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orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

**2016
SEASON**



ROMANTIC FANTASIES
Tchaikovsky and Berlioz

APT MASTER SERIES

Wednesday 29 June 8pm

Friday 1 July 8pm

Saturday 2 July 8pm

■ A BMW Season Highlight

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Monday 4 July 7pm





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Fri 17 Jun 8pm
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BAX Tintagel
RAVEL Piano Concerto in G
VAUGHAN WILLIAMS A London Symphony
 [Symphony No.2]
John Wilson conductor • **Jonathan Biss** piano

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 Emirates Metro Series
Fri 24 Jun 8pm
 Great Classics
Sat 25 Jun 2pm
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Romantic Fantasies

Tchaikovsky's Violin Concerto

SHOSTAKOVICH Festive Overture
TCHAIKOVSKY Violin Concerto
BERLIOZ Symphonie fantastique
Shiyeon Sung conductor
Vadim Gluzman violin

APT Master Series
Wed 29 Jun 8pm
Fri 1 Jul 8pm
Sat 2 Jul 8pm
 ■ A BMW Season Highlight
 Mondays @ 7
Mon 4 Jul 7pm
 Sydney Opera House, Concert Hall



Pastorale Cocktail Hour

STRAVINSKY Pastorale [1933]
BEETHOVEN Septet in E flat, Op.20
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Mahler 4

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Sylvia Schwartz soprano [PICTURED]
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Colin Currie percussion

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Fri 8 Jul 8pm
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Sat 9 Jul 2pm
 Mondays @ 7
Mon 11 Jul 7pm
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 [Jeunehomme]
MOZART Symphony No.38 [Prague]
Lars Vogt piano-director

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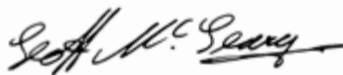


It's with great delight that we welcome you to tonight's concert in the APT Master Series – a program of thrilling and enlivening music.

This is a concert that embraces a whole range of moods and emotions, from the brilliance of Shostakovich in a lighter mood to the gorgeous romantic melodies of Tchaikovsky and the dramatic intensity of Berlioz. Geographically, it takes us from Moscow, to Lake Geneva (where Tchaikovsky was inspired to write his violin concerto), and on to Paris, the scene of Berlioz's groundbreaking *Symphonie fantastique*.

It's the kind of program that promises to leave you exhilarated and inspired, just as the great landscapes and cities of Europe capture the imagination. Perhaps tonight's concert will tempt you to see – first hand – the locations where these pieces were composed, and in the expert hands of APT a stimulating European itinerary can be yours. Whatever your interests, and however you prefer to travel, at APT we offer unforgettable journeys around the world.

We hope you enjoy tonight's performance and we look forward to seeing you at future Master Series concerts during the year.



Geoff McGeary OAM
APT Company Owner



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 29 JUNE, 8PM

FRIDAY 1 JULY, 8PM

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MONDAYS @ 7

MONDAY 4 JULY, 7PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

ROMANTIC FANTASIES

Shiyeon Sung *conductor*

Vadim Gluzman *violin*

DMITRI SHOSTAKOVICH (1906–1975)

Festive Overture, Op.96

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Violin Concerto in D, Op.35

Allegro moderato

Canzonetta (Andante) –

Finale (Allegro vivacissimo)

INTERVAL

HECTOR BERLIOZ (1803–1869)

Symphonie fantastique, Op.14

Daydreams (Largo) – Passions

[Allegro agitato e appassionato assai]

A Ball (Valse. Allegro non troppo)

In the Fields (Adagio)

March to the Scaffold (Allegretto non troppo)

Dream of a Witches' Sabbath (Larghetto – Allegro – Dies irae –

Sabbath Round (Un peu retenu) – Dies irae and

Sabbath Round together)

Pre-concert talk by Yvonne Frindle
in the Northern Foyer 45 minutes
before each performance.

For more information visit
sydney-symphony.com/speaker-bios

.....
Estimated durations:
8 minutes, 33 minutes,
20-minute interval, 50 minutes
The concert will conclude at
approximately 10pm (9pm Monday).

