

2012 SEASON OPENING GALA



# Beethoven 9

## *Ode to Joy*

Mon 13 February 7pm

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**sydney symphony**  
Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

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Celebrating  
Eighty Years

WELCOME



As Premier Partner of the Sydney Symphony, Credit Suisse is pleased to welcome you to tonight's 2012 season opening gala, Beethoven 9: Ode to Joy.

Tonight, Vladimir Ashkenazy, the orchestra's Principal Conductor and Artistic Advisor, returns to the Sydney Opera House to conduct this performance of one of the best-known works of the Western classical music repertoire. When we think of symphonic music, we think of Beethoven, and when we think of Beethoven we think of two works: the Fifth Symphony and the Ninth, the great Choral Symphony with its 'Ode to Joy'.

The Ninth Symphony brings the inspiration of joy and exhilaration into the concert hall. In 2012, it sets the tone for a year of music-making in which, again and again, those feelings will resonate. It is exactly the right symphony for the Sydney Symphony to celebrate the start of its 80th anniversary season.

Credit Suisse directly supports the Sydney Symphony Fellowship. It is a special pleasure to see former Fellows take their places on stage as fully-fledged musicians in the orchestra. They will no doubt play Beethoven's Ninth many times as their careers unfold but – as every musician and music-lover in the hall tonight knows – this is a masterwork that will never fade.

We hope you have a wonderful evening.



**David Livingstone**  
Chief Executive Officer  
Credit Suisse, Australia

sydney  
symphony

Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor

80  
Celebrating  
Eighty Years

2012 SEASON

MONDAYS @ 7

SEASON OPENING GALA

PREMIER PARTNER CREDIT SUISSE

Monday 13 February, 7pm

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*)

ABC  
Classic FM

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

BIGPOND®

Tonight's performance will be webcast live via BigPond and will be available for later viewing on demand. Visit [bigpondmusic.com/sydneysymphony](http://bigpondmusic.com/sydneysymphony)

Pre-concert talk by Yvonne Frindle at 6.15pm in the Northern Foyer. Visit [sydneysymphony.com/talk-bios](http://sydneysymphony.com/talk-bios) for speaker biographies.

Approximate durations: 27 minutes, 20-minute interval, 65 minutes. The concert will conclude at approximately 9pm.

CREDIT SUISSE

Premier Partner

Emirates  
Principal 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](http://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.

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 Papatanasíu, Deborah Humble, Scott MacAllister, José Carbó and Sydney Philharmonia Choirs and Cantillation.

**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?**



◀ **Title page from 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  
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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

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## 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](http://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

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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

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### **Mahler 1 & Songs of a Wayfarer**

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### **Mahler 8**

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Photo: Brendan Read

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Vladimir Ashkenazy  
Principal Conductor & Artistic Advisor



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## 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](http://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

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Robert Elliott  
Denys Gillespie  
Steven Hankey  
Jude Holdsworth  
Greg Lawler  
Keyan Karroobee  
Michael Kertesz  
Paul Mai  
Frank Maio  
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Robert Thomson  
Michael Wallach  
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# 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  
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Concertmaster

### **Sun Yi**

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### **Kirsten Williams**

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### **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

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### **Marina Marsden**

### **Emily Long**

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Susan Dobbie

Principal Emeritus

Maria Durek

Shuti Huang

Stan W Kornel

Benjamin Li

Nicole Masters

Philippa Paige

Biyana Rozenblit

Maja Verunica

Alexandra D'Elia<sup>o</sup>

Emily Qin<sup>o</sup>

Lucy Warren†

Kirsty Hilton

Emma West

Assistant Principal

Emma Hayes

## VIOLAS

### **Roger Benedict**

### **Tobias Breider**

### **Anne-Louise Comerford**

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Robyn Brookfield

Sandro Costantino

Jane Hazelwood

Graham Hennings

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Felicity Tsai

Leonid Volovelsky

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Neil Thompson†

Justine Marsden

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Timothy Nankervis

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Adrian Wallis

David Wickham

Rowena Crouch<sup>o</sup>

Eleanor Betts†

Rachael Tobin<sup>o</sup>

Kristy Conrau

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Diana Doherty

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Principal Cor Anglais

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### **Lawrence Dobell**

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*Francesco Celata*

Craig Wernicke

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Fiona McNamara

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*Roger Brooke*

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### **Geoffrey O'Reilly**

Principal 3rd

Lee Bracegirdle

Jenny McLeod<sup>o</sup>

Marnie Sebire

**Robert Johnson**

Euan Harvey

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### **David Elton**

*Paul Goodchild*

John Foster

Anthony Heinrichs

## TROMBONES

### **Scott Kinmont**

Nick Byrne

**Christopher Harris**

Principal Bass Trombone

**Ronald Prussing**

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## TIMPANI

Richard Miller

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Colin Piper

Mark Robinson

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**Bold** = Principal

**Italics** = Associate Principal

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\* = Guest Musician

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Grey = Permanent member of

the Sydney Symphony not

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Penelope Seidler AM  
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Alan Fang, Chairman, Tianda Group  
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John Morschel, Chairman, ANZ

Andrew Kaldor, Chairman, Pelikan Artline  
Lynn Kraus, Sydney Office Managing Partner, Ernst & Young  
Shell Australia Pty Ltd  
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Principal Viola  
Kim Williams AM &  
Catherine Davey Chair

02 Lawrence Dobell  
Principal Clarinet  
Anne & Terrey Arcus Chair

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## 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](mailto:yoursay@sydneyphilharmonics.com) Please note that letters may be edited for length.**



*Brett Dean*



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## 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](http://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.

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