Tchaikovsky then represents with great vividness Manfred's feelings of tenderness, passion and bitterness at his memory of her. This finely structured movement ends with a powerful new statement of the Manfred theme, replete with gong-strokes and great shuddering brass exclamations; it is a masterful depiction of hysterical despair.

In contrast to the first movement's fiery torment, the **scherzo** (*Vivace con spirito*) is primarily one of lightness and lyricism, as Byron's Witch of the Alps becomes 'the Alpine fairy' who 'appears before Manfred in the rainbow from the spray of a waterfall'. The outer sections, depicting the waterfall and the rainbow that appears in the spray, inspire sonorities of gossamer delicacy. These are set in relief, in the trio, by the appearance of the Fairy, who is given a warmly romantic melody first heard on the violins. As her music becomes increasingly passionate we are made aware of Manfred's agonised presence, as he confesses to her his numerous sins and indiscretions. At the movement's conclusion, when the Fairy disappears in the watery mist, the sound drifts upwards to a faint shimmer, in a passage that is a great test of orchestral virtuosity.

Tchaikovsky represents with great vividness Manfred's feelings of tenderness, passion and bitterness...



Today, you'll be taken
away to Vienna by the
Sydney Symphony.
Have you packed your
bags?

For further information please
contact the Vienna Tourist Board:
Phone: +43-1-24 555
E-Mail: info@vienna.info
WWW.VIENNA.INFO

VIENNA
NOW OR NEVER

The **Andante** concerns 'the simple, free and peaceful life of the mountain people', with a quintet of cor anglais, clarinets and bassoon evoking Byron's 'natural music of the mountain reed'. Although it is ostensibly the second of the 'interludes' intended to provide a buffer between the storms and torments of the two outer movements, it is also an ironic portrayal, as, towards its conclusion, the idyllic rusticisms are shattered by a reminder of Manfred's burning anguish.

In these central movements Tchaikovsky seems to have drawn on two models; one is the third movement of *Harold in Italy*, in which Harold's restlessness is heard amidst the serenade of an Abruzzi mountaineer; the other is Liszt's Faust scene *The Ride by Night*, in which Faust, observing a religious procession (represented by the chorale 'Pange lingua'), realises what he has lost by his bargain with Mephistopheles, and is suddenly overcome with grief.

The **finale** (*Allegro con fuoco*) finds us in 'the subterranean palace of Arimanes. Manfred appears in the middle of the Bacchanale. Evocation of the shade of Astarte. She foretells the end of his earthly sufferings. Death of Manfred.' We are plunged straight away into the bacchanal's dubious delights, in the midst of which Manfred is glimpsed once more. He seems to be overwhelmed by the proceedings until his theme is transformed into a fugue, which leads to a dramatic, exclamatory passage suggesting Manfred's revulsion at his surroundings. Astarte's theme is now recalled by the strings, at first tenderly, then almost desperately, until it is gradually combined with Manfred's main theme, which is then given out in the grand, theatrical manner that closed the first movement. This leads suddenly to the apotheosis of Manfred (another of Stasov's inventions – Byron's Manfred dies both unrepentant and unbedevilled), scored for orchestra and organ, after which the work ends peacefully and quietly.

PHILLIP SAMETZ ©1996/2008

Tchaikovsky's *Manfred* calls for three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet and three bassoons; four horns, two trumpets, two cornets, three trombones and tuba; timpani and percussion (triangle, tambourine, cymbals, bass drum, tam-tam, chime); two harps, a kind of harmonium (or organ), and strings.

According to ABC records, the Sydney Symphony gave the first Australian performance of Tchaikovsky's *Manfred* in 1948 in a Benevolent Fund concert conducted by Eugene Goossens. The orchestra's most recent performance of the symphony was in 2008, conducted by Oleg Caetani.

...the idyllic rusticisms are shattered by a reminder of Manfred's burning anguish.

GLOSSARY

CONCERTO – a work for solo instrument and orchestra, most commonly in three movements (fast, slow, fast) and including extended virtuoso passages for the soloist or soloists to play alone.

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

IDÉE FIXE – literally a ‘fixed idea’, Berlioz first used the term to refer to the motto theme that recurs in different guises throughout his *Symphonie fantastique*.

LORD BYRON – English poet (1788–1824). Although his private life was nothing short of tumultuous (a scandalous affair with his half-sister and the accumulation of significant debts led to him leaving England in disgrace in 1816), Byron was held in high regard by many as one of the great poets of his time. The Byronic hero as represented by Manfred, Harold, Conrad, and others, provided inspiration for numerous 19th-century composers and artists, and Byron himself is often touted as being the quintessential Romantic figure.

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

PLAINCHANT – a style of Western ecclesiastical chanting, and still used in services of the Roman Catholic Church as well as some Anglican traditions. Also known as Gregorian chant through its association with Pope Gregory (the Great).

RECAPITULATION – the third and final section of a movement in sonata form. The recapitulation involves a restatement of the main themes that were introduced in the movement’s first section (the exposition), normally presented in the tonic, or ‘home’ key.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Rondo form is a common structure for the finales of concertos and symphonies.

SCALE – a stepwise sequence of notes.

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. Most scherzo movements in symphonies include a contrasting central section called a ‘trio’.

SYMPHONY – a multi-movement work for orchestra, usually abstract in nature. From the late 18th century onwards it was not uncommon to find symphonies with extra-musical titles or themes, often based on contemporary works of literature. Composers could represent natural phenomena by musical means (a good example of this is Beethoven’s *Pastoral* Symphony), or perhaps use melodic motifs to represent particular literary characters and their emotions (as in Liszt’s *Faust* Symphony).

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

Allegro – fast

Adagio un poco mosso – slow, a little movement

Lento lugubre – very slow, mournful

Moderato con moto – at a moderate pace, with motion

Andante – at a walking pace

Vivace con spirito – lively, with spirit

Andante con moto – at a walking pace, with motion

Allegro con fuoco – fast, with fire

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

SCULTHORPE

Memento Mori can be heard on a disc that collects together the four *Sun Music* works, *Sun Song*, and *From Uluru*. The Adelaide Symphony Orchestra is conducted by their former chief conductor, David Porcelijn.

ABC CLASSICS 454 505-2

EMPEROR CONCERTO

Wilhelm Kempff plays the 'Emperor' in a 2-CD Beethoven concerto set that also includes the Triple Concerto, the Violin Concerto and the two Romances for violin and orchestra.

DEUTSCHE GRAMMOPHON 459403

And you can hear tonight's conductor as soloist in his recording of the five Beethoven piano concertos, made with the Chicago Symphony Orchestra and Georg Solti.

DECCA 443723-2

MANFRED

In 2009 the title of *Gramophone* Orchestral Record of the Year was awarded to Vasily Petrenko's recording of Tchaikovsky's *Manfred* with the Royal Liverpool Philharmonic Orchestra. The intensity and insight of this talented young conductor comes to the fore, and the symphony is coupled with an equally passionate performance of *The Voyevoda* (Op.78).

NAXOS 8.570568

Also recommended, Ricardo Muti and the Philharmonia Orchestra in a 7-CD set that includes the Tchaikovsky symphonies together with other orchestral works (the Philadelphia Orchestra is also represented in this set).

BRILLIANT CLASSICS 99792

ASHKENAZY CONDUCTS TCHAIKOVSKY

Vladimir Ashkenazy has recorded Tchaikovsky's last three numbered symphonies with the Philharmonia Orchestra, currently available in an Eloquence release.

DECCA 443 844-2

JOHN CHEN

John Chen's prize-winning performance with the Sydney Symphony of Rachmaninoff's Third Piano Concerto in the Sydney International Piano Competition was recorded for a commercial release.

ABC CLASSICS 476 272-0

He has also recorded the complete solo piano music of Henri Dutilleux.

NAXOS 8.557823

And his most recent release is *Fountains... Piano impressions by Debussy and Ravel* – another disc of solo piano music.

ABC CLASSICS 476 6834

Broadcast Diary



AUGUST–OCTOBER

Friday 27 August, 7pm

YOUNG PERFORMERS AWARDS GRAND FINAL

Marko Letonja conductor
Oliver She piano, **Richard Pollett** violin, and
Ashley William Smith clarinet
Queensland Symphony Orchestra

Friday 24 September, 8pm

"RACH 2"

Mark Wigglesworth conductor
Bernd Glemser piano
Shostakovich, Rachmaninoff, Rossini

Saturday 16 October, 8pm

BEETHOVEN & STRAVINSKY MASTERPIECES

Kristjan Järvi conductor
Renaud Capuçon violin
Tchaikovsky, Beethoven, Stravinsky

2MBS-FM 102.5

SYDNEY SYMPHONY 2010

Tuesday 14 September, 6pm

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

Webcast Diary



Selected Sydney Symphony concerts are recorded for webcast by BigPond.

Visit: sydney-symphony.bigpondmusic.com

Tonight's webcast will be streamed live and then available for repeat viewing.

Sydney Symphony Online

Visit the Sydney Symphony at sydney-symphony.com for concert information, podcasts, and to read the program book in the week 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/sydsymph (previously [sso_notes](http://twitter.com/sso_notes)) 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 sydney-symphony.com/yoursay or email: yoursay@sydney-symphony.com

ABOUT THE ARTISTS

Vladimir Ashkenazy conductor

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

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

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

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

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), Rachmaninoff transcriptions, Bach's *Wohltemperierte Klavier* and Beethoven's *Diabelli Variations*. His most recent release is a recording of Bach's six partitas for keyboard.

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



© KEITH SAUNDERS

John Chen piano

John Chen's career was launched in 2004 when, aged 18, he became the youngest-ever winner of the Sydney International Piano Competition. For the finals he performed Rachmaninoff's Piano Concerto No.3 with the Sydney Symphony and János Fürst, and Mozart's Piano Concerto No.17 in G, K453 with the Australian Chamber Orchestra and Christoph Poppen. Since then he has performed in New Zealand, Japan, Singapore, Hong Kong, the United States and Germany. He has performed with the major Australian symphony orchestras, and in 2006 a recital tour took him to 31 Australian cities.

He began studying piano at the age of three, and made his official orchestral debut aged 15, performing Prokofiev's Piano Concerto No.3 with the New Zealand Symphony Orchestra. By the time he was 18, he had gained a Master of Music degree from the University of Auckland, studying with Rae de Lisle.

John Chen's passion for 20th-century French music has seen him recently record the complete solo piano works of Dutilleux, and a selection of Debussy and Ravel. He is active in promoting new music and has given premieres of works by New Zealand composers Jenny McLeod, Ross Harris, and Claire Cowan (a work he commissioned). He also gave the first performance of the second piano concerto of Australian composer Roger Smalley.

As a chamber musician he has performed with the T'ang Quartet (Singapore) in 2009 and he toured Australia and New Zealand with violinist Feng Ning in 2008. Together with Luanne Homzy and Peter Myers, John Chen is a member of the Saguro Trio, which took first prize at the International Chamber Music Competition Hamburg last year.

John Chen is currently based in the United States where he is completing a doctorate in piano performance at the University of Southern California, Los Angeles. This is his first concert engagement with the Sydney Symphony.



MUSICIANS

© HEITH SAUNDERS



Vladimir Ashkenazy
Principal Conductor
and
Artistic Advisor

© HEITH SAUNDERS



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

© HEITH SAUNDERS



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

Performing in this concert...

FIRST VIOLINS

Michael Dauth
Concertmaster
Dene Olding
Concertmaster
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Julie Batty
Jennifer Booth
Marianne Broadfoot
Brielle Clapson
Sophie Cole
Amber Gunther
Georges Lentz
Nicola Lewis
Nicole Masters
Alexandra Mitchell
Léone Ziegler

SECOND VIOLINS

Kirsty Hilton
Marina Marsden
Principal
Emma West
Assistant Principal
Jennifer Hoy
A/Assistant Principal
Susan Dobbie
Principal Emeritus
Maria Durek
Shuti Huang
Stan W Kornel
Benjamin Li
Emily Long
Philippa Paige
Biyana Rozenblit
Maja Verunica
Katherine Lukey*

VIOLAS

Roger Benedict
Anne-Louise
Comerford
Robyn Brookfield
Sandro Costantino
Jane Hazelwood
Stuart Johnson
Justine Marsden
Mary McVarish
Felicity Tsai
Arabella Bozic†
Jacqueline Cronin#
Rosemary Curtin#

CELLOS

Catherine Hewgill
Julian Smiles*
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Adrian Wallis
David Wickham
Rowena Crouch#
Clare Rowe *
Rachael Tobin#

DOUBLE BASSES

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

FLUTES

Janet Webb
Emma Sholl
Kate Lawson#
Rosamund Plummer
Principal Piccolo

OBOES

Diana Doherty
Shefali Pryor
David Papp
Alexandre Oguey
Principal Cor Anglais

CLARINETS

Lawrence Dobell
Francesco Celata
Christopher Tingay
Craig Wernicke
Principal Bass Clarinet

BASSOONS

Matthew Wilkie
Roger Brooke
Fiona McNamara
Noriko Shimada
Principal Contrabassoon

HORNS

Ben Jacks
Hector McDonald*
Geoffrey O'Reilly
Principal 3rd
Lee Bracegirdle
Marnie Sebire
Euan Harvey
Francesco Lo Surdo†

TRUMPETS

Daniel Mendelow
Paul Goodchild
John Foster
Anthony Heinrichs

TROMBONES

Ronald Prussing
Scott Kinmont
Nick Byrne
Christopher Harris
Principal Bass Trombone

TUBA

Steve Rossé

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos
Colin Piper
Mark Robinson
Ian Cleworth*
John Douglas*

HARP

Louise Johnson
Owen Torr*

ORGAN

David Drury*

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 If you don't have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.

THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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



© KEITH SAUNDERS

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

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

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

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

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

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

SALUTE

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



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



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

PREMIUM PARTNER



PLATINUM PARTNERS

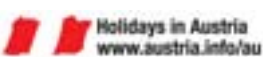


MAJOR PARTNERS

GOLD PARTNERS



SILVER PARTNERS



REGIONAL TOUR PARTNERS



MARKETING PARTNER

2MBS 102.5 Sydney's Fine Music Station

PLAYING YOUR PART

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

PLATINUM PATRONS \$20,000+

Brian Abel
Geoff & Vicki Ainsworth
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 Sprout & 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 McLlraith Charitable Foundation
Ruth & Bob Magid
David Maloney & Erin Flaherty
David & Andrea 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 & Marliese Teitler
J F & A van Ogtrop
Henry & Ruth Weinberg
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
Doug & Alison Battersby
Jo-Anne Beirne
Stephen J Bell
Marco Belgiorino-Zegna AM &
Angela Belgiorino-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 Caukili
Ewen & Catherine Crouch
Mr John Cunningham SCM &
Mrs Margaret Cunningham
Lisa & Miro Davis
Ian Dickson & Reg Holloway

Paul Espie
Russell & Sue Farr
Rosemary & Max Farr-Jones
John Favaloro
Mr Ian Fenwicke & Prof Neville Wills
Firehold Pty Ltd
Annette Freeman
Ross & Jill Gavin
Warren Green
Anthony Gregg & Deanne Whittleston
Akiko Gregory
In memory of Oscar Grynberg
Janette Hamilton
Ann Hoban
The Hon David Hunt AO OC &
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 & Deidre McCann
Ian & Pam McGaw
Matthew McInnes
Mrs Barbara McNulty OBE
Nola Nettheim
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 Tornyia
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 Tey
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
Locumgroup 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 Wallede
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

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

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.

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

Erin Flaherty

David Maloney

Paul Salteri

Committee member

Sydney Symphony Regional Touring Committee

Ian Macdonald

Stephen David *Caroona Project, BHPBilliton*

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

Jim Davis *Regional Express Airlines*

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

Peter Freyberg *Xstrata*

Tony McPaul *Cadia Valley Operations*

Terry Charlton *Snowy Hydro*

Colin Bloomfield *Illawarra Coal BHPBilliton*

Paul Mitchell *Telstra*

Grant Cochrane *The Land*



“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:



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 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

PLAYBILL

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 OAM, RFD

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

1640 - 1/180810 - 25A S70A

PAPER PARTNER

K.W.DOGGETT Fine Paper