

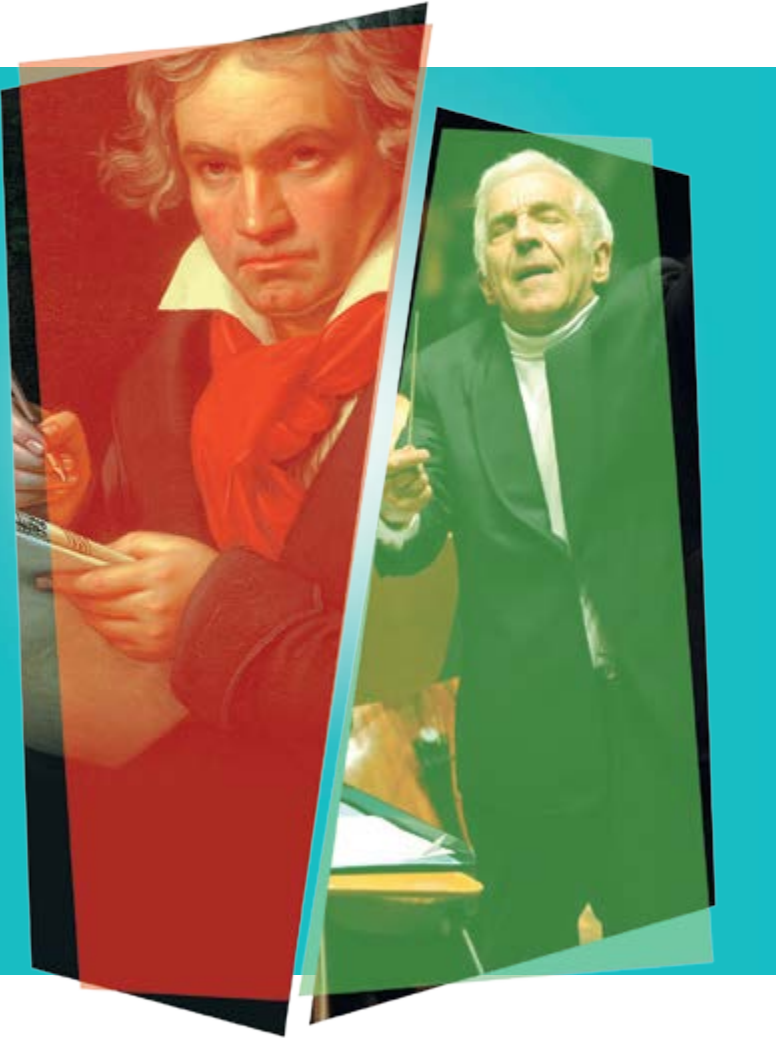


**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

**2016
SEASON**



Ashkenazy's Beethoven Celebration
BEEETHOVEN FINALE

APT MASTER SERIES

Wednesday 26 October 8pm

Friday 28 October 8pm

Saturday 29 October 8pm

■ A BMW Season Highlight





CLASSICAL

**The Pied Piper of Hamelin***An SSO Family Concert*

An immortal tale and exciting new music with narrators Tom Heath and Jean Goodwin... *The Pied Piper* will have you and your family enthralled from the first note.

Toby Thatcher conductor • **Sydney Children's Choir**
Tom Heath, Jean Goodwin narrators

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**Beethoven Heroic****BEETHOVEN**

Piano Concerto No.4
Symphony No.3, Eroica

Vladimir Ashkenazy conductor
Jayson Gillham piano

APT Master Series
Wed 12 Oct 8pm
Fri 14 Oct 8pm
Sat 15 Oct 8pm
Mondays @ 7
Mon 17 Oct 7pm

Beethoven Pastoral**BEETHOVEN**

Piano Concerto No.3
Symphony No.6, Pastoral

Vladimir Ashkenazy conductor
Nobuyuki Tsujii piano

Thursday Afternoon Symphony
Thu 20 Oct 1.30pm
Emirates Metro Series
Fri 21 Oct 8pm
Great Classics
Sat 22 Oct 2pm

Beethoven Finale**BEETHOVEN**

Symphony No.2
Symphony No.9, Choral

Vladimir Ashkenazy conductor
Christiane Oelze soprano
Fiona Campbell mezzo-soprano
Steve Davislim tenor
Teddy Tahu Rhodes baritone
Sydney Philharmonia Choirs

APT Master Series
Wed 26 Oct 8pm
Fri 28 Oct 8pm
Sat 29 Oct 8pm
■ A BMW Season Highlight

**Jayson Gillham in Recital**

JS BACH Toccata in C minor, BWV 911
HANDEL Chaconne in G, HWV 435
BEETHOVEN Sonata in C, Op.53 (Waldstein)
SCHUMANN Symphonic Etudes, Op.13

Jayson Gillham piano

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Presented by Theme & Variations
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City Recital Hall

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Program to include music by **Bach, Haydn, Martin, Schoenberg** and **Schubert**, and including **Ravel's Mother Goose: The Enchanted Garden**.

Toby Thatcher conductor

Playlist
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City Recital Hall

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Sérénade mélancolique
MOZART Violin Concerto No.3 in G, K216
TCHAIKOVSKY Symphony No.4

Pinchas Zukerman violin-director

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WELCOME

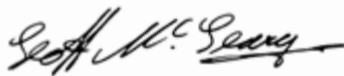


Welcome to tonight's concert in the APT Master Series. This is the second of two programs in this month's Ashkenazy Beethoven Celebration that we are supporting, and we're delighted to see you here for what promises to be a truly uplifting evening.

With music by Beethoven, composed in 19th-century Vienna, former Principal Conductor Vladimir Ashkenazy takes us to the very heart of the symphonic repertoire. And in tonight's program the orchestra is joined by vocal soloists and Sydney Philharmonia Choirs for perhaps the most powerful and influential of all of Beethoven's creations: his Choral Symphony.

The great finale of the Choral Symphony – the 'Ode to Joy' – embodies a vision of hope. It also reminds us that music is a universal language that speaks to the emotions and brings people together. Here at APT we also believe in the power of travel to open new horizons. Whether it's our own beautiful continent or the homelands of the great composers of the past, there's always something new and memorable to be discovered, and when you're travelling with the experts, you can be sure of a truly unforgettable experience.

We hope you enjoy tonight's performance and we look forward to seeing you again at APT Master Series concerts in the 2017 season!



Geoff McGeary OAM
APT Company Owner



David Robertson
Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 26 OCTOBER, 8PM

FRIDAY 28 OCTOBER, 8PM

SATURDAY 29 OCTOBER, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL


BEETHOVEN FINALE

Vladimir Ashkenazy *conductor*

Christiane Oelze *soprano*

Fiona Campbell *mezzo-soprano*

Steve Davislim *tenor*

Teddy Tahu Rhodes *baritone*

Sydney Philharmonia Choirs

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.2 in D, Op.36

Adagio molto—Allegro con brio

Larghetto

Scherzo (Allegro) and Trio

Allegro molto

INTERVAL

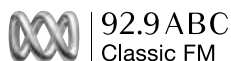
Symphony No.9 in D minor, Op.125 (Choral)

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*)



Friday's performance will be recorded by ABC Classic FM for broadcast on Wednesday 16 November at 1pm.

.....
Pre-concert talk by Andrew Aronowicz at 7.15pm in the Northern Foyer. Visit sydneysymphony.com/speaker-bios for more information.

.....
Estimated durations:
32 minutes, 20-minute interval,
65 minutes

The concert will conclude at approximately 10.05pm.

.....
Saturday night's performance is a BMW Season Highlight



PRESENTING PARTNER



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 is hardly the dishevelled mane of popular imagination and the artist has captured some of the irregularities of Beethoven's features, particularly around the nose.

Ashkenazy's Beethoven Celebration: Beethoven Finale

This week's concerts represent the finale of Vladimir Ashkenazy's Beethoven Celebration: all the symphonies, the violin concerto and three of the piano concertos. And in this program we reach the summit of Beethoven's symphonic achievement, his Ninth Symphony with its choral finale.

It's a program of contrasts, beginning with Beethoven's Classical inheritance as represented by the Second Symphony. At least, we hear it as 'Classical'; Beethoven's listeners heard it as an 'untamed monster' – longer and more complicated than any symphony to date. Little did they know what he had in store for them! Not only was the Ninth Symphony twice as long again, it contained unruly gestures such as a grumbling recitation from the double basses, and the unprecedented inclusion of voices – and by extension words – in what was meant to be an abstract genre. The text of the finale is Schiller's ode *To Joy* and Beethoven sets it with simple, uplifting eloquence (a tune that anyone can sing, or play on the recorder...).

It's no coincidence that SSO Concertmaster Dene Olding has chosen this program for his final concerts with the orchestra. 'I think the majesty of this great symphony is unparalleled,' he says, 'and the message it contains is one for all mankind.'

In the Ninth Symphony, perhaps more than any other, we hear all the characteristics that have made Beethoven such an enduring musical influence: there's the emotional power, dramatic intensity and ambitious scale. Above all, we hear the way he echoes the struggles of human existence, creating a musical journey in which disorder resolves into order, and ultimately exalts the dignity of human existence. Here is a composer who is not only worth celebrating but who fills hearts with the spirit of celebration itself.

Beethoven Leadership Circle

The SSO thanks the following patrons who have generously supported Ashkenazy's Beethoven Celebration:

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These performances of
Symphony No.9 supported by
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You can also read SSO program books on your computer or mobile device by visiting our online program library in the week leading up to the concert: sydneysymphony.com/program_library

ABOUT THE MUSIC

Ludwig van Beethoven Symphony No.2 in D, Op.36

Adagio molto – Allegro con brio

Larghetto

Scherzo (Allegro) and Trio

Allegro molto

Beethoven spent the summer of 1802 at Heiligenstadt, in those days a small village in the countryside but now a suburb of Vienna. Like many composers, Beethoven liked to withdraw to the country to concentrate on his work in peaceful surroundings, but this year there was an additional purpose: the deafness which had become noticeable in the previous years was now becoming serious, and the composer's physician suggested a prolonged period away from the potentially damaging noise of the city.

As he was preparing to return to Vienna in October 1802, Beethoven wrote a curious document that was found among his papers after his death. Now known as the 'Heiligenstadt Testament', it was a kind of will, addressed to the composer's two brothers (though Beethoven refers to only one by name and the other by a blank space in the manuscript). In it, Beethoven expresses his anguish about his condition:

what humiliation when someone stood beside me and heard a flute in the distance and I heard nothing, or heard the shepherd singing and again I heard nothing. Such incidents brought me to the verge of despair, but little more and I would have put an end to my life – only my art held me back.

The saving art at this time included a number of violin sonatas, piano sonatas and bagatelles, and the Second Symphony, which

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

By 1802, when his Second Symphony was completed, the German-born Beethoven had been living in Vienna for a decade. He'd found fame as a pianist and enjoyed strong support from the city's aristocratic circles, willing to cultivate an innovative composer who matched their Romantic aspirations. But he had also arrived at the terrible realisation that his deafness was worsening and irreversible.

SECOND SYMPHONY

To the modern ear the Second Symphony has all the hallmarks of a Classical symphony; Beethoven's contemporaries heard it as 'bizarre, harsh and undisciplined'. The symphony has a Classical spirit but it's more muscular, more brilliant, more energetic and more ambitious. The third movement is the first named 'scherzo' in a symphony – a shift from the elegant dance music that was normally placed in this spot to something more fleeting and exuberant. The finale is powerful, with a massive conclusion, which means the 'weight' of this symphony is at the end, a far cry from the throwaway finales of most 18th-century symphonies. Dedicated to Prince Lichnowsky, the Second Symphony was first performed in 1803.



Heiligenstadt in the 19th Century (Anonymous)

Beethoven completed during his stay at Heiligenstadt. It is difficult to find evidence of a composer in deep despair in this work, however, reminding us of the complex relationship between the life and work of any artist. But there is a nice symmetry at work. The Second might be seen as a leave-taking of the pastoral/classical tradition in favour of the more 'heroic' style of the middle period music, but it is Heiligenstadt which Beethoven portrayed in a work which marked his victory over fate some years later: the *Pastoral* Symphony.

Beethoven's First Symphony had been greeted as an honourable, if not always elegant, contribution to the tradition of Haydn and Mozart. To a modern listener, the Second seems a more assured but still essentially 'Classical' work. Like Haydn, Beethoven generates tense expectation in the first movement by using a slow introduction (and the great scholar Donald Tovey has shown that Beethoven borrows a specific sequence of chords from Haydn's *Creation* in this work). Some hints of the mature Beethoven are in evidence, such as the breathtakingly simple means by which he extends the scale of the **first movement**, with its lengthy concluding section or coda.

The **Larghetto** is one of Beethoven's most serene, pastoral slow movements, and for the first time in an orchestral work he uses the term **Scherzo** (Italian for 'joke' – and it is genuinely funny) for the dance-like third movement. The **finale** juggles wit and seriousness in a way that is worthy of, but never sounds like, Haydn. For one thing, the movement, balancing the first, is broad in scale and has an extended coda. Beethoven's orchestral music to date includes the first three of his piano concertos, but, as one commentator has suggested, in this work he fully engages with the orchestra for the first time.

While we hear a piece of wonderfully crafted Classical music, contemporary critics were not so sure. After the first performance (which also included the premieres of the Third Piano Concerto and the oratorio *Christ on the Mount of Olives*) one praised the work's 'new and original ideas'. Some years later, however, a colleague famously described the finale as 'a repulsive monster, a wounded tail-lashing serpent, dealing wild and furious blows as it stiffens into its death agony'; referring, perhaps to the extended coda (Italian for 'tail'). He hadn't, as they say, heard nothing yet!

GORDON KERRY © 2004

Beethoven's Second Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO's first performance on record of the Second Symphony was in 1940 under Georg Schneevogt. The most recent performance was in 2009, conducted by Douglas Boyd.

It is difficult to find evidence of a composer in deep despair in this symphony... reminding us of the complex relationship between the life and work of any artist.



A miniature portrait of Beethoven, painted by Christian Horneman in 1802.

How to Put on a Concert in 1824

Behind the scenes with Beethoven as he plans the premiere of his latest symphony and a new Mass

Concept:

An all-Beethoven concert (not the first such thing) or 'Grand Musical Academy'. As with most public concerts in early 19th-century Vienna, it is a single event, organised by an individual, and is commercial in spirit.

Programming:

Beethoven's conversation books reveal the thinking: keyboard music (although ultimately not a piano concerto for lack of a suitable virtuoso); one symphony rather than two; the inclusion of vocal solos and duets 'which are so pleasing to the public'; perhaps Beethoven might improvise at the piano...

The final program: *The Consecration of the House* overture, just three movements from the *Missa Solemnis* (to be advertised as 'grand hymns' because the performance of liturgical music was not permitted in concerts); and finally the Ninth Symphony.

Budget:

From this one concert Beethoven hopes to make a profit of about 2,000 florins. By comparison, the annuity he receives from his noble patrons is 1,360 florins and he typically makes another 200 florins per year from sales of his music.

As the impresario, Beethoven is responsible for renting the hall, engaging and paying the musicians and organising the copying of the orchestral parts. The cost of renting a theatre, in particular, was not cheap. It was not uncommon for a concert organiser to then stint on rehearsals or for the soloist's or composer's friends to perform for no fee.

Hiring the venue:

'Your Excellency! I have been approached from various quarters with the suggestion that I should give a grand concert. I request you, therefore, to grant me permission to give it in the Grosser Redoutensaal and on the evening of April 8th...'

The office of the Imperial Royal High Steward replies explaining that Beethoven will need permission from the High Police Director's Office and the lessee of the Kärntnertor Theater. As it turns it, the concert takes place a month later, partly because of delays in the copying of parts.

Instructions to the copyist:

'Copy everything exactly as I have indicated; and use some intelligence here and there.'

Fixing the orchestra:

'As agent for Herr Ludwig van Beethoven, I have the honour to notify you herewith of his wish...that you will kindly let him have

for this purpose all the solo singers, the entire orchestral and choral personnel, as well as the necessary lighting for the sum of 400 florins....As a favour to Herr Beethoven, the Musical Society has undertaken to supplement the orchestra with its most superior members, so that, all together, this comes to 24 violins, 10 violas, 12 basses and violoncellos, as well as doubled winds. Therefore it is also necessary to place the whole orchestra on the stage, as is generally the case with large oratorios.'

Anton Schindler to the Kärntner Theater

Rehearsal schedule:

The choir of 80 or so singers, including 32 boys from the school attached to the theatre, have five or six rehearsals in which to learn the three movements from the Mass and the finale of the Ninth. A few rehearsals are scheduled for the strings alone, led by the concertmaster Ignaz Schuppanzigh. Beethoven conducts rehearsals for the vocal soloists in his home. Two full rehearsals with conductor Michael Umlauf are held in the theatre; a third is cancelled because of a ballet rehearsal.

Dynamic ticket pricing:

'After talks and discussions lasting for six weeks I now feel cooked, stewed and roasted. What on earth is to be the outcome of this much-discussed concert, if the prices are not going to be raised? What will be left over for me after such heavy expenses, seeing that the copying alone is already costing so much?'

Beethoven to Schindler, April 1824

General admission:

During this period in Vienna seats at concerts – like modern parking spaces – are unreserved. Your best bet is to arrive early or send a burly servant to occupy a seat on your behalf. (Law forbids the sending of children under the age of 16.)

Attendance report:

'Crowded to excess' with an 'unusually numerous audience'. The Imperial family does not appear, however, having already left Vienna for the summer.

After party:

The concert is a triumph for Beethoven, but not a financial triumph. Expenses outstrip income and the composer is enraged to find that his hoped-for profit is nothing of the kind. At the celebratory dinner afterwards he verbally abuses his friends and Schuppanzigh, Umlauf and Schindler abandon him at the restaurant.

YVONNE FRINDLE, SSO © 2016

Further reading: *First Nights: Five Musical Premieres*

by Thomas Forrest Kelly

'I now feel cooked,
stewed and roasted.'

BEETHOVEN FINDS ARTISTIC
ADMINISTRATION EXHAUSTING

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)

Christiane Oelze *soprano*

Fiona Campbell *mezzo-soprano*

Steve Davis *tenor*

Teddy Tahu Rhodes *baritone*

Sydney Philharmonia Choirs

In 1793 Batholomäus Fischenich, of the University of Bonn, wrote to the wife of the great German poet Friedrich von Schiller:

I am enclosing with this a musical setting...of which I would like your opinion. It is by a young man of this place whose musical talents are universally praised and whom the Elector has sent to Haydn in Vienna. He proposes also to compose Schiller's 'Freude' verse by verse. I expect something perfect for as far as I know him he is wholly devoted to the great and the sublime...

The 'young man' in question was the 23-year-old Beethoven.

His dream of setting Schiller's *An die Freude* would not be fulfilled for another three decades, when it formed the basis for the finale of his Ninth Symphony, though he had already used some of it in a cantata celebrating the Emperor Leopold in 1790.

When the Ninth Symphony was premiered in 1824 there had been nothing quite like it before. The first movement is almost a musical *tabula rasa*, a shimmering of undifferentiated sound which only gradually forms itself into motives and themes and which reaches an extraordinary climax in the major key. The scherzo which – fairly unusually – follows has an amazing demonic energy imparted by such arresting sounds as that of the timpani (the audience at the premiere applauded at such points), but also because of Beethoven's way of alternating groups of bars into sets of four and three. The *Adagio* is a set of double variations reflecting perhaps one of Beethoven's earlier ideas for the work, a 'pious song...in the ancient modes'. But the finale begins with a symbol of extraordinary musical crisis, the so-called *Schreckensfanfare* ('Horror Fanfare') which leads to a brief reminiscence of the preceding movements. These are figuratively dismissed as the baritone soloist reminds us (in Beethoven's own words) 'O friends, no more these sounds! Instead let us sing out more pleasingly...' The finale thus launched is formally a set of variations and a double fugue combining the Joy theme with that of the words 'Be enfolded, all ye millions, in this kiss of the whole

Keynotes

BEETHOVEN

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 followed 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 – at the premiere on 7 May 1824 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 same 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 (such as Beethoven's Second) 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.



world'. It is one of the great achievements of the piece that despite the formal elaboration, the effect is often like popular music. The Ninth is a profoundly humane work in its ability to make the sublime and the comic its indissoluble components as in Schiller's text.

Schiller was a powerful influence on Beethoven's thinking. The poet's conception of tragedy, which celebrates the capacity of reason to withstand suffering, is at the basis of such works as the opera *Fidelio*, or the Fifth Symphony. At first glance, the Ninth seems the apogee of this utopian aspect of Beethoven's work breaking the mould of the classical symphony, sweeping

Beethoven at the premiere of the Ninth Symphony with Michael Umlauf conducting (Karl Offtender, 1879)



aside the pain of human existence and bursting into song to create its image of the ideal world of universal brotherhood under the eyes of a benevolent father above the stars. For that reason it has become an iconic work to include in communal celebration. The Sydney Opera House was formally opened with a performance of the Ninth. When the Wall came down in 1989 Leonard Bernstein rushed to Berlin to conduct the Ninth on both sides of Checkpoint Charlie. He substituted *Freiheit* ('Freedom') for *Freude* ('Joy') in the text; 'sure that Beethoven would have given us his blessing'.

In fact there is some evidence that Schiller actually wrote 'freedom' in his original poem, but to avoid censorship changed it to 'joy' himself. By the time the Ninth Symphony was composed, the French Revolution was a distant event whose ideals had been corrupted by violence and despotism. And Beethoven himself was no democrat. In his ideal polity, justice and personal freedom were guaranteed by the enlightened authority of a noble ruler. Like his direct contemporary Wordsworth, Beethoven became disillusioned with the corruption of Revolutionary ideals and though he flirted with the idea of Napoleon as enlightened ruler, in later life conceded that 'with that bastard I made a mistake'. The Ninth Symphony is not about freedom in a narrow political sense, but in the universal joy which 'all beings drink...at Nature's bosom'.

Schiller himself was in later life embarrassed by the naïve idealism of his youthful poem, but more surprising is the fact that, according to Carl Czerny, Beethoven himself wondered if he hadn't made a 'blunder' in writing a choral finale for the symphony. As Maynard Solomon points out in his collection of essays, *Late Beethoven*, this is not an isolated case. Beethoven did write a new ending for his String Quartet Op.130, feeling unsure of the effect of the original finale (the 'Great Fugue' which

became Op.133). During the planning of the Ninth Beethoven had sketched themes for an instrumental finale, some of which ended up in his String Quartet Op.132. Perhaps he suspected that his vision of the great and the sublime was unlikely to be realised.

Utopias are always ambiguous and this work has been used to sanctify some bizarre places and events. It is now the official anthem of the European Union, but graced Hitler's birthday celebrations in 1938. In the later 20th century the Ninth attracted some negative critiques. Philosopher Theodor Adorno took exception to the lines which exclude anyone who has not known love; musicologist Susan McClary famously likened the climax of the first movement to 'the throttling murderous rage of a rapist incapable of attaining release', a metaphor she later withdrew. But some kind of eroticism is often invoked by writers on the work. Charles Rosen responded to McClary saying:

McClary's metaphor of sexual violence is not a bad way to describe it...I cannot think that the rapist incapable of attaining release is an adequate analogue, but I hear the passage as if Beethoven had found a way of making an orgasm last for sixteen bars. What causes the passage to be so shocking, indeed, is the power of sustaining over such a long phrase what we expect as a brief explosion.

In 1972 Sir Michael Tippett produced his Third Symphony, in which Beethoven's music is distorted grotesquely, graphically underlining that the dream of universal fraternity is further away than ever. Solomon, however, regards it as 'a fatal and destructive error' to write off such works as the Ninth:

...if we lose our awareness of the transcendent realms of play, beauty and brotherhood...if we lose the dream of the Ninth Symphony, there remains no counterpoise against the engulfing terrors of civilisation, nothing to set against Auschwitz and Vietnam as a paradigm of humanity's potentialities. Masterpieces of art are instilled with a surplus of constantly renewable energy – because they contain projections of human desires and goals which have not yet been achieved.

GORDON KERRY © 2005

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 SSO first performed the Ninth Symphony in 1940 with conductor Georg Schnévoigt and soloists Maria Markan, Dorothy Helmrich, Heddle Nash and Harold Williams. The most recent performance was in 2015 conducted by David Robertson with soloists Miriam Gordon-Stewart, Michelle DeYoung, Simon O'Neill and Peter Coleman-Wright; Sydney Philharmonia Choirs and Sydney Grammar School Choir.

The Ninth Symphony is not about freedom in a narrow political sense, but in the universal joy which 'all beings drink...at Nature's bosom'.

Turn to page 16 for the text and translation of the Finale

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 prächtigen 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

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

was die Mode streng geteilt:
alle Menschen werden Brüder
wo dein sanfter Flügel weilt.

*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!

*Be enfolded, all ye millions,
In this kiss of the whole world!*

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

*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.*

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.

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

(Prestissimo)

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.*

Freude, schöner Götterfunken!
Tochter aus Elysium!
Freude, schöner Götterfunken!

*O joy, pure spark of God!
Daughter from Elysium!
O joy, pure spark of God!*

TEXT BY FRIEDRICH VON SCHILLER
TRANSLATION BY ANTHONY CANE © 2001/2006

MORE MUSIC

ASHKENAZY CONDUCTS BEETHOVEN

Ashkenazy has recorded most of the Beethoven symphonies with Tokyo's NHK Symphony Orchestra, released on the Exton label and also available as digital downloads. The Second Symphony is paired with the Seventh. (The *Eroica*, *Pastoral*, First and Eighth symphonies have also been released.)

EXTON OVCL-00327

Check the Decca catalogue for recordings of the Fifth, Sixth and Seventh symphonies, made with the Philharmonia Orchestra.

BEETHOVEN SYMPHONIES

If you're after the complete Beethoven symphonies, look for the acclaimed collection by Osmo Vänskä with the Minnesota Orchestra.

BIS 1825/26

Or try the more recent recording of the complete symphonies by the Royal Flemish Philharmonic, conducted by Philippe Herreweghe, who brings period instrument insight to a modern instrument performance distinguished by its clarity and energy.

PENTATONE 518 6312

TONIGHT'S SOLOISTS

Christiane Oelze is the soprano soloist for the Ninth Symphony in the Herreweghe Beethoven cycle mentioned above. She also sings in the Mahler symphony cycle recorded by Markus Stenz and the Cologne Gürzenich Orchestra.

OEHMS 029

Fiona Campbell can be heard in recordings of the Pinchgut Opera productions of Vivaldi's *Juditha Triumphans* and Mozart's *Idomeneo*, and an album of French Baroque cantatas with soprano Taryn Fiebig (all on ABC Classics). Her *Baroque Duets* album with countertenor David Walker (Vexations840) included premiere recordings of music by Handel and Steffani. It followed her first solo album, *Love, Loss, Lust*.

MSM 0015 (Love, Loss, Lust)

Steve Davislum appears as soloist in Beethoven's Ninth in David Zinman's comprehensive Beethoven cycle with the Zurich Tonhalle Orchestra, released last year by Sony. Closer to home, he has recorded for the Melba label, including a performance of Vaughan Williams' *On Wenlock Edge* with the Hamer Quartet and pianist Benjamin Martin (the SSO also appears on this album, *Arcadia Lost*), and *Turbulent Heart*, an album of songs for tenor and orchestra by Vierne and Chausson.

MELBA MR301123 (Turbulent Heart)

Teddy Tahu Rhodes' portrayal of Don Giovanni has been preserved on Opera Australia CD and DVD releases. Similarly his Escamillo in the Metropolitan production

of *Carmen* is available on CD and DVD/Blu-ray on Deutsche Grammophon. Last year he released a Mahler album, recorded with pianist Sharolyn Kimmorley, the Tasmanian Symphony Orchestra and Marko Letonja.

ABC CLASSICS 481 0484 (Mahler)

Broadcast Diary

November



92.9 ABC
Classic FM

abc.net.au/classic

Friday 4 November, 1pm

LISA GASTEEN RETURNS (2013)

Simone Young conductor

Lisa Gasteen soprano

Wagner, Bruckner

Ashkenazy's Beethoven Celebration

Saturday 5 November, 1pm

BEETHOVEN HEROIC

Thursday 10 November, 1pm

BEETHOVEN PASTORAL

Wednesday 16 November, 1pm

BEETHOVEN FINALE

Monday 14 November, 1pm

PURE MAGIC (2015)

Mark Wigglesworth conductor

Caitlin Hulcup mezzo-soprano

Randall Scarlata baritone

Mahler, Tchaikovsky

Wednesday 23 November, 10pm

SIBELIUS 2 (2015)

David Robertson conductor

Andrew Haveron violin

Sculthorpe, Walton, Sibelius

SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

sydneyssomusic.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 8 November, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

finemusicfm.com

FAREWELL DENE OLDING

On Saturday 29 October, Dene Olding takes his final bow as Concertmaster of the Sydney Symphony Orchestra. A few years ago he described the concertmaster's chair as 'the greatest seat in the house' and – apart from some useful and instructive occasions when he's chosen to sit within the ranks of the first violins – this has been his place on stage for nearly 23 years.

Dene was first appointed to the SSO in 1987, joining Donald Hazelwood as Co-Concertmaster. He'd already been leader of the Australian Chamber Orchestra for several years and was a member of the Australia Ensemble; he was just 29 years old. After eight years he took a break from orchestral playing before being invited to resume his old post in 2002. In the meantime he'd become a founding member of the Goldner String Quartet. Indeed, for the past two decades Dene has easily been one of Australia's busiest as well as most prominent violinists: playing chamber music, performing as a concerto soloist, conducting, making recordings and providing leadership as an artistic advisor and international competition juror – all in addition to his work with the SSO.

Those in the orchestra who've worked with him since the ACO days say that his amazing energy and tirelessness have not lessened over the years, and despite his packed schedule he has always had time for his colleagues. From the outset he has worn the mantle of responsibility with poise – the concertmaster role extends well beyond the musical leadership and solos witnessed in concerts, incorporating advocacy, mediation and artistic guidance, often during periods of significant change. He is a consummate performer, absolutely focused yet good humoured, and always extraordinarily well prepared in anything he undertakes.



Dene will be sorely missed by the SSO community, but fortunately for Sydney audiences he is not retiring from music-making. He will continue to perform with the Australia Ensemble and the Goldner Quartet, as well as making freelance appearances. (Given that his parents Max Olding and Pamela Page are still performing as a piano duo, retirement simply wouldn't fit the pedigree!) He may be relinquishing the 'greatest seat in the house' but he leaves a legacy of compelling performances and fond memories, and we wish him the very best for the next chapter in his musical and personal life.

In recognition of Dene Olding's enormous contribution to the SSO through his playing and leadership, he has been named Concertmaster Emeritus.



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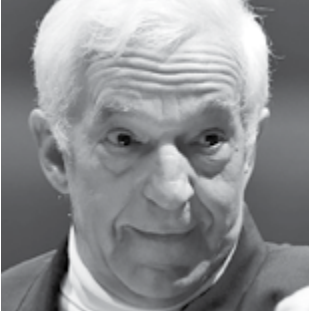
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KEITH SAUNDERS

Vladimir Ashkenazy *conductor*

One of the few artists to combine a successful career as a pianist and conductor, Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David Ashkenazy was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorusrmaster in the Russian Orthodox church.

He first came to prominence in the 1955 Chopin Competition in Warsaw and as winner of the 1956 Queen Elisabeth Competition in Brussels. Since then he has built an extraordinary career, not only as one of the most outstanding pianists of the 20th century, but as an artist whose creative life encompasses a vast range of activities and continues to offer inspiration to music-lovers across the world.

A regular visitor to Sydney since his Australian debut, as a pianist, in 1969, Vladimir Ashkenazy subsequently conducted subscription concerts and composer festivals for the Sydney Symphony Orchestra, and from 2009 to 2013 he was Principal Conductor and Artistic Advisor. Highlights of his tenure included the Mahler Odyssey project, concert performances of Tchaikovsky's *Queen of Spades* and annual international touring.

Conducting has formed the larger part of his activities for the past 30 years and he appears regularly with major orchestras around the world. He continues his longstanding relationship with the Philharmonia Orchestra, which appointed him Conductor Laureate in 2000, and he is also

Conductor Laureate of both the Iceland and NHK symphony orchestras. He has recently stepped down from the Music Directorship of the EUYO, a post he held with great satisfaction for 15 years, and he previously held the post of Chief Conductor of the Czech Philharmonic Orchestra. He maintains strong links with other major orchestras including the Cleveland Orchestra (where he was formerly Principal Guest Conductor) and Deutsches Symphonie-Orchester Berlin (Chief Conductor and Music Director 1988–96).

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio. His comprehensive discography includes the Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), Bach's Well-Tempered Clavier, Rachmaninoff Transcriptions and Beethoven's Diabelli Variations. Milestone collections include *Ashkenazy: 50 Years on Decca* – a 50-CD box set (2013) and his vast catalogue of Rachmaninoff's piano music, which also includes all of his recordings as a conductor of the composer's orchestral music (2014).

Beyond his performing schedule, Vladimir Ashkenazy has also been involved in many TV projects, inspired by his passionate drive to ensure that serious music retains a platform in the mainstream media and is available to as broad an audience as possible.



NATALIE BOTHUR

Christiane Oelze

soprano

Born in Cologne, Christiane Oelze studied with Klesie Kelly-Moog at the Cologne College of Music, with Erna Westenberger in Frankfurt, and with Elisabeth Schwarzkopf in private masterclasses. Since then she has enjoyed success on the opera stage in roles as diverse as the Countess in *The Marriage of Figaro* and Debussy's *Mélisande*, as well as leading roles by Richard Strauss, Smetana, Pfitzner and Britten. Her extensive discography reflects her wide opera and concert repertoire, with particular emphasis on Mozart and 20th-century music, including Webern cantatas under Pierre Boulez, and *Forbidden Songs*, an album of music by German composers in exile (Ullmann, Korngold, Eisler and Weill).

In concert she performs with leading orchestras and conductors in some of the world's most prestigious halls and festivals. Recent highlights have included opening the new concert hall in Lugano with Beethoven's Ninth conducted by Vladimir Ashkenazy, and touring the same work with the Mahler Chamber Orchestra and Daniele Gatti. Last week she gave a 'German Songbook' recital with pianist Eric Schneider at the Melbourne Recital Centre, and she performs regularly in recital with such artists as Julius Drake, Pierre-Laurent Aimard, Graham Johnson, Malcolm Martineau and Roger Vignoles, as well as singing Renaissance repertoire with guitar and Romantic songs with organ.



Fiona Campbell

mezzo-soprano

Fiona Campbell is one of Australia's most versatile and beloved classical singers – a producer and ABC guest presenter, accomplished international performer, recitalist and recording artist. She won the national *Limelight* Award for Best Solo Performance 2011 (with the Australian Brandenburg Orchestra in their Haunting Handel concert series), and has been a vocal winner of the ABC Young Performer of the Year Award and the ASC Opera Awards.

In addition to the ABO, she sings regularly with all of the major ensembles and orchestras in Australia, including the Australian Chamber Orchestra, Australia Ensemble, Australian String Quartet and the Sydney, Melbourne, Tasmanian and West Australian symphony orchestras, as well as appearing for Opera Australia, Opera Queensland, WA Opera and Pinchgut Opera. Internationally she has performed with the Brodsky Quartet, Tokyo Philharmonic, Soloists of Royal Opera House Orchestra, Manchester Camerata, Prague Chamber Orchestra and Hong Kong Philharmonic Orchestra, among others.

Last year she appeared as soloist with the SSO, MSO and Auckland Philharmonia, and sang major roles in *The Barber of Seville*, *The Marriage of Figaro* and *Faust* for WA Opera. Her 2016 engagements included *The Riders* and *Gianni Schicchi* for WA Opera and concerts in Sydney, Melbourne, Auckland, Perth and Singapore.



Steve Davislim

tenor

Steve Davislim began his training as a horn player, then studied voice at the Victorian College of the Arts under Joan Hammond. After attending Zurich Opera's Opernstudio, he began his career as an ensemble member of the company. He has twice received the Queen Elizabeth II Silver Jubilee award.

Engagement highlights include Beethoven's Ninth (London Symphony Orchestra and Bernard Haitink), *The Song of the Earth* (Bordeaux), Dvořák's *Stabat Mater* (Basilique Cathédrale de Saint-Denis, Paris), Tamino in *The Magic Flute* (Semperoper Dresden), Mozart's Requiem (Salzburg), the Italian Singer in *Der Rosenkavalier* (at the Kennedy Center with Christoph Eschenbach), songs by Richard Strauss (Hallé Orchestra and Mark Elder) and *Elijah* with Thomas Hengelbrock.

Most recently he has sung Beethoven's Ninth (Berlin Philharmonic and Simon Rattle), Bruckner's *Te Deum* (Chicago Symphony Orchestra and Riccardo Muti), *Elijah* (Leipzig Gewandhaus Orchestra), Baron Kronthal in *Der Wildschütz* (Semperoper Dresden), Tom in *The Rake's Progress* (Finnish National Opera), and in Australia Haydn's *Creation* (TSO), Mozart's Requiem (WASO) and a recital for the Australian National Academy of Music.

His extensive discography includes Bach cantatas with John Eliot Gardiner, Martinů's *Giulietta* with Charles Mackerras, Tippett's *A Child of Our Time* with Colin Davis, Brahms's *Rinaldo* with Michel Plasson, and Strauss songs with Simone Young.



Teddy Tahu Rhodes

baritone

Teddy Tahu Rhodes studied in New Zealand with Mary Adams Taylor and in London with Rudolf Piernay, and in 1999 he represented New Zealand in the Cardiff Singer of the World competition. He rapidly established an international career, performing with leading American opera companies, including Metropolitan Opera, as well as Hamburg Staatsoper, Bayerische Staatsoper in Munich, Théâtre du Châtelet in Paris, Welsh National Opera and Scottish Opera, among others. He also appears regularly for Opera Australia, WA Opera, Victorian Opera and State Opera of South Australia, and with the Australian orchestras.

Roles in recent seasons have included Lescart (*Manon Lescaut*), Escamillo (*Carmen*), Guglielmo (*Così fan tutte*), Stanley (*A Streetcar Named Desire*), Joe (*Dead Man Walking*), Don Giovanni, Scarpia (*Tosca*), Emile de Becque (*South Pacific*), The King (*The King and I*), Méphistophélès (*Faust*) and Sweeney Todd. In concert he has sung Beethoven's Ninth, *Messiah*, *Peter and Jack* by Barry Humphries, Mozart's Requiem and *From Broadway to La Scala* (Australia/NZ tour).

A recipient of ARIA, Helpmann and Limelight awards, most recently he was honoured with a MO Award and a Green Room Award for *Don Giovanni*. His discography includes solo albums, concert works with orchestra, and Metropolitan Opera productions of *Peter Grimes* and *Carmen* on DVD.

Teddy Tahu Rhodes' appearance is supported by Justice Jane Mathews AO



Sydney Philharmonia Choirs

Sydney Philharmonia Choirs exists to share the joy of choral music with choristers and audiences alike. Founded in 1920, it has become Australia's finest choral organisation and now regularly performs at the Sydney Opera House and other leading concert halls around the country. Brett Weymark has been the Music Director since 2003.

The choristers, numbering 1500 people, volunteer their time and talents to rehearsing and singing in extraordinary performances, not only in the organisation's own concerts but in collaborations with major international artists and orchestras, including the Melbourne Symphony Orchestra and the Australian Ballet. 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.

The choirs appear regularly in the SSO's subscription series. Last season they performed with the SSO in Holst's *Planets*, *Tristan und Isolde*, Danny Elfman's music from the films of Tim Burton, and Beethoven's *Missa Solemnis*. The SPC Chamber Singers recently appeared with the SSO in a Haydn and Mozart program and the symphonic choir sang in performances of Haydn's *Creation*. SPC also presents its own series of programs each year, with forthcoming highlights including Carols at the House and a program with Synergy percussion and the young adult choir VOX. Their 2017 season will include choral masterpieces such as Bach's *St Matthew Passion*, Rossini's *Stabat Mater*, Elgar's *Dream of Gerontius* and Handel's *Messiah*.

www.sydneyphilharmonia.com.au



Brett Weymark *Music Director*

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and the University of Western Sydney, as well as working many of the major musical organisations in Australia, and in 2002 he was awarded a Centenary Award for his services to music.

In 2003 he was appointed Music Director of Sydney Philharmonia Choirs. He has conducted the SPC in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for conductors such as Simon Rattle, Charles Mackerras, Vladimir Ashkenazy, Paul McCreech, Edo de Waart and Charles Dutoit as well as David Robertson. In 2005 he initiated the ChorusOz project, which now attracts a thousand singers each year. Recent highlights have included conducting the premiere of *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Haydn's *Creation* (Hong Kong Philharmonic Orchestra), Bach's *St John Passion* (SPC), Handel's *Hercules* (Canberra Choral Society) and *Heavenly Creatures*, a program of Haydn and Mozart choral works for the SSO. In 2016 he also conducts *King Arthur* for Brisbane Baroque and *Jephtha* for Canberra Choral Society.

Sydney Philharmonia Choirs

Brett Weymark *Music Director*

Hannah Mason *General Manager*

Christopher Cartner *Assistant Chorusmaster & Principal Rehearsal Pianist*

Josephine Allan *Rehearsal Pianist*

Tanja Binggeli *Language Coach*



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Natalie Gooneratne
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Rachel Harris
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Sue Justice
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Sarah Moore

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Rachel Maiden
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Penelope Morris
Marj O'Callaghan
Johanna Segall
Jan Shaw
Megan Solomon
Katherine Thompson

Sarah Thompson
Sheli Wallach

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Malcolm Day
Robert Elliott

Steven Hankey
Nick Hazell
Jude Holdsworth
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Emanuel Kunick
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Frank Maio
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sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....
PATRON Professor The Hon. Dame Marie Bashir AD CVO
.....

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra'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 Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

THE ORCHESTRA



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THE LOWY CHAIR OF
CHIEF CONDUCTOR
AND ARTISTIC DIRECTOR



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ARTIST IN RESIDENCE
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Nicole Masters

Maja Verunica

Victoria Bihun°

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Monique Irik

VIOLAS

Roger Benedict

Tobias Breider

Anne-Louise Comerford

Justin Williams

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Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Felicity Tsai

Julia Doukakist†

Amanda Verner

Leonid Volovelsky

CELLOS

Umberto Clerici

Catherine Hewgill

Leah Lynn

ASSISTANT PRINCIPAL

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

David Wickham

DOUBLE BASSES

Kees Boersma

Alex Henery

Neil Brawley

PRINCIPAL EMERITUS

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Robert Johnson's performance in this concert is generously supported by James and Leonie Furber.

Richard Miller's performance in this concert is generously supported by Emelia and Alex Milliner.

This year we bid farewell to a longstanding member of the SSO woodwind section. Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November.

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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



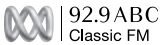
OFFICIAL CAR PARTNER



GOLD PARTNERS



SILVER PARTNERS



REGIONAL TOUR PARTNER



MARKETING PARTNER

