

2012 SEASON


Emirates
Principal Partner


sydney
symphony
Vladimir Ashkenazy
Principal Conductor & Artistic Advisor


80
Celebrating
Eighty Years



Beethoven 9

Ode to Joy

Wed 8 February 8pm

Fri 10 February 8pm

Sat 11 February 8pm

Ausgrid Master Series



WELCOME TO THE AUSGRID MASTER SERIES



Community
Partner

Welcome to tonight's concert at the Sydney Opera House – the first program in the 2012 Ausgrid Master Series. This year is the Sydney Symphony's 80th anniversary and Vladimir Ashkenazy has chosen to begin the season in a celebratory mood with Beethoven's Ninth, his choral symphony with its famous 'Ode to Joy'.

The spirit of joy is amplified in this performance by the spirit and energy of youth – with four younger soloists and the combined forces of Sydney Philharmonia Choirs including its youth choir, VOX. And although the concert will begin with the sombre sounds of Richard Strauss's heartfelt *Metamorphosen*, this is simply the perfect starting point for a musical journey that promises to end in elation.

The Ausgrid network includes the poles, wires and substations that deliver electricity to more than 1.6 million homes and businesses in New South Wales. Ausgrid is transforming the traditional electricity network into a grid that is smarter, more reliable and more interactive – something we are very proud of.

We're also extremely proud of our partnership with the Sydney Symphony and our support of the orchestra's flagship Master Series. We are supporting the orchestra as a Community Partner, with the goal of bringing great music and exciting performances to an even wider audience.

We trust that you will enjoy tonight's performance and we look forward to seeing you again at Ausgrid Master Series concerts throughout the season.



GEORGE MALTABAROW
Managing Director

2012 SEASON

AUSGRID MASTER SERIES
Wednesday 8 February, 8pm
Friday 10 February, 8pm
Saturday 11 February, 8pm

Sydney Opera House Concert Hall

Beethoven 9: Ode to Joy

Vladimir Ashkenazy CONDUCTOR

Lorina Gore SOPRANO

Sally-Anne Russell MEZZO-SOPRANO

James Egglestone TENOR

Michael Nagy BARITONE

Sydney Philharmonia Choirs

(Symphony Chorus, Chamber Singers and VOX)

Brett Weymark CHORUSMASTER

Richard Strauss (1864–1949)

Metamorphosen, for 23 solo strings

INTERVAL

Ludwig van Beethoven (1770–1827)

Symphony No.9 in D minor, Op.125 (Choral)

Allegro, ma non troppo, un poco maestoso

Molto vivace – Presto

Adagio molto e cantabile – Andante moderato

Allegro assai (Choral finale on Schiller's ode *To Joy*)



A gala performance of this program on Monday 13 February at 7pm will be broadcast live across Australia on ABC Classic FM.



The performance on Monday 13 February at 7pm will also be webcast live via BigPond, available for later viewing on demand. Visit bigpondmusic.com/sydneysymphony

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

Approximate durations: 27 minutes, 20-minute interval, 65 minutes. The concert will conclude at approximately 10pm.

PRESENTING PARTNER





In 1823 Ferdinand Georg Waldmüller completed a portrait of Beethoven on commission from the composer's publishers, Breitkopf & Härtel. (The original was destroyed when their Leipzig office was bombed in 1945.) This is the Beethoven of the Ninth Symphony. The hair is streaked with grey but hardly dishevelled and the artist has captured some of the irregularities of Beethoven's features, particularly around the nose.

INTRODUCTION

Ode to Sorrow, Ode to Joy

Beethoven is not just one of the most influential composers in music history, he is the archetypal composer. His music has become deeply symbolic in Western culture. 'What did we play when we wanted to honour the fallen in the war?'

Leonard Bernstein once asked. 'The *Eroica*. What did we play on V Day? The Fifth.' The Ninth Symphony, with its themes of freedom and the Brotherhood of Man, is associated with the United Nations and the European Union (the Ode to Joy tune is its anthem); it was chosen to mark the demolition of the Berlin Wall. Beethoven Nine is the symphony of celebration.

The Ninth possesses all the characteristics that attract us to Beethoven: emotional power, dramatic intensity and monumental scale – colossal and sublime. In the course of its symphonic journey, disorder resolves into order, but with a surprise: the unprecedented addition of voices. Schiller's ode 'To Joy' provides the text for this astonishing finale.

Vladimir Ashkenazy has chosen to begin tonight's musical journey with what you could think of as an 'ode to sorrow'. Richard Strauss's inspiration for *Metamorphosen* was, in part, the horror and loss that results from war. Ashkenazy describes it as 'the most touching piece you can imagine – a lament from beginning to end.'

But this powerfully melancholy work also finds a fantastic sense of ecstasy at its heart, and then, towards the end, the sounds of Beethoven escape from Strauss's pen – a quotation from the funeral march in the *Eroica* Symphony. And so one composer, looking back on world now lost, quotes Beethoven, the composer who seems so central to our musical culture and to all the things we celebrate in these first concerts of our 80th anniversary season.

bravo!

This year sees the addition of a new feature to Sydney Symphony program books: we're incorporating our Bravo! newsletter into the back pages. There will be nine issues over the course of the year, which means we can share orchestra news with you more frequently. The Bravo! pages will also be available for separate download from sydneysymphony.com/bravo so you need never miss an issue, regardless of how many concerts you attend. Meanwhile, turn to page 31 to check out the debut issue in the new format.

ABOUT THE MUSIC

Richard Strauss (1864–1949)

Metamorphosen, for 23 solo strings

In October 1943 the National Theatre in Munich was destroyed in an air raid. This was the opera house where Strauss had conducted, more than anywhere else, his own operas and those of other composers, including Wagner, whose own *Tristan und Isolde* and *Die Meistersinger* premiered in this theatre; Strauss' father had for years played first horn in its orchestra – no wonder the octogenarian composer regarded its destruction as the greatest catastrophe of his life. He jotted down a few bars of sketch under the title 'Mourning for Munich'. In February 1945 Dresden was destroyed, and in March the Vienna State Opera – the symbols of the old German culture which had nurtured Strauss and his music were disappearing in the fiery twilight of the Third Reich. Between 13 March and 12 April 1945, Richard Strauss composed the work which is the weightiest of his remarkable Indian summer (which had already given birth to the Second Horn Concerto, and was to include the Oboe Concerto and the *Four Last Songs*). It was a piece of expanded chamber music, described by its subtitle: 'A Study for 23 Solo Strings'. There are ten violins, five each of violas and cellos, and three double basses. Each of these players is given individual responsibility, and all but the last player of violas, cellos, and basses have moments of solo work. The texture is almost self-defeatingly complex, and every line is significant.

Forty-five years after Schoenberg composed his *Transfigured Night*, for string sextet, Strauss similarly expands the chamber music medium into a kind of symphonic poem, bearing a great weight of emotion, with intensity heightened by allocating that weight to the many single strands of a complex texture. Both works are based on continuous development of themes, but, as Norman del Mar demonstrates in his study of Strauss, the 'metamorphoses' of the title refer not to the Lisztian principle of thematic transformation, but to Goethe's use of the term in his old age, where the metamorphoses are developments of Goethe's own mind in works (such as *Faust*) conceived over a great period of time, and the parallel processes in nature. Clearly Strauss, who had set himself in old age the task of reading Goethe's works from cover to cover, found Goethe's experience illuminating of his own.

In the main theme of *Metamorphosen* Strauss hit unintentionally on a reminiscence of the Funeral March from Beethoven's *Eroica* Symphony. He claimed it had 'escaped from his pen' as he was working on the 'Mourning for Munich' sketch, and was only gradually recognised. In the very last bars of *Metamorphosen* the whole Beethoven theme is quoted by the cellos and basses, and at this point the words *IN MEMORIAM* are written in the score. The central section of the work is a free fantasia in which little by little the pace of this

Keynotes

STRAUSS

Born Munich, 1864

Died Garmisch-

Partenkirchen, 1949

Richard Strauss wrote two symphonies as a teenager, but this was not the musical genre that captured his imagination. Instead he made his name with the evocative and storytelling possibilities of the orchestral 'tone poem' and in opera. The music composed in his final decade includes the opera *Capriccio*, concertos for oboe and for horn, *Metamorphosen* (premiered in 1946) and his *Four Last Songs*.

METAMORPHOSEN

Strauss borrowed the title for this music from Goethe – a pair of scientific works in verse form called *The Metamorphosis of Plants* and *The Metamorphosis of Animals*. Alongside the philosophy is deeply felt emotion. Composed in 1944–45, *Metamorphosen* can be heard as a lament: for a 'lost Germany', for a bombed opera house...

There's a string orchestra on stage, but what we'll hear is more like chamber music – each of the 23 musicians has his or her own part to play and the sound is intimate, as the four slow themes of this heart-wrenching music undergo subtle transformation and variation. At the very end a motif from Beethoven 'escapes' from Strauss's pen, as one his themes transforms into the *Eroica* Funeral March.



◀ Strauss meeting with music critic Willi Schuh (at left) and Paul Sacher (right) in Zurich, to discuss *Metamorphosen*, 1945.

extended slow movement is stepped up, and it becomes more fluid. Norman del Mar marvels at ‘the endless range and resourcefulness of invention maintained without any of the props of classical form and within a single element of expression as well as of instrumental texture’.

There is a shortened reprise of the opening material, and a long coda, a kind of threnody. The unswerving feeling is tragic, but without self-pity; not just a mourning for the passing of German culture, but an expression of the death agony of late Romanticism. In this context the apparent references to the style if not to actual phrases from Wagner’s *Tristan und Isolde* is apt: this was the seminal work of the late Romantic style, and its first performance was in the Munich National Theatre.

Metamorphosen is an extraordinary, indeed unparalleled piece, one whose form and emotional content compels a search for deep meanings. Yet the stimulus to compose in this form, as so often for the supremely craftsmanlike Strauss, was a practical one. Paul Sacher, the conductor of the Zurich Collegium Musicum, had been pressing Strauss for some time to accept a commission for his string chamber orchestra. In mid-1944 Strauss accepted, and the first sketches date from September. On 25 January 1946 Sacher conducted the first performance in Zurich, supervised by Strauss.

***Metamorphosen* is an extraordinary, indeed unparalleled piece, one whose form and emotional content compels a search for deep meanings.**

DAVID GARRETT ©2003

Metamorphosen calls for ten violins, five violas, five cellos and three double basses.

The Sydney Symphony was the first ABC orchestra to perform *Metamorphosen*, in a concert conducted by Eugene Goossens in 1952. Our most recent performance was in 2003 conducted by Edo de Waart.

Ludwig van Beethoven Symphony No.9 in D minor, Op.125 (Choral)

Allegro, ma non troppo, un poco maestoso

Molto vivace – Presto

Adagio molto e cantabile – Andante moderato

Allegro assai (Choral Finale on Schiller's ode *To Joy* –

individual tempo markings indicated in the vocal text)

Lorina Gore SOPRANO

Sally-Anne Russell MEZZO-SOPRANO

James Egglestone TENOR

Michael Nagy BARITONE

Sydney Philharmonia Choirs

Beethoven's last symphony seems to have been an amalgamation of two separate symphonic ideas which the composer was sketching between about 1815 and 1822. One was intended for London. The other was to be a 'German symphony' which might include a choral section on a religious text as well as popular 'Turkish' military music. In the event, one symphony made do for both purposes.

Lurking in the wings was a poem Beethoven had long wanted to set to music – the ode *An die Freude* ('To Joy') by Friedrich Schiller. That he had remained obsessed with the ode since 1793 is testimony to the force with which its ideas struck him when he encountered them as a young man in the aftermath of the French Revolution.

During the planning and sketching of this symphony Beethoven composed such other works as the *Missa solemnis*, the final three piano sonatas and the monumental *Diabelli Variations*. By 1823 composition was well advanced on the first three movements of this symphony.

It was at this late stage that Beethoven decided that the symphony and Schiller's ode belonged to each other. He put aside the purely instrumental finale he had intended, later recasting it as the finale of String Quartet, Op.132, and created a finale of heaven-storming optimism in place of one that would have been subdued and elegiac.

Although the main theme of the first movement eventually emerges from the nebulous haze of the opening with considerable force on the entire orchestra, it collapses no sooner than it has announced itself. A further statement emerges likewise from the mist. The clouds lift somewhat with a second-subject group based on two lyrical melodies tripping in one after the other on woodwinds, but even these are subjected to a number of hammer-blow interjections. The haze of the introduction returns to mark the beginning of the development section. But at the recapitulation the main theme bursts forth in a grimly exultant D major. The huge coda that ends this movement bids fair to become another development section, but Beethoven brings the movement to a terse and uncompromising conclusion.

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

Beethoven began his symphonic career at the age of 30. He had inherited the musical language of the 18th century and the symphonic style of Mozart and Haydn, but even as he following the Classical traditions he was breaking new ground, and audiences noticed. He completed his Ninth symphony in 1824, when he was in his 50s. By this stage he was profoundly deaf – a soloist had to turn him around to acknowledge the thunderous applause.

NINTH SYMPHONY

With the Ninth Symphony, Beethoven broke his own record, composing the longest symphony that had ever been written. And he added the human voice to the symphony for the first time, introducing vocal soloists and full choir for a setting of Schiller's ode *To Joy* in the finale. But these are practical matters. Perhaps the most important feature of Beethoven's Ninth Symphony is its philosophical character. Symphonies in the Classical tradition were purely 'about' music; that is no longer the case in the Ninth. This is profoundly joyous music, and in the last movement Beethoven uses the most basic of means – a simple tune that anyone can sing – to build a powerful hymn to universal freedom and equality.

Emerging from the strenuous journey of the first movement, Beethoven plunges directly into feverish activity. The relentlessly driving, minor-key first section of his scherzo is actually a very large sonata structure, even dabbling briefly in a five-part fugue on the opening theme. A shift into overdrive with the ensuing trio section marginally increases the speed, but the oppression is lightened by adoption of the major key and some chirpy writing for winds. Following the regulation repeat of the scherzo, the trio attempts an unscheduled reappearance and is brusquely cut off.

At last, Beethoven introduces a period of sustained calm with one of his sublime slow movements. This is a stupendous set of variations on two themes – a deeply meditative *Adagio* followed by a gently flowing *Andante*. Both themes in turn are treated in the first variation, after which a rapt, expectant interlude leads to a second variation, now using only the *Adagio* theme. Successive brassy eruptions are soothed by the expressive opening notes of the *Adagio* theme, as further free variation proceeds to end the movement blissfully in a long coda.

The finale explodes on to the scene with angrily impatient recitative. As if to recover a lost sense of direction, Beethoven briefly reviews the leading themes of the first three movements. Each in turn is dismissed. Immediately, *sotto voce* at first but growing in confidence, enters the noble, yet simple, principal theme of the finale which will become the hymn to joy. After the third variation, the harshly dissonant recitative of the opening violently reasserts itself.

This sets the scene for the entry of the human voice, Schiller's ode *To Joy* as the culmination of the mighty work. But first, in words of his own devising, Beethoven has the baritone clarify the rationale – the rejection of what has gone before and the need to sing a new song.

The variations on the great 'joy' theme resume, now with vocal soloists and chorus, and joined to Schiller's inspiring text (selected and rearranged by Beethoven).

The finale of the Ninth is extraordinary not merely because it introduces the human voice for the first time into a symphony, but also because the contrast of musical texture provided by the vocal forces enables him to follow one magnificent variation movement with another.

Extraordinary is the fact that the finale is layered on no fewer than four separate but integrated structural levels. It is not simply a setting of Schiller, nor a huge set of variations. As Charles Rosen has pointed out, the variations themselves combine to create the symmetry of a huge sonata-form movement. And again, from the opposite end of the telescope, as it were, Rosen views the cantata on Schiller's ode as a microcosm of the entire four-movement symphony structure, with recognisable sections representing, in turn, an opening expository movement ('Freude, schöner Götterfunken'), a scherzo in military style (including Turkish percussion), a slow movement based on a new theme ('Seid umschlungen'), and a finale which gloriously



Beethoven, 1815



Friedrich von Schiller

The finale of the Ninth is extraordinary not merely because it introduces the human voice for the first time into a symphony, but also because the contrast of musical texture provided by the vocal forces enables him to follow one magnificent variation movement with another.

combines both themes in a double fugue to end in a jubilant ‘Turkish’-flavoured coda. (Rosen’s ‘four movements’ are identified in the vocal text beginning page 13.)

That the symphony has achieved a unique festive, even spiritual, status in the western world is due not so much to its introduction of vocal forces as to the very melody Beethoven devised for his hymn to joy. The tune is simple to the point of banality. Yet Beethoven agonised over it, and consciously made it ‘popular’. Was not his noble message one of universal brotherhood?

Notwithstanding the force of the ‘joy’ theme, Beethoven keeps a new and solemn theme in reserve for the spiritual heart of the work, his setting of the words ‘Seid umschlungen, Millionen’. Here, the idea of brotherhood progresses immediately to the corollary, a loving Father beyond the stars.

Beethoven in the Ninth Symphony attains a sense of deep spiritual joy not unlike that of Haydn in his late masses, and through like technical means. The difference is that Haydn’s joy comes straightforwardly from willing belief and acceptance, Beethoven’s from titanic struggle of superhuman proportions. The result is a musical colossus that in its scale and sustained intensity stretches human ability and understanding to the limit.

The tune is simple to the point of banality. Yet Beethoven agonised over it, and consciously made it ‘popular’. Was not his noble message one of universal brotherhood?

Beethoven’s Ninth Symphony calls for piccolo, pairs of flutes, oboes, clarinets, and bassoons, and contrabassoon; four horns, two trumpets and three trombones; timpani and percussion (bass drum, cymbals and triangle); and strings. In the finale the orchestra is joined by four-part chorus and vocal soloists.

The Sydney Symphony first performed the Ninth Symphony in 1940 with conductor Georg Schnéevoigt and soloists Maria Markan, Dorothy Helmrich, Heddle Nash and Harold Williams. The most recent performance was in 2007 conducted by Gianluigi Gelmetti with soloists Myrtó Papatanasu, Deborah Humble, Scott MacAllister, José Carbó and Sydney Philharmonia Choirs and Cantillation.



◀ Title page from of the first edition of the Ninth Symphony



◀ A representation of the premiere of the Ninth Symphony in Vienna, 7 May 1824. Michael Umlauf conducts; behind him stands the deaf Beethoven. Lithograph (1879) by Karl Offterdinger.

Finale – To Joy

RECITATIVE

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen, und freudenvollere.

O friends, no more these sounds!
Instead let us sing out more
pleasingly, with joy abundant.

‘Opening expository movement’ (*Allegro assai*)

VARIATION 4

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

O joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.

VARIATION 5

Wem der grosse Wurf gelungen
eines Freundes Freund zu sein,
wer ein holdes Weib errungen,
mische seinen Jubel ein!
Ja, wer auch nur eine Seele
sein nennt auf dem Erdenrund!
Und wer’s nie gekonnt, der stehle
weinend sich aus diesem Bund!

Whoever has known the blessing
of being friend to a friend,
whoever has won a fine woman,
whoever, indeed, calls even
one soul on this earth his own,
let their joy be joined with ours.
But let the one who knows none of this
steal, weeping, from our midst.

VARIATION 6

Freude trinken alle Wesen
an den Brüsten der Natur,
alle Guten, alle Bösen,
folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
und der Cherub steht vor Gott.

All beings drink in joy
at Nature's bosom,
the virtuous and the wicked alike
follow her rosy path.
Kisses she gave to us, and wine,
and a friend loyal to the death;
bliss to the lowest worm she gave,
and the cherub stands before God.

'Scherzo movement' (Allegro assai vivace)

VARIATION 7 (*Alla marcia*)

Froh, wie seine Sonnen fliegen
durch des Himmels prächtgen Plan,
laufet, Brüder, eure Bahn,
freudig, wie ein Held zum Siegen!

Joyously, as His dazzling suns
traverse the heavens,
so, brothers, run your course,
exultant, as a hero claims victory.

VARIATION 8

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder
was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

O joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.
Your heavenly powers reunite
what custom sternly keeps apart:
all mankind become brothers
beneath your sheltering wing.

'Slow movement' (Andante maestoso)

COUNTER-SUBJECT

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

Be enfolded, all ye millions,
in this kiss of the whole world!
Brothers, above the canopy of stars
must dwell a loving Father.

(Adagio ma non troppo, ma divoto)

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muss er wohnen.

Do you fall down, ye millions?
In awe of your Creator, world?
Go seek Him beyond the stars!
For there assuredly He dwells.

'Finale' (Allegro energico, sempre ben marcato)

DOUBLE FUGUE

(on the 'Freude' and 'Seid umschlungen' themes simultaneously)

Freude, schöner Götterfunken,
Tochter aus Elysium,
wir betreten feuertrunken,
Himmlische, dein Heiligtum!

O joy, pure spark of God,
daughter from Elysium,
with hearts afire, divine one,
we come to your sanctuary.

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.

CODA

(Allegro ma non tanto – Poco adagio – Poco allegro)

Freude, Tochter aus Elysium!
Deine Zauber binden wieder
was die Mode streng geteilt!
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

(Prestissimo)

Seid umschlungen, Millionen,
diesen Kuss der ganzen Welt!
Brüder, über'm Sternenzelt
muss ein lieber Vater wohnen.
Freude, schöner Götterfunken!
Tochter aus Elysium!
Freude, schöner Götterfunken!

Be enfolded, all ye millions,
In this kiss of the whole world!
Do you fall down, ye millions?
In awe of your Creator, world?
Go seek Him beyond the stars!
Brothers, above the canopy of stars
must dwell a loving Father.

O joy, daughter from Elysium!
Your heavenly powers reunite
what custom sternly keeps apart!
All mankind become brothers
beneath your sheltering wing.

Be enfolded, all ye millions,
In this kiss of the whole world!
Brothers, above the canopy of stars must
dwell a loving Father.
O joy, pure spark of God!
Daughter from Elysium!
O joy, pure spark of God!

Text by Friedrich von Schiller

Note and translation ANTHONY CANE ©2001/2006



Proud sponsor of the
Sydney Symphony
in their 80th year
of timeless entertainment



TIMELESS GIFTS SINCE 1967
WWW.ROSESONLY.COM.AU

MORE MUSIC

Selected Discography

METAMORPHOSEN

For a rich selection of Richard Strauss orchestral works, including *Metamorphosen*, you can't go past the recently assembled collection of recordings by the Berlin Philharmonic under Herbert von Karajan. The 5CD set includes all the major tone poems, the Oboe Concerto (with soloist Lothar Koch), Horn Concerto No.2 (with Norbert Hauptmann), *Four Last Songs* and highlights from *Capriccio* (with soprano Anna Tomowa-Sintow), and the Dance of the Seven Veils from *Salome*.

DEUTSCHE GRAMMOPHON 4779814

For an Australian take on *Metamorphosen*, seek out Simone Young's recording with the West Australian Symphony Orchestra. The rest of the disc, *Transcendent Love: The Passions of Wagner and Strauss*, features soprano Lisa Gasteen, singing Wagner's *Wesendonck Lieder* and songs by Strauss.

ABC CLASSICS 4766811

In 1990, Richard Strauss's original conception for *Metamorphosen* as a work for string septet was discovered and realised by Rudolf Leopold. If the idea of this makes you curious, the Nash Ensemble recorded it for a disc that also includes excerpts from *Capriccio* and Strauss's Piano Quartet in C minor, Op.13.

HYPERION 67574

BEETHOVEN 9

When we asked Vladimir Ashkenazy if there was a recording of Beethoven's Ninth Symphony he would recommend, he suggested the Berlin Philharmonic, specifying that it be one of the live performances. Perhaps the most vivid medium for the live concert is video, so instead of looking for a CD, head over to the archive of the Berlin Philharmonic's Digital Concert Hall, which offers an ever-growing selection of performances for watching on demand, including Beethoven's Ninth with Claudio Abbado on 1 May 2000. Visit www.digitalconcerthall.com

The same performance is also available on DVD, in either a set of the complete Beethoven symphonies or a performance-documentary presentation of the Ninth Symphony alone.

EUROARTS 2057378 (COMPLETE SYMPHONIES)

EUROARTS 2056128 (DOCUMENTARY)

Among recent recordings, Osmo Vänskä's stylish and energetic recordings of the Beethoven symphonies with the Minnesota Orchestra are worth seeking out. The soloists for the Ninth Symphony are Helena Juntunen, Katarina Karnéus,

Daniel Norman and Neal Davies, with the Minnesota Chorale.

BIS 1825/26

In December 1989 at the Berlin Schauspielhaus, the fall of the Berlin Wall was celebrated with a performance of Beethoven's Ninth – not just an ode to joy (Freude) but, adopting the original words of the poet, an ode to *freedom* (Freiheit). It was one of Leonard Bernstein's last performances, conducting the Bavarian Radio Symphony Orchestra and Chorus with musicians from orchestras in Dresden, St Petersburg, London, New York and Paris. The soloists were June Anderson, Sarah Walker, Klaus König and Jan-Hendrik Rootering.

DEUTSCHE GRAMMOPHON 429 8612

Also available on DVD.

EUROARTS 2072039

Broadcast Diary

February



Monday 13 February, 7pm

BEETHOVEN 9

Vladimir Ashkenazy conductor

Lorina Gore soprano

Sally-Anne Russell mezzo-soprano

James Egglestone tenor

Michael Nagy baritone

Sydney Philharmonia Choirs

R Strauss, Beethoven

Friday 24 February, 8pm

THUS SPAKE ZARATHUSTRA

Vladimir Ashkenazy conductor

Lisa Batiashvili violin

Beethoven, Brahms, R Strauss

2MBS-FM 102.5

Tuesday 14 February, 6pm

SYDNEY SYMPHONY 2012

Special 80th Anniversary program, including audience accounts of memorable Sydney Symphony performances.



Webcasts



Selected Sydney Symphony concerts are webcast live on BigPond and Telstra T-box and made available for later viewing On Demand.

BEETHOVEN 9 (SEASON OPENING GALA)

Watch from Monday 13 February at 7pm
Visit: bigpondmusic.com/sydneysymphony

Sydney Symphony Live

The Sydney Symphony Live label was founded in 2006 and we've since released more than a dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists, including the Mahler Odyssey cycle, begun in 2010. To purchase, visit www.sydneysymphony.com/shop



Glazunov & Shostakovich

Alexander Lazarev conducts a thrilling performance of Shostakovich 9 and Glazunov's *Seasons*. SSO 2



Strauss & Schubert

Gianluigi Gelmetti conducts Schubert's *Unfinished* and R Strauss's *Four Last Songs* with Ricarda Merbeth. SSO 200803



Sir Charles Mackerras

A 2CD set featuring Sir Charles's final performances with the orchestra, in October 2007. SSO 200705



Brett Dean

Brett Dean performs his own viola concerto, conducted by Simone Young, in this all-Dean release. SSO 200702



Ravel

Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes *Bolero*. SSO 200801



Rare Rachmaninoff

Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

MAHLER ODYSSEY ON CD

During the 2010 and 2011 concert seasons, the Sydney Symphony and Vladimir Ashkenazy set out to perform all the Mahler symphonies, together with some of the song cycles. These concertswere recorded for CD, with eight releases so far and more to come.

Mahler 7 OUT NOW

The most recent addition to the catalogue is Symphony No.7, sometimes known as the 'Night Music' symphony. SSO 201104

ALSO CURRENTLY AVAILABLE

Mahler 1 & Songs of a Wayfarer SSO 201001

Mahler 8 (Symphony of a Thousand) SSO 201002

Mahler 5 SSO 201003

Song of the Earth SSO 201004

Mahler 3 SSO 201101

Mahler 4 SSO 201102

Mahler 6 SSO 201103



Sydney Symphony Online



Join us on **Facebook**
facebook.com/sydneysymphony



Follow us on **Twitter**
twitter.com/sydsymph



Watch us on **YouTube**
www.youtube.com/SydneySymphony



Visit sydneysymphony.com for concert information, podcasts, and to read the program book in the week of the concert.



Stay tuned. Sign up to receive our fortnightly e-newsletter
sydneysymphony.com/staytuned



Download our free **mobile app** for iPhone or Android
sydneysymphony.com/mobile_app



Bringing the community together with music

Photo: Brendan Read

sydney
symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor



Ausgrid

Community
Partner

ABOUT THE ARTISTS

Vladimir Ashkenazy

PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

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

Conducting has formed the largest part of his music-making for the past 20 years. He has been Chief Conductor of the Czech Philharmonic (1998–2003), and Music Director of the NHK Symphony Orchestra, Tokyo (2004–2007). This is his fourth season as 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*. In 2009 he released a disc of French piano duo works with Vovka Ashkenazy.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninoff festival forming a highlight of the 75th Anniversary Season in 2007. In 2010–11 he conducted the Mahler Odyssey concerts and live recordings, and his artistic role with the orchestra has also included annual international touring.



KEITH SAUNDERS

In 2011 *Limelight* magazine named Vladimir Ashkenazy Music Personality of the Year. To watch his acceptance speech on YouTube, go to bit.ly/AshkenazyLimelight

Lorina Gore SOPRANO

Lorina Gore completed postgraduate voice studies at the Australian National University, and subsequently attended the National Opera Studio in 2003–04 as winner of the Opera Foundation's Covent Garden Scholarship.

Internationally, she has performed for Independent Opera, Garsington Opera, Iford Arts and English Touring Opera, and toured New Zealand singing Norina (*Don Pasquale*) for NZ Opera. In 2008 she joined Opera Australia as a principal artist, singing Oscar (*Un ballo in maschera*) and Fiakermilli (*Arabella*). She has since sung Queen of Night (*The Magic Flute*), Marzelline (*Fidelio*), 1st Niece (*Peter Grimes*), Yum-Yum (*The Mikado*), Amina (*La Sonnambula*), Leila (*The Pearl Fishers*), Tytania (*A Midsummer Night's Dream*), and Honey B in *Bliss*, appearing in Sydney, Melbourne and at the Edinburgh Festival. Last year she also sang Pip in *Moby-Dick* for State Opera of South Australia.

Her concert appearances include Sydney Philharmonia Choirs, Royal Melbourne Philharmonic, Collegium Musicum Choir (UNSW), Melbourne Bach Choir and the Queensland, Tasmanian and Darwin symphony orchestras; and in 2009 she gave a series of concerts in China and recorded highlights from *Der Rosenkavalier*. In 2012 she sings Tytania, Queen of Night and Despina (*Così fan tutte*) for Opera Australia.



Sally-Anne Russell MEZZO-SOPRANO

Sally-Anne Russell has performed in ten countries in over 50 operatic roles and has many awards to her credit. She is a guest with all of the Australian opera companies, symphony orchestras and major festivals, and can be heard on more than 30 CDs and DVDs. She has also sung with Washington DC Concert Opera, Oper der Stadt Köln, at the Spoleto Festival in Italy, and enjoyed a ten-year collaboration with the Kathaumixw Festival, Canada, and in California with the Carmel Bach Festival. Last year she sang Mistress Quickly (*Falstaff*, West Australian Opera), Flosshilde (*Das Rheingold*, Auckland Philharmonia Orchestra) and Teresa (*La Sonnambula*, State Opera of South Australia), and appeared in concert in Mahler's *Songs of a Wayfarer* (Orchestra Victoria), Beethoven's Ninth Symphony (Tasmanian and Melbourne symphony orchestras) Bach's Magnificat (Adelaide Symphony Orchestra), Handel's *Messiah* (Melbourne Symphony Orchestra and Hobart Baroque) and Viva Verdi (Victorian Opera).

Forthcoming engagements will include Bach's *St John Passion* and Bernstein's *Mass* (Adelaide Festival), Mahler's *Songs of a Wayfarer* and Fourth Symphony (TSO), *Orpheus in the Underworld* (State Opera of SA), *Carmen* (Opera Queensland), Mozart's Requiem (ASO), and recitals at the Art Gallery of NSW and in Singapore and Malaysia.



James Egglestone TENOR

James Egglestone is a graduate of the Victorian College of the Arts and Melba Conservatorium of Music, and also studied in Italy and the Netherlands. He has sung with Opera Australia, Belcanto Festival (The Netherlands), Melbourne Opera, Victorian Opera, West Australian Opera, and State Opera of South Australia. For Opera Australia, he has sung the Henchman (*Batavia*), Bird Seller (*Der Rosenkavalier*), Francesco (*The Gondoliers*) and Lysander (*A Midsummer Night's Dream*). Other roles include Tamino (*The Magic Flute*), Peter Quint (*The Turn of the Screw*), Count Almaviva (*The Barber of Seville*), Don Ottavio (*Don Giovanni*), Ferrando (*Così fan tutte*), Rodolfo (*La bohème*), Nadir (*The Pearl Fishers*), Pang (*Turandot*), Ismaele (*Nabucco*) and Ishmael (*Moby-Dick*). He created the role in the one-man opera *Tell-Tale Heart* (2005 Castlemaine Festival), and he has won Helpmann Awards for performances in *The Love of the Nightingale*, and as Laurie in *Little Women*. In 2012 he will sing Pinkerton (*Madama Butterfly*) for Opera Australia, Lysander in Brisbane and Rodolfo for SOSA. His concert repertoire includes Haydn's *Creation* and Bach's *St John Passion*, and he has appeared with the Adelaide, Melbourne, Queensland, West Australian and Canberra symphony orchestras, Auckland Philharmonia, Sydney Philharmonia Choirs and the Twilite Orchestra, Jakarta. He made his Sydney Symphony debut in *Best of Bernstein* (2010).



Michael Nagy BARITONE

Michael Nagy grew up in Germany, where he studied voice with Rudolf Piernay, lied interpretation with Irwin Gage, and conducting. After two seasons at the Komische Oper Berlin he joined the ensemble at Frankfurt Opera (2006–11), where he sang Mozart's lyric baritone roles and made role debuts such as Wolfram (*Tannhäuser*), Valentin (*Faust*), Jeletzki (*The Queen of Spades*), Marcello (*La Bohème*), Albert (*Werther*), Frank (*Die tote Stadt*) and Owen Wingrave. He also appeared at the Oslo Opera House, Bavarian State Opera Munich and Theater an der Wien. A highlight was his debut performance as Wolfram in *Tannhäuser* at the 100th Bayreuth Festival.

He has performed in the Amsterdam Concertgebouw, NHK Hall Tokyo and Carnegie Hall, and his concert appearances include Haydn's *Creation* (conducted by Ádám Fischer), Nielsen's Third Symphony (Paavo Järvi), Brahms's *German Requiem* (Thomas Hengelbrock) and Mahler's Eighth Symphony (Christoph Eschenbach).

In the 2011–12 season he appears at the Stuttgart Music Festival, sings Bach's B Minor Mass with René Jacobs in Seoul, makes his debut with the Bavarian Symphony Orchestra in *Des Knaben Wunderhorn* and will give a song recital for Radio Cologne with pianist Gerold Huber in March. This is his Sydney Symphony debut.



DAVID MAURER

Sydney Philharmonia Choirs

Formed in 1920, Sydney Philharmonia Choirs is Australia's largest choral organisation. The three principal choirs – the Chamber Singers, Symphony Chorus and the young adult choir VOX – perform a diverse repertoire each year, ranging from early a cappella works to challenging contemporary music. Sydney Philharmonia Choirs presents an annual concert series featuring sacred and secular choral masterpieces, and has premiered several commissioned works, most recently Peter Sculthorpe's *To Music*. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010. Other highlights have included Beethoven's Ninth for the Nagano Winter Olympics, concerts with Barbra Streisand and Britten's *War Requiem* at the 2007 Perth Festival. Appearances with the Sydney Symphony have included Mahler's Eighth for the Olympic Arts Festival in 2000, Stravinsky's *Oedipus Rex* and *Symphony of Psalms*, 'Midsummer Shakespeare' (2011 Sydney Festival) and the choral symphonies in the orchestra's Mahler Odyssey conducted by Ashkenazy (2010–11). In 2011, VOX made its first independent appearance with the orchestra, performing in Grieg's *Peer Gynt*.

Brett Weymark ARTISTIC AND MUSICAL DIRECTOR

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium. In 2003 he was appointed Musical Director of Sydney Philharmonia Choirs, which he has conducted in premieres of works by composers such as Elena Kats-Chernin and Peter Sculthorpe, and prepared for concerts with conductors such as Charles Mackerras, Charles Dutoit and Simon Rattle. He has conducted the Brighton to Bondi program for Sydney Philharmonia Choirs and *Die Fledermaus* at the Western Australian Academy of Performing Arts in Perth, and this season he will conduct the OzOpera tour of *Don Giovanni*. Last month he conducted the orchestra for *Symphony in the Domain: The Young Ones*.



Carolyn Watson ASSISTANT CHORUSMASTER

Carolyn Watson is a conductor and music educator. During 2009–2010 she conducted orchestras in Germany, Austria, Czech Republic, Hungary, Bulgaria and Romania and assisted on a production of *Carmen* at the Israeli National Opera. She also assisted Charles Mackerras and worked with musicians of the Berlin Philharmonic Orchestra in *Interaction 2010*. Carolyn Watson is the recipient of the Charles Mackerras Conducting Prize (Australian Music Foundation in London), Opera Foundation Australia's Bayreuth Opera Award and the Nelly Apt Conducting Scholarship. She is Conductor-in-Residence at the Sydney Conservatorium High School and Associate Conductor of the Tasmanian Discovery Orchestra.



Sydney Philharmonia Choirs

Brett Weymark *Artistic & Musical Director*

Carolyn Watson *Assistant Chorusmaster*

Josephine Allan & Michael Curtain *Rehearsal pianists*

SOPRANOS

Heather Aird
Shelley Andrews
Ria Andriani
Naomi Bagga
Olivia Bandler-Llewellyn
Ruth Beecher
Sandi Bell
Georgina Bitcon
Anne Blake
Nikki Bogard
Pam Cunningham
Rouna Dagey
Catherine De Luca
Shamistha De Soysa
Soline Epain-Marzac
Natalie Fisher
Judith Gorry
Belinda Griffiths
Stephanie Hall
Georgina Hannam
Ellen Hopper
Genevra Howard
Sunyoung Kim
Yi-Hsia Koh
Karolina Kulczynska
Yvette Leonard
Alexandra Little
Carolyn Lowry
Jayne Oishi
Dympna Paterson
Laura Platts
Clare Richards
Georgia Rivers
Susie Roberts
Meg Shaw
Simone Toldi
Karen Walmsley
Sara Watts
Jacqui Wilkins

ALTOS

Leonie Armitage
Katie Blake
Jan Borrie
Gae Bristow
Naomi Cooper
Penny Craswell
Catriona Debelle
Valerie Densmore
Claire Duffy
Ruth Edenborough
Helen Esmond
Jan Fawke
Phoebe Ferguson
Elizabeth Galloway
Rebecca Gladys-Lee
Jemma Golding
Edith Gray
Ritu Gupta
Sue Harris
Kathryn Harwood
Vesna Hatezic
Erin Henshall
Karen Henwood
Margaret Hoffman
Sarah Howell
Helen Hughson
Sanne Hulst
Melinda Jefferson
Pia Kostiainen
Natalie Lane
Rachel Maiden
Donna McIntosh
Penny Morris
Eugenia Munro
Lindsey Paget-Cooke
Helen Pedersen
Judith Pickering
Jan Shaw
Suzanne Sherrington
Megan Solomon
Vanessa South
Robyn Tupman
Sheli Wallach
Chela Weitzel
Lia Weitzel
Catherine Wilson
Priscilla Yuen

TENORS

Lanhowe Chen
Daniel Comarmond
Robert Elliott
Denys Gillespie
Steven Hankey
Jude Holdsworth
Greg Lawler
Keyan Karroobee
Michael Kertesz
Paul Mai
Frank Maio
Stephen McDonnell
Mark Meehan
Brian Moloney
Jack Pengelly
Rajah Selvarajah
Daniel Sloman
Paul Soper
Robert Thomson
Michael Wallach
Alex Walter

BASSES

Timothy Bennett
Simon Boileau
William Bond
Peter Callaghan
Edwin Carter
Julian Coghlan
Daryl Colquhoun
Philip Crenigan
Robert Cunningham
Ian Davies
Timothy Dunstone
Tristan Entwistle
Tom Forrester-Paton
Robert Green
Matthew Gyton
Eric Hansen
Timothy Jenkins
Fintan Keane
Martin Kuskis
Johann Loibl
Robert Mann
Mark McGoldrick
Samuel Merrick
Peter Poole
Michael Ryan
Robert Sherrington
Antony Strong
Daniel Tame
Edwin Tomlins
Nicholas Tong
Robert Totonjian
Ryan Wiblin
Arthur Winckler
David Wood
Ken Zhang

THE SYDNEY SYMPHONY

Principal Conductor and Artistic Advisor Vladimir Ashkenazy

Patron Her Excellency Professor Marie Bashir AC CVO



JOHN MARMARAS

Founded in 1932 by the Australian Broadcasting Commission, 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, most recently in a tour of European summer festivals, including the BBC Proms and the Edinburgh Festival.

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, Gordon Kerry and Georges Lentz, and a 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 orchestra has recently completed recording the Mahler symphonies, and has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on the ABC Classics label.

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

MUSICIANS



Vladimir Ashkenazy
Principal Conductor
and Artistic Advisor
supported by Emirates



Dene Olding
Concertmaster



Nicholas Carter
Associate Conductor
supported by Symphony
Services International &
Premier Partner Credit Suisse

FIRST VIOLINS

Dene Olding

Concertmaster

Sun Yi

Associate Concertmaster

Kirsten Williams

Associate Concertmaster

Katherine Lukey

Assistant Concertmaster

Fiona Ziegler

Assistant Concertmaster

Julie Batty

Jennifer Booth

Marianne Broadfoot

Brielle Clapson

Sophie Cole

Amber Davis

Jennifer Hoy

Georges Lentz

Nicola Lewis

Alexandra Mitchell

Léone Ziegler

Alexander Norton

SECOND VIOLINS

Marina Marsden

Emily Long

Assistant Principal

Susan Dobbie

Principal Emeritus

Maria Durek

Shuti Huang

Stan W Kornel

Benjamin Li

Nicole Masters

Philippa Paige

Biyana Rozenblit

Maja Verunica

Alexandra D'Elia^o

Emily Qin^o

Lucy Warren†

Kirsty Hilton

Emma West

Assistant Principal

Emma Hayes

VIOLAS

Roger Benedict

Tobias Breider

Anne-Louise Comerford

Associate Principal

Robyn Brookfield

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Felicity Tsai

Leonid Volovelsky

Tara Houghton^o

Neil Thompson†

Justine Marsden

CELLOS

Catherine Hewgill

Leah Lynn

Assistant Principal

Fenella Gill

Timothy Nankervis

Christopher Pidcock

Adrian Wallis

David Wickham

Rowena Crouch^o

Eleanor Betts†

Rachael Tobin^o

Kristy Conrau

Elizabeth Neville

DOUBLE BASSES

Kees Boersma

Alex Henry

Neil Brawley

Principal Emeritus

Steven Larson

David Campbell

Richard Lynn

David Murray

Benjamin Ward

FLUTES

Janet Webb

Carolyn Harris

Rosamund Plummer

Principal Piccolo

Emma Sholl

Associate Principal

OBOES

Shefali Pryor

David Papp

Diana Doherty

Principal

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Lawrence Dobell

Christopher Tingay

Francesco Celata

Craig Wernicke

Principal Bass Clarinet

BASSOONS

Nicole Tait^o

Fiona McNamara

Noriko Shimada

Principal Contrabassoon

Matthew Wilkie

Roger Brooke

HORNS

Ben Jacks

Geoffrey O'Reilly

Principal 3rd

Lee Bracegirdle

Jenny McLeod^o

Marnie Sebire

Robert Johnson

Euan Harvey

TRUMPETS

David Elton

Paul Goodchild

John Foster

Anthony Heinrichs

TROMBONES

Scott Kinmont

Nick Byrne

Christopher Harris

Principal Bass Trombone

Ronald Prussing

TUBA

Steve Rossé

TIMPANI

Richard Miller

PERCUSSION

Rebecca Lagos

Colin Piper

Mark Robinson

HARP

Louise Johnson

Bold = Principal

Italics = Associate Principal

^o = Contract Musician

* = Guest Musician

† = Sydney Symphony Fellow

Grey = Permanent member of

the Sydney Symphony not

appearing in this concert

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.

BEHIND THE SCENES

Sydney Symphony Board

John C Conde AO *Chairman*
Terrey Arcus AM
Ewen Crouch
Ross Grant
Jennifer Hoy
Rory Jeffes
Andrew Kaldor
Irene Lee
David Livingstone
Goetz Richter
David Smithers AM

Sydney Symphony Council

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

Sydney Symphony Staff

MANAGING DIRECTOR
Rory Jeffes
EXECUTIVE TEAM ASSISTANT
Lisa Davies-Galli

ARTISTIC OPERATIONS

DIRECTOR OF ARTISTIC PLANNING
Peter Czornyj

Artistic Administration
ARTISTIC ADMINISTRATION MANAGER
Elaine Armstrong

ARTIST LIAISON MANAGER
Ilmar Leetberg

RECORDING ENTERPRISE MANAGER
Philip Powers

Education Programs
HEAD OF EDUCATION
Kim Waldock
EMERGING ARTISTS PROGRAM MANAGER
Mark Lawrenson

EDUCATION COORDINATOR
Rachel McLarin

Library
LIBRARIAN
Anna Cernik
LIBRARY ASSISTANT
Victoria Grant

LIBRARY ASSISTANT
Mary-Ann Mead

ORCHESTRA MANAGEMENT

DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert

ORCHESTRA MANAGER
Christopher Lewis-Todd

ORCHESTRA COORDINATOR
Georgia Stamatopoulos

OPERATIONS MANAGER
Kerry-Anne Cook

TECHNICAL MANAGER
Derek Coutts

PRODUCTION COORDINATOR
Tim Dayman

PRODUCTION COORDINATOR
Ian Spence

STAGE MANAGER
Peter Gahan

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 MARKETING MANAGER
Eve Le Gall

MARKETING & ONLINE COORDINATOR
Kaisa Heino

GRAPHIC DESIGNER
Lucy McCullough

DATA ANALYST
Varsha Karnik

Box Office

MANAGER OF BOX OFFICE SALES & OPERATIONS

Lynn McLaughlin

MANAGER OF BOX OFFICE OPERATIONS
Tom Downey

CUSTOMER SERVICE REPRESENTATIVES
Steve Clarke – Senior CSR

Michael Dowling

Derek Reed

John Robertson

Bec Sheedy

COMMUNICATIONS

HEAD OF COMMUNICATIONS
Yvonne Zammit

PUBLICIST
Katherine Stevenson

DIGITAL CONTENT PRODUCER
Ben Draisma

Publications

PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER

Yvonne Frindle

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 EXECUTIVE
Ivana Jirasek

PHILANTHROPY EXECUTIVE
Amelia Morgan-Hunn

BUSINESS SERVICES

DIRECTOR OF FINANCE
John Horn

FINANCE MANAGER
Ruth Tolentino

ACCOUNTANT
Minerva Prescott

ACCOUNTS ASSISTANT
Emma Ferrer

PAYROLL OFFICER
Geoff Ravenhill

HUMAN RESOURCES

HUMAN RESOURCES MANAGER
Anna Kearsley

SYDNEY SYMPHONY PATRONS

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

Andrew Kaldor, Chairman, Pelikan Artline
Lynn Kraus, Sydney Office Managing Partner, Ernst & Young
Shell Australia Pty Ltd
James Stevens, CEO, Roses Only

Directors' Chairs



- | | | | | | | | | |
|--|---|---|---|---|---|--|---|--|
| 01 Roger Benedict
Principal Viola
Kim Williams AM &
Catherine Davey Chair | 02 Lawrence Dobell
Principal Clarinet
Anne & Terrey Arcus Chair | 03 Diana Doherty
Principal Oboe
Andrew Kaldor &
Renata Kaldor AO Chair | 04 Richard Gill OAM
Artistic Director Education
Sandra & Paul Salteri Chair | 05 Paul Goodchild
Associate Principal Trumpet
The Hansen Family Chair | 06 Jane Hazelwood
Viola
Veolia Environmental Services Chair | 07 Catherine Hewgill
Principal Cello
Tony & Fran Meagher Chair | 08 Shefali Pryor
Associate Principal Oboe
Rose Herceg Chair | 09 Emma Sholl
Associate Principal Flute
Robert & Janet Constable Chair |
|--|---|---|---|---|---|--|---|--|

We also gratefully acknowledge the following patron:
Justice Jane Mathews AO – supporting the position of Colin Piper, percussion.
For information about the Directors' Chairs program, please call (02) 8215 4619.



Watch us online



BIGPOND®

www.youtube.com/sydneysymphony
bigpondmusic.com/sydneysymphony

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 sydneysymphony.com/patrons for a list of all our donors, including those who give between \$50 and \$499.

Platinum Patrons

\$20,000+

Brian Abel
Geoff Ainsworth AM &
Vicki Ainsworth
Robert Albert AO & Elizabeth Albert
Terrey Arcus AM & Anne Arcus
Tom Breen & Rachael Kohn
Sandra & Neil Burns
Mr John C Conde AO
Robert & Janet Constable
Dr Bruno & Mrs Rhonda Giuffre
In memory of Hetty & Egon Gordon
The Hansen Family
Ms Rose Herceg
Mrs E Herrman
Mr Andrew Kaldor & Mrs Renata
Kaldor AO
D & I Kallinikos
James N Kirby Foundation
Justice Jane Mathews AO
Mrs Roslyn Packer AO
Dr John Roarty in memory of
Mrs June Roarty
Paul & Sandra Salteri
Mrs Penelope Seidler AM
Mrs W Stening
Mr Fred Street AM &
Mrs Dorothy Street
Mr Peter Weiss AM & Mrs
Doris Weiss
Westfield Group
Mr Brian & Mrs Rosemary White
Ray Wilson OAM in memory of
James Agapitos OAM
Kim Williams AM & Catherine Dovey
June & Alan Woods Family Bequest
Anonymous (1)

Gold Patrons

\$10,000–\$19,999

Alan & Christine Bishop
Ian & Jennifer Burton
Mr C R Adamson
The Estate of Ruth M Davidson
The Hon. Ashley Dawson-Damer
Paul R Espie
Ferris Family Foundation
James & Leonie Furber
Mr Ross Grant
Helen Lynch AM & Helen Bauer
Mrs Joan MacKenzie
Mrs T Merewether OAM
Tony & Fran Meagher
Mr B G O'Connor
Mrs Joyce Sproat & Mrs Janet Cooke
Ms Caroline Wilkinson
Anonymous (2)

Silver Patrons

\$5,000–\$9,999

Mark Bethwaite AM & Carolyn Bethwaite
Jan Bowen
Mr Alexander & Mrs Vera Boyarsky
Mr Robert Brakspear
Mr Robert & Mrs L Alison Carr
Bob & Julie Clampett
Ian Dickson & Reg Holloway
Mr Colin Draper & Mary Jane Brodribb
Penny Edwards
Michael & Gabrielle Field
Mr James Graham AM & Mrs
Helen Graham
The Greatorex Foundation
Mrs Jennifer Hershon
Michelle Hilton
Stephen Johns & Michele Bender
Judges of the Supreme Court of NSW
Mr Ervin Katz
Gary Linnane
Mr David Livingstone
Ruth & Bob Magid
William McIlrath Charitable Foundation
David Maloney & Erin Flaherty
Eva & Timothy Pascoe
Rodney Rosenblum AM & Sylvia
Rosenblum
Manfred & Linda Salamon
The Sherry Hogan Foundation
David & Isabel Smithers
Ian & Wendy Thompson
Michael & Mary Whelan Trust
Dr Richard Wingate
Jill Wrان
Anonymous (1)

Bronze Patrons

\$2,500 – \$4,999

Dr Lilon Bandler
Stephen J Bell
Marc Besen AO & Eva Besen AO
Mr David & Mrs Halina Brett
Lenore P Buckle
Howard Connors
Ewen & Catherine Crouch
Vic & Katie French
Mr Erich Gockel
Ms Kylie Green
Anthony Gregg & Deanne Whittleston
Ann Hoban
Irwin Imhof in memory of Herta Imhof
J A McKernan
R & S Maple-Brown
Greg & Susan Marie
Mora Maxwell
James & Elsie Moore
Justice George Palmer AM

Bruce & Joy Reid Foundation

Mary Rossi Travel
Mrs Hedy Switzer
Georges & Marliese Teitler
Ms Gabrielle Trainor
J F & A van Ogtrop
Anonymous (3)

Bronze Patrons

\$1,000–\$2,499

Charles & Renee Abrams
Andrew Andersons AO
Mr Henri W Aram OAM
Claire Armstrong & John Sharpe
Dr Francis J Augustus
Richard Banks
David Barnes
Doug & Alison Battersby
Michael Baume AO & Toni Baume
Phil & Elese Bennett
Nicole Berger
Mrs Jan Biber
Julie Bligh
M Bulmer
In memory of R W Burley
Eric & Rosemary Campbell
Dr John H Casey
Debby Cramer & Bill Caukill
Dr Diana Choquette &
Mr Robert Milliner
Joan Connery OAM & Maxwell
Connery OAM
Mr John Cunningham SCM &
Mrs Margaret Cunningham
Lisa & Miro Davis
Matthew Delasey
John Favaloro
Mr Edward Federman
Mr Ian Fenwicke & Prof. N R Wills
Firehold Pty Ltd
Stephen Freiberg & Donald Campbell
Dr & Mrs C Goldschmidt
Akiko Gregory
In memory of the late Dora &
Oscar Grynberg
Janette Hamilton
Barbara & John Hirst
Dorothy Hoddinott AO
Paul & Susan Hotz
The Hon. David Hunt AO QC &
Mrs Margaret Hunt
Dr & Mrs Michael Hunter
Mr Peter Hutchison
Dr Michael Joel AM & Mrs Anna Joel
The Hon. Paul Keating
In Memory of Bernard MH Khaw
Anna-Lisa Klettenberg
Mr Justin Lam

Wendy Lapointe
 Ms Jan Lee Martin & Mr Peter Lazar
 Kevin & Deidre McCann
 Robert McDougall
 Ian & Pam McGaw
 Matthew McInnes
 Macquarie Group Foundation
 Mr Robert & Mrs Renee Markovic
 Alan & Joy Martin
 Harry M Miller, Lauren Miller Cilento
 & Josh Cilento
 Miss An Nhan
 Mrs Rachel O'Connor
 Mr R A Oppen
 Mr Robert Orrell
 Mr & Mrs Ortis
 Maria Page
 Piatti Holdings Pty Ltd
 Adrian & Dairneen Pilton
 Dr Raffi Qasabian
 Ernest & Judith Rapee
 Kenneth R Reed
 Patricia H Reid Endowment Pty Ltd
 John Saunders
 In memory of H St P Scarlett
 Juliana Schaeffer
 Mr & Mrs Jean-Marie Simart
 Catherine Stephen
 John & Alix Sullivan
 The Hon Brian Sully QC
 Mildred Teitler
 Andrew & Isolde Torna
 Gerry & Carolyn Travers
 John E Tuckey
 Mrs M Turkington
 In memory of Dr Reg Walker
 Henry & Ruth Weinberg
 The Hon. Justice A G Whealy
 Geoff Wood & Melissa Waites
 Warren Green
 Mr R R Woodward
 Dr John Yu & Dr George Soutter
 Anonymous (12)

Bronze Patrons

\$500–\$999

Mr Peter J Armstrong
 Mr & Mrs Garry S Ash
 Mrs Baiba B Berzins & Dr Peter Loveday
 Dr & Mrs Hannes Boshoff
 Minnie Briggs

Dr Miles Burgess
 Pat & Jenny Burnett
 Ita Buttrose AO OBE
 Stephen Bryne & Susie Gleeson
 The Hon. Justice J C & Mrs Campbell
 Mr Percy Chissick
 Mrs Catherine J Clark
 Jen Cornish
 Greta Davis
 Elizabeth Donati
 Dr Nita & Dr James Durham
 Greg Earl & Debbie Cameron
 Mr & Mrs Farrell
 Robert Gelling
 Vivienne Goldschmidt
 Mr Robert Green
 Mr Richard Griffin AM
 Jules & Tanya Hall
 Mr Hugh Hallard
 Mr Ken Hawkings
 Mrs A Hayward
 Dr Heng & Mrs Cilla Tey
 Mr Roger Henning
 Rev Harry & Mrs Meg Herbert
 Sue Hewitt
 Mr Joerg Hofmann
 Ms Dominique Hogan-Doran
 Mr Brian Horsfield
 Alex Houghton
 Bill & Pam Hughes
 Susie & Geoff Israel
 Mrs W G Keighley
 Mr & Mrs Gilles T Kryger
 Mrs M J Lawrence
 Dr & Mrs Leo Leader
 Margaret Lederman
 Mrs Yolanda Lee
 Martine Letts
 Anita & Chris Levy
 Erna & Gerry Levy AM
 Dr Winston Liauw
 Mrs Helen Little
 Sydney & Airdrie Lloyd
 Mrs A Lohan
 Mrs Panee Low
 Carolyn & Peter Lowry OAM
 Dr David Luis
 Melvyn Madigan
 Dr Jean Malcolm
 Mrs Silvana Mantellato
 Mr K J Martin

Geoff & Jane McClellan
 Mrs Flora MacDonald
 Mrs Helen Meddings
 David & Andree Milman
 Kenneth N Mitchell
 Chris Morgan-Hunn
 Nola Nettheim
 Mrs Margaret Newton
 Mr Graham North
 Dr M C O'Connor AM
 A Willmers & R Pal
 Dr A J Palmer
 Mr Andrew C Patterson
 Dr Kevin Pedemont
 Dr Natalie E Pelham
 Mr Allan Pidgeon
 Robin Potter
 Lois & Ken Rae
 Mr Donald Richardson
 Pamela Rogers
 Agnes Ross
 Dr Mark & Mrs Gillian Selikowitz
 Caroline Sharpen
 Mrs Diane Shteinman AM
 Dr Agnes E Sinclair
 Doug & Judy Sotheren
 Mrs Elsie Stafford
 Mr Lindsay & Mrs Suzanne Stone
 Mr D M Swan
 Mr Norman Taylor
 Ms Wendy Thompson
 Kevin Troy
 Judge Robyn Tupman
 Gillian Turner & Rob Bishop
 Prof. Gordon E Wall
 Ronald Walledge
 Mr Robert & Mrs Rosemary Walsh
 Mr Palmer Wang
 David & Katrina Williams
 Audrey & Michael Wilson
 Dr Richard Wing
 Mr Robert Woods
 Mr & Mrs Glenn Wyss
 Mrs Robin Yabsley
 Anonymous (18)

To find out more about becoming a Sydney Symphony Patron, please contact the Philanthropy Office on (02) 8215 4625 or email philanthropy@sydneyssymphony.com



STUDIO

CHANNEL 132
studio.com.au

AUSTAR FOXTEL
 132 342 131 787

SALUTE

PRINCIPAL PARTNER



GOVERNMENT PARTNERS



Australian Government



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

PREMIER PARTNER



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

COMMUNITY PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



GOLD PARTNERS



SILVER PARTNERS



REGIONAL TOUR PARTNERS



MARKETING PARTNER

2MBS 102.5 Sydney's Fine Music Station

bravo!

sydney
symphony

Vladimir Ashkenazy
Principal Conductor & Artistic Advisor



SHEFALI PRYOR

The family that plays together...

Good relationships, says Associate Principal Oboe Shefali Pryor, make for great music-making.

The oboe section of the Sydney Symphony makes for an interesting study in lineage: Shefali Pryor (Associate Principal) is a former student of Alexandre Oguey (Principal Cor Anglais), who, in turn, is married to Diana Doherty (Principal Oboe), whose former student was David Papp (Second Oboe). Simple!

Those close relationships, says Shefali, have a three-fold positive impact on the oboe section: 'We all have a very similar concept of sound, which is vital in a section. And having a strong rapport translates into a fabulous sense of cam-

raderie. It's *so* much fun to make music with people whose company you also enjoy – the oboe section really feels like a family. And even though I've graduated from the role of student, I continue to learn from all my colleagues.'

When Shefali won her first job (Second Oboe) with the orchestra, making the transition from student to colleague was tricky. 'It did pose some challenges, because the teacher / student line was blurred.' But taking a year out to study overseas 'made it easier to renegotiate that paradigm'.

Ironically there was a degree

“

If I could offer one piece of advice to my younger self, it would be to 'be braver'.

”

of regret about later securing the Associate Principal position (a promotion, in effect). 'I had – and still have – such a great friendship with Diana. And always *really* enjoyed playing second oboe to her, playing with an old friend who I really know and understand. But now I'm glad for the extra responsibility that comes with playing Associate Principal. It really developed my playing, and my personality. The more I expect from myself, the more I'm able to achieve.'

'If I could offer one piece of advice to my younger self, it would be to "be braver". I was quite shy and retiring as a student, and that translated into my playing; I was a little afraid to give it my all, in case my "all" was wrong. But I now know that there's no right or wrong in music. Diana has been a great inspiration to me in that regard – she just puts it all out there, wears her heart on her sleeve when she plays. And I believe that musician's personalities are very much reflected in their playing.'



From the Managing Director

Welcome to the Sydney Symphony's 2012 season, and to *Bravo!* a new feature of our program books. *Bravo!* is our way of staying in touch with you, offering insights into our behind-the-scenes activities, musician profiles, and the latest news and views about the Sydney Symphony.

This year offers a tremendous variety of performances. I'm particularly looking forward to presenting stellar artists such as violinist Anne-Sophie Mutter in her Australian debut, young Australian saxophonist Amy Dickson and jazz trumpeter Chris Botti. We also welcome back conductors such as David Robertson, Donald Runnicles and young Russian firebrand Tugan Sokhiev.

The Sydney Symphony is going from strength to strength under the inspiring leadership of Vladimir Ashkenazy, with international tours and remarkable cycles of music by Mahler, Prokofiev and Rachmaninoff. 2012 promises to be another great year of music-making. Outstanding performances are built on the excitement of connection between musicians and audience – and we look forward to you being a part of these in this our 80th anniversary year.

RORY JEFFES

Your Say

I wanted to thank you for the Sydney Symphony Brass Ensemble's very moving tribute to Japan during your visit here [Nov 2011]. The audience was tremendously moved and emotional. I have lived in Japan for over 20 years and I was ever so proud to be an Australian here, sharing the incredible spirit of solidarity your musicians displayed. Best wishes for a stable and peaceful 2012.

Melanie Brock

I would like to congratulate the Sydney Symphony, concertmaster Dene Olding and conductor Mark Wigglesworth for the thrilling performance of Lutosławski's Symphony No.4 [Oct 2011]. I had enjoyed the piece in recordings, but the impact of this live performance was far greater.

Since the publicity for this concert emphasised the Mozart and Dvořák pieces, I wanted to assure you that, as much as I enjoyed hearing the excellent performances of those well-known works, the chance to hear the Lutosławski was the reason that I bought the tickets.

Anthony Henderson

The visiting conductors and soloists last year were wonderful. In recent months two British conductors Mark Wigglesworth and Jonathan Nott brought new freshness to old favourites like Dvořák and Schubert. And having Brett Dean's brilliant and

complex violin concerto brought to this town in such a dazzling way by Frank Peter Zimmermann rounded out the year's programs wonderfully.

Alex Kan

Wow! What a great concert today [Signature Sounds, Dec 2011]. The orchestra was on fire, Zimmermann was consummate and Jonathan Nott was brilliant to watch. Please can we have more of Jonathan Nott in the future if you can lure him down here? He was so expressive it reminded me of Louis Frémaux, who was always a joy to watch.

Alexander Stitt

We like to hear your comments, questions and stories about the Sydney Symphony. Please write to us at *Bravo!* Reply Paid 4338, Sydney, NSW 2001, or email yoursay@sydneyphilharmonics.com Please note that letters may be edited for length.



Brett Dean



emirates.com/au

Complimentary Concert in Vienna.

When you fly First or Business Class to Vienna.


Emirates

Principal Partner

500 international awards and over 115 destinations worldwide including 29 in Europe. To learn more, visit sydneyphilharmonics.com/emirates.

Education Focus



Clockwise from top left: Rowena Watts, Sharn McIver, Melissa Woodroffe, Neil Thompson.

THE NEXT GENERATION

Each year the Sydney Symphony Fellowship program takes nine of Australia's most talented young musicians under its wing to help them achieve their dreams. We talk to four.

Every year, hundreds of instrumentalists graduate from tertiary institutions across Australia hoping to join an orchestra. But as 2012 Sydney Symphony Fellow Neil Thompson explains, 'There's lots that *can't* be taught at university.' And this violist knows that only a handful – the best of the best – will ever enter the profession. 'The Fellowship gives me the chance to ask the pros every question I can think of. Even though I've done casual work with a few of the orchestras, that's not really the time or place to be asking. But I'm sure the SSO musicians will be anticipating my questions.'

Now in its 11th year, the Fellowship program is a world leader in orchestral training and has been supported since 2011 by Premier Partner Credit Suisse. Through intense training and mentoring, the Fellows develop their orchestral technique and musicianship, while preparing for life as a professional musician.

This year's Fellows come from all corners of the country.

'Growing up in Whyalla, I hadn't even heard a French horn until I went to university,' explains Sharn McIver. 'But I heard Barry Tuckwell, who's a legend, in a masterclass and switched to horn from trumpet straight away; my embouchure [the shape of the mouth] and sound quality immediately improved.' Now, just four years later, Sharn has been selected for the Fellowship. 'This is the real deal. I know I need a serious, professional mindset to work alongside the Sydney Symphony musicians.'

Clarinetist Rowena Watts and bassoonist Melissa Woodroffe so valued the Fellowship in 2011 that they applied again this year. 'The variety of opportunities offered to the Fellows is just invaluable. I'm an "old hand" now,' jokes Melissa, 'but I'm so looking forward to playing more chamber music, and working in the orchestra again.'

Visit sydneysymphony.com/fellowship to find out when you can hear the 2012 Fellows in concert.

The Score

Harold in Italy

1834. Niccolò Paganini, violinist extraordinaire, had taken possession of a marvellous, century-old Stradivarius viola, but he had nothing to play on it. So he approached the French composer Hector Berlioz and asked him to write a viola concerto.

Berlioz recalled it this way: 'No sooner was the first section completed than Paganini wanted to see it. At the sight of all the viola's rests in the *Allegro*, he exclaimed: "This won't do!... I must be playing the whole time." ... Now realising that my scheme could not suit him, I thought of writing a series of orchestral scenes in which the solo viola would be involved like a character... By placing it amid poetic recollections of my wanderings in the Abruzzi, I intended to turn the viola into a sort of melancholy dreamer in the style of Byron's *Childe Harold*. Hence the title of the symphony...'

The result is a strange hybrid: it's a symphony, but with a viola soloist, and a narrative that contains not one incident from Byron's poem. The viola-hero – introduced at the beginning with his own motto theme – wanders through the mountains, encounters pilgrims, witnesses a lover's serenade and (finally) a frenetic orgy of brigands.

Fireworks and Fantasy with Roger Benedict, viola

Thursday Afternoon Symphony
Thu 22 March | 1.30pm

Emirates Metro Series
Fri 23 March | 8pm

Great Classics
Sat 24 March | 2pm
Sydney Opera House



CODA

NEW FACES ON STAGE

Over the new year we welcomed five new musicians to the Sydney Symphony: Alexander Norton as a member of the First Violins; Christopher Pidcock in the Cellos; and David Elton, who comes to us from the West Australian Symphony Orchestra as our new Principal Trumpet. Adam Szabo and Tara Houghton have been appointed to the orchestra on contracts, in the Cellos and Violas respectively.

Musicians who win their audition for a permanent place in the orchestra join us on what's known as a 'trial' – a period of three months to a year, during which musician and orchestra determine whether there's a good fit of musicianship and style for the section.

STUDENTS TURNING PROFESSIONAL

You might recognise three of the names above from our Fellowship program. Alexander Norton was a violin Fellow in 2006; Adam Szabo and Tara Houghton were in last

year's Fellowship program. Their achievement of a place in the orchestra is a common one for program alumni – oboist David Papp is another musician who joined us after his Fellowship year.

Among other recent Fellowship and Sinfonia alumni achievements: Francesco Lo Surdo, a 2010 horn Fellow, has been awarded a trial with the WASO, and Lisa Bucknell, a Sinfonia violist in 2010 and 2011, is heading to London to take up a position with the Southbank Sinfonia, an orchestra of young, emerging professionals.

NEW SOUTH WALES – ONE BIG MUSIC CLASSROOM

On Friday 17 February the first of our Meet the Music professional learning seminars will be streamed to regional conservatoriums, using the Sydney Opera House's connected classroom network.

By harnessing technology in this way, the 400 teachers and students from Sydney will be joined by teachers and students from all over New South Wales – not just as observers but able to participate and ask questions of their own.

In this first session, composers Matthew Hindson, Peter Sculthorpe and Barry Conyngham will be talking about their music.

NEW PARTNER

We're delighted to welcome Roses Only as a Silver Partner.

CONCERT AT ST JAMES'

The Chanterelle Quartet will give a free lunchtime concert at St James' King St on Wednesday 29 February at 1.15pm – performing music by Bach and Mozart's String Quartet in D, K575.

NEW FACES OFF STAGE

We recently welcomed two very small newcomers to the orchestra family. Congratulations to cellists Kristy Conrau and Elizabeth Neville, on the arrival of Asha and Louis respectively.

Find out more about our Education and Artist Development programs:
sydneyssymphony.com/education

BRAVO EDITOR *Genevieve Lang*

sydneyssymphony.com/bravo



Vladimir Ashkenazy
Principal Conductor & Artistic Advisor

Clocktower Square, Argyle Street,
The Rocks 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 (Tom) Parry AM, Mr Leo Schofield AM, Mr Evan Williams AM

EXECUTIVE MANAGEMENT

Chief Executive Officer Richard Evans
Chief Operating Officer David Antaw
Chief Financial Officer Claire Spencer
Director, Building Development & Maintenance Greg McTaggart
Director, Marketing Communications & Customer Services Victoria Doig
Director, Venue Partners & Safety Julia Pucci
Executive Producer, SOH Presents Jonathan Bielski

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.symphonyservicesinternational.net



This is a PLAYBILL / SHOWBILL publication.

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

Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman Brian Nebenzahl OAM RFD
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager-Production & Graphic Design Debbie Clarke
Manager-Production-Classical Music 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 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

16699 - 1/080212 - 01 51/4

PAPER PARTNER

K.W. DOGGETT Fine Paper