.....
COVER: Witches going to their
sabbath [1878] by Luis Ricardo Falero
[1851–1896]

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



PRESENTED BY



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Portrait of Berlioz by Jean-Gabriel Goulinat after Émile Signol

Romantic Fantasies

For music lovers, the Romantic era is generally thought to occupy the whole of the 19th century, from Beethoven's first major creations (his *Eroica* Symphony dates from 1803) to the huge orchestras and expanded harmonies of Wagner, Richard Strauss and Mahler, perhaps culminating with the sea change represented by Debussy's opera *Pelléas et Mélisande* in 1902.

But you could argue that Romanticism truly began with Berlioz's *Symphonie fantastique* in 1830. Its form – a symphony – is ostensibly abstract, but its character is extravagant. This is music that takes inspiration from nightmares and hallucinations and it ventures into the realm of the grotesque, hence its 'fantastical' title. The 'program' of the *Symphonie* – its narrative outline – emerged from Berlioz's own experience and feelings, although none of the events it catalogues actually happened to him. It set a precedent for illustrative music in 19th-century France and its influence was recognised all over Europe.

Tchaikovsky had his reservations about Berlioz's music, but one of the things he admired was the way the Frenchman's complex and ambitious works were so 'easily and gratefully written for each instrument'. Tchaikovsky, on the other hand, tended to write technically demanding parts, something he considered a fundamental weakness. Of course, in a *concerto* virtuosity is part of the appeal. Even so, Tchaikovsky's Violin Concerto was so unusual and technically innovative for its time that its dedicatee refused to play it. The critics at the premiere had a field day, and yet it has become one of the best-loved pieces in the Romantic repertoire.

Tonight Dmitri Shostakovich becomes an honorary Romantic, represented by the exuberant overture that he dashed off in response to a last-minute commission. His presence might be anachronistic given our theme, but we're confident it will bring you delight regardless.

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Dmitri Shostakovich Festive Overture, Op.96

Arguably the 20th century's greatest composer of symphonies, Dmitri Shostakovich lived through the dramatic social and political upheavals surrounding the creation of the Soviet Union and the rise and decline of the Stalinist state. The young Shostakovich was one of the leaders of the Russian avant-garde, but after official denunciation, began to write in a seemingly more populist, approachable manner, which we have recently begun to suspect disguises a more caustic, critical agenda.

That, however, doesn't explain the lighter tone of this festive overture. Stalin had died in 1953, and Shostakovich had recently scored a success with his Tenth Symphony when he received a last-minute commission in 1954 to compose this work, intended by the Bolshoi Theatre to celebrate the 37th anniversary of the October Revolution. Rehearsals were due to commence in two days' time when, according to Lev Lebedinsky, interviewed in Elizabeth Wilson's *Shostakovich: A Life Remembered*, the Bolshoi's conductor, Vasili Nebolsin came to visit Shostakovich at his flat:

'You see, Dmitri Dmitriyevich, we are in a tight spot. We've got nothing to open the concert with.'

'All right,' said Shostakovich.

Nebolsin left, saying he would send couriers around to collect the music when it was done. Lebedinsky goes on: Then [Shostakovich] started composing. The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart...

About an hour or so later Nebolsin started telephoning: 'Have you got anything ready for the copyist? Should we send a courier?'

A short pause and then Dmitri Dmitriyevich answered, 'Send him.'

What happened next was like the scene with the hundred thousand couriers out of Gogol's *Government Inspector*. Dmitri Dmitriyevich sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet – first one, then a second, a third, and so on...

Two days later the dress rehearsal took place. I hurried down to the Theatre and I heard this brilliant effervescent work...

The music begins with a fanfare that owes its brilliance to the trumpets and its stateliness to the horns. Building to a full

Keynotes

SHOSTAKOVICH

Born St Petersburg, 1906

Died Moscow, 1975

One of the great symphonic composers of the 20th century, Shostakovich was also a controversial and enigmatic personality who lived through the Bolshevik Revolution, the Stalinist purges and World War II. His music is often searched for cryptic messages: criticism of the Stalinist regime disguised in music that, it was hoped, would be found acceptable by authorities. But Shostakovich's compromises only went so far and his music was nonetheless subject to censure, usually on stylistic or 'moral' grounds.

This is the serious side of Shostakovich. There is another side: the composer who had supported himself by playing piano for silent films, the composer with a sense of humour who shows up in music such as the first piano concerto or his ballet score *The Bright Stream*, and the composer with an ear for popular taste who could easily turn his hand to so-called light music.



orchestral flourish, it heralds the overture proper – a racing *Presto* with two main themes. Two clarinets spin out a beckoning melody. The mood broadens when cellos and a solo horn present a new expressive and song-like tune, but the strings will not concede the tempo, keeping frantic pace with off-beat plucked notes.

The strings do succumb to the nobility of the new theme, but only briefly; more agitated plucking of strings, accompanied by the militaristic snare drum, signals the return of the clarinets with their breathlessly spinning tune. The two themes are then set against each other – heroic pairs of trumpets and trombones striving with galloping strings and winds – until the return of the fanfare temporarily restores the grandeur of the opening. But the festive mood wins out: we are hurtled to the end in the company of the noble theme, double time!

SYMPHONY AUSTRALIA © 2000

The Festive Overture calls for two flutes, piccolo, three oboes, three clarinets, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and percussion; and strings.

The SSO gave the first Australian performance of the overture in 1959 with conductor Bernard Heinze, and its most recent performance was in a gala concert in 2009, conducted by Arvo Volmer.

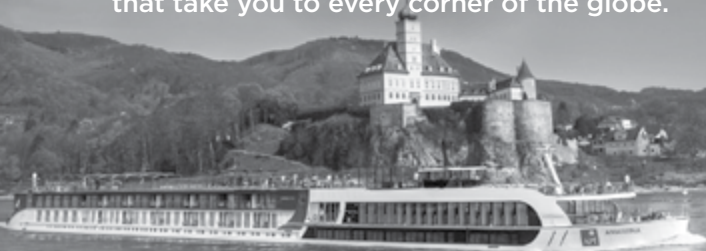
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Pyotr Ilyich Tchaikovsky

Violin Concerto in D, Op.35

Allegro moderato

Canzonetta (Andante) –

Finale (Allegro vivacissimo)

Vadim Gluzman *violin*

The first bad review of a masterpiece has a curious allure. There is something forlorn and fascinating about the French critic of the 1850s who proclaimed that *Rigoletto* 'lacks melody', or George Bernard Shaw's declaration that Goetz was a greater symphonist than Brahms. Tchaikovsky's Violin Concerto is a distinguished member of that company of musical masterpieces that survived a traumatic debut to become one of the most beloved works of its kind.

It could almost be described as a love letter. In 1878 the composer was still feeling the repercussions from his short-lived marriage and had begun the lengthy and difficult process of obtaining a divorce. He and his brother Modest took a holiday in Clarens, on Lake Geneva. Here, in March, they were joined by the



Keynotes

TCHAIKOVSKY

Born Kamsko-Votkinsk, 1840

Died St Petersburg, 1893

Tchaikovsky represented a new direction for Russian music in the late 19th century: fully professional and cosmopolitan in outlook. He embraced the genres and forms of Western European tradition – symphonies, concertos and overtures – bringing to them an unrivalled gift for melody. His two most famous works for solo instrument and orchestra (the First Piano Concerto and the Violin Concerto) have become staples of the repertoire for their respective instruments.

VIOLIN CONCERTO

Tchaikovsky's concerto is considered to be one of the most difficult in the repertoire, although the faults that early critics perceived in the work are now generally accepted as challenges, rather than flaws: this is a concerto that pushes both instrument and performer to technical extremes. The first movement in particular contains some highly virtuosic passagework, and its triumphant character means there is never a dull moment. The second movement begins with a melancholy theme, offset by a joyous central section. The pyrotechnics of the first movement return in the third (a lively Russian dance) and both soloist and orchestra are put through their paces.

violinist Josef Kotek, one of Tchaikovsky's pupils at the Moscow Conservatory, who had been instrumental in establishing a connection between the composer and his future patron, Nadezhda von Meck.

At some point in their long friendship, according to Tchaikovsky biographer Alexander Poznansky, the two men became lovers. Indeed, the composer had already declared, 'I love [him] to distraction...what a lovely, naïve, sincere, tender and kind creature'.

In Clarens, composer and former student spent some time playing over various unfamiliar pieces, including Lalo's *Symphonie espagnole*, a new work which Tchaikovsky admired for its piquancy and melodiousness. The combination of Lalo's concerto and Kotek's presence inspired in Tchaikovsky a desire to write a violin concerto himself. He immersed himself in work and had the concerto fully sketched in a few weeks. By the end of April he had orchestrated the whole work.

Kotek's advice and encouragement were crucial in the work's composition. He would play over sections as they were finished, and gave a complete performance from the short score for Tchaikovsky's and Modest's private pleasure. Kotek was originally to have been the concerto's dedicatee, but Tchaikovsky, concerned at the gossip this would cause in Moscow, dedicated the work to Leopold Auer, a renowned performer and teacher, whose pupils were to include Mischa Elman and Jascha Heifetz.

Tchaikovsky's hope that Auer's fame would help promote the concerto was dashed when Auer claimed, as Nikolai Rubinstein had about the first piano concerto, that the work was technically impossible and structurally weak; in short, that he would not learn it. Then Kotek decided not to play it either, which caused Tchaikovsky to break with him altogether.

Three years later Jurgenson, who had since published the score, informed Tchaikovsky that Adolph Brodsky was planning to play the piece at a Vienna Philharmonic concert under Hans Richter in December 1881. There was a furious mixture of applause, boos and hissing afterwards, with Brodsky acclaimed and the work derided. The Viennese critics were almost universal in their condemnation of the concerto. Hanslick, champion of Brahms and enemy of Wagner, whose tastes were not inclined toward new Russian music anyway, wrote a review of infamous vituperation.

For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand... The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue.



Kotek and Tchaikovsky

Tchaikovsky read Hanslick's review by chance in a Rome café and was shocked at its vehemence, but Brodsky was not dissuaded and remained the work's most fervent champion. 'You have indeed crammed too many difficulties into it,' he told the composer, '[but] one can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties.' Auer eventually overcame his opposition to the concerto and played it to great acclaim, introducing it to many of his pupils.

The concerto opens with a kind of scene-setting introduction, after which the soloist enters with a brief flourish, then announces the main theme of the first movement. Soon the second subject appears, a melody of great tenderness that is presented in a setting not dissimilar to those of Tchaikovsky's famous violin solos in *Swan Lake*. From this point the temperature of the first movement rises considerably, with the solo part becoming much more virtuosic and the orchestral writing increasingly colourful. There is a magnificently varied cadenza for the soloist.

Kotek felt Tchaikovsky's original slow movement was too insubstantial and sentimental, and the composer agreed, replacing it with the *Canzonetta*. After a simple chordal introduction for the woodwinds, the soloist takes up a hushed, appropriately song-like theme. The accompaniment to the violin's later decorations of this melody is scored with the utmost delicacy.

The *Finale* follows on without a break, and immediately the soloist has a dazzling, short cadenza, which leads straight into the movement's vigorous main theme, a short, folk-like dance tune. The second theme, introduced over a bagpipe-like drone on the strings, is a temporary lyrical resting-place in the movement's wild infectiousness.

PHILLIP SAMETZ © 1996

The orchestra for Tchaikovsky's Violin Concerto comprises two flutes, two oboes, two clarinets, two bassoons, four trumpets, two trombones, timpani and strings.

The first time the SSO performed Tchaikovsky's Violin Concerto was in 1938, with Percy Code conducting and Lionel Lawson as the soloist. Our most recent performance of the concerto was in 2010 with Vladimir Ashkenazy conducting James Ehnes playing the solo part (a performance that is available on the SSO Live label).

**‘...one can play it
again and again
and never be
bored...’**

ADOLPH BRODSKY

Hector Berlioz

Symphonie fantastique, Op.14

Daydreams (Largo) – Passions

(Allegro agitato e appassionato assai)

A Ball (Valse. Allegro non troppo)

In the Fields (Adagio)

March to the Scaffold (Allegretto non troppo)

Dream of a Witches' Sabbath (Larghetto – Allegro – Dies irae –

Sabbath Round (Un peu retenu) – Dies irae and Sabbath Round together)

The first performance of the *Symphonie fantastique* on 5 December 1830 marked a turning point in Berlioz's career. It was through this work that he first became known; his extensive influence on 19th-century composers dates from it. For those in the audience it was also a significant event, which opened a new era in music. For despite its apparent obeisance to classical procedures, this music sounded like no music ever heard before.

The actual music of the *Symphonie fantastique* is surrounded by a thick hedge of literary and biographical associations. Berlioz himself is largely responsible for this. Firstly there is the tale of Harriet Smithson, a hapless English actress whose portrayal of Ophelia had captured Berlioz's imagination. In 1830 he wrote to a friend that the *Symphonie* was to depict the development of his 'infernal passion' for Miss Smithson. Twenty years and two disastrous marriages later, he wrote in his *Memoirs* that the work had been written under the influence of Goethe's *Faust*. But the early association stuck well. If there is one thing everyone knows



Keynotes

BERLIOZ

Born La Côte-Saint-André, 1803

Died Paris, 1869

Berlioz set off for Paris when he was 18, ostensibly to study medicine (his father's preference) but in reality following a musical path that would result in him becoming the 'arch-Romantic' composer of his age. Despite the fact that his main instrument was the guitar (he also played piano and flute, but badly), he became a master in the innovative use of the orchestra (he literally wrote the book) as well as a conductor.

FANTASTIC SYMPHONY

This symphony was premiered in 1830 as 'An Episode in the Life of an Artist' and its five movements are structured around a synopsis or 'program' that traces the increasingly feverish opium dream of a young Romantic artist. The final form of Berlioz's program can be found on page 16 but, as he said himself, the movement titles should be enough to guide you through this vividly imagined music. Berlioz didn't invent program music – but he made an important contribution through his use of an *idée fixe* or 'fixed idea', a theme (representing the Artist's Beloved) that keeps returning in increasingly frantic guises.

about Berlioz and the *Symphonie fantastique*, it is the sad tale of his relationship with Harriet Smithson!

A more imposing literary obstacle is the elaborate program which Berlioz himself devised, and which he originally directed should accompany the *Symphonie* whenever it was played. The program bristles with literary allusions: to Chateaubriand, to Shakespeare, Goethe, Hoffmann, De Quincey. In brief, it deals with a young musician, in the toils of a desperate passion for a woman who embodies his romantic ideal. The vagaries of feeling occasioned by his passion are the subject of the first movement. In the following movements we see him in various situations: at a ball, in the midst of nature in the country, in the grip of an opium dream witnessing his own execution, and partaking in a Witches' Sabbath, where his beloved appears transformed into a demon's harlot.

The program is of considerable interest in itself as an index of artistic preoccupations at that time: the discovery of the unconscious (the opium dream), the interest in the demoniac, the fascination with the monstrous and bizarre – the 'fantastic' of the work's title. In actual fact, the label 'fantastic' only applies directly to the last two movements, and it is worth noticing that trombones and tubas are silent until these last two movements, where their entry reinforces the change of atmosphere.

Despite its inherent literary interest, much debate has centred on the relevance of the program to the actual music of the *Symphonie*. There is no doubt that Berlioz captured the contemporary imagination very well with it, and, more practically, that it helped the audience to accept more readily the strangeness of the music in those early performances. But is the program anything more than a 'promotional aid'? Does it add to, or distract from, our appreciation of the music of the *Symphonie*?

Berlioz revised the program no less than four times, modifying it quite significantly in the process. He also modified his view of its usefulness, finally directing that, whenever the *Symphonie* is played alone, without its stage sequel *Lélio*, the program was not to be distributed. However, as in *Harold in Italy*, the titles of the movements must be retained. The composer sensed rightly that the music was coherent and comprehensible in its own terms, and did not need any added literary explanation.

The true originality of the *Symphonie fantastique* lies in the music itself. The many novelties of its melody, harmony and orchestration strike our ears even today. Most significantly, however, the work embodies an entirely new conception of dramatic instrumental music. In formulating this new dramatic ideal, Berlioz drew equally on the examples of Beethoven and Shakespeare – seen in the light of his own beliefs about the expressive capabilities of instrumental music. In realising the

The program of the *Symphonie fantastique* is linked to Berlioz's own experience – yet not one of the events described in it had actually occurred in his own life.



Harriet Smithson by George Clint

Berlioz's Program for the *Symphonie fantastique*

When the Symphony is given by itself in concerts [and not followed by its sequel, the lyric monodrama *Lélio*] these directions are superfluous and, strictly speaking, the distribution of this program maybe dispensed with. In such cases it is only necessary to retain the titles of the five movements. The composer indulges himself with the hope that the symphony will, on its own merits and irrespective of any dramatic aim, offer an interest in the musical sense alone.

PROGRAM of the Symphony

A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he had taken was too weak to cause death but it has thrown him into a long sleep accompanied by the most extraordinary visions. In this condition his sensations, his feeling and memories find utterance in his sick brain in the form of musical imagery. Even the beloved one takes the form of melody in his mind, like a fixed idea [*idée fixe*] which is ever returning and which he hears everywhere.

1st Movement

Daydreams and passions

As first he thinks of the uneasy and nervous condition of his mind, of sombre longings, of depression and joyous elation without any recognisable cause, which he experienced before the beloved one had appeared to him. Then he remembers the ardent love with which she suddenly inspired him, he thinks of his almost insane anxiety of mind, of his raging jealousy, of his awakening love, of his religious consolation.

2nd Movement

A ball

In a ballroom, amidst the confusion of a brilliant festival, he finds the loved one again.

3rd Movement

In the fields

It is a summer evening. He is in the country musing when he hears two shepherd-lads who

play the *ranz des vaches* (the tune used by the Swiss to call their flocks together) in alternation. This shepherd-duet, the locality, the soft whisperings of the trees stirred by the zephyr-wind some prospects of hope recently made known to him, all these sensations unite to impart a long unknown repose to his heart and to lend a smiling colour to his imagination. And then she appears once more. His heart stops beating, painful forebodings fill his soul. 'Should she prove false to him!' One of the shepherds resumes the melody, but the other answer him no more...Sunset...distant rolling of thunder...loneliness...silence.

4th Movement

March to the scaffold

He dreams that he had murdered his beloved, that he has been condemned to death and is being led to the scaffold. A march that is alternately sombre and wild, brilliant and solemn, accompanies the procession... The tumultuous outbursts are followed without modulation by measured steps. At last the fixed idea returns, for a moment a last thought of love is revived – which is cut short by the death-blow.

5th Movement

Dream of a witches' sabbath

He dreams that he is present at a witches' dance, surrounded by horrible spirits, amidst sorcerers and monsters in many fearful forms, who have come to assist at his funeral. Strange sounds, groans, shrill laughter, distant yells, which other cries seem to answer. The beloved melody is heard again but it has its noble and shy character no longer, it has become a vulgar, trivial and grotesque kind of dance. She it is who comes to attend the witches' meeting. Friendly howls and shouts greet her arrival...She joins the infernal orgy...bells toll for the dead...a burlesque parody of the 'Dies irae'...the witches' round-dance...the dance and the 'Dies irae' are heard at the same time.

[Revised December 1832]

new dramatic ideal in his music, Berlioz significantly modified classical symphonic practices in several respects: the number and grouping of the movements, the character of the individual movements and the treatment of the main theme.

The 'hero' of Berlioz's symphonic drama is not the musician of the program, but the first theme of the *Allegro* (Passions) section of the first movement. This theme is the subject and source of action in the whole work. Notice that it reappears – like an actor in a play, but unlike the theme of a Classical symphony – in each of the subsequent scenes of the drama. Berlioz uses solo instruments to complete the identity of the theme, to 'characterise' it. After the first movement, it appears most often on solo clarinet, though flute and oboe are also used in the Waltz and particularly in the pastoral third movement.

Development of the theme is projected into five specific 'situations' – another unusual feature, and one which again has more in common with drama than with classical symphonic practice. Time and place are suggested by the movement titles. But the situations are evoked by the music itself, in the introduction that precedes each movement.

The movements are grouped symmetrically on either side of the central movement, the Scene in the Fields. The drama develops in an arc. It rises to its point of crisis with the appearance of the *allegro* theme in the slow third movement, In the Fields. From there it descends to the catastrophe in the last movement, the Dream of the Witches' Sabbath, where the original identity of the *allegro* theme is destroyed by the forces of parody that are so potent in this movement. The most important dramatic events occur in the first, third and fifth movements. The other two movements, A Ball and March to the Scaffold, complement each other as episodes, or interludes, between the main movements.

Berlioz continued to develop his dramatic symphonic ideal in *Harold in Italy* – with its solo viola 'hero' – and in *Roméo et Juliette*, where symphonic form is further enlarged to embrace a play by Shakespeare. But perhaps he never again succeeded as perfectly as he does here in the *Symphonie fantastique*.

KAY DREYFUS © 1997

Berlioz's *Symphonie fantastique* calls for two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling E flat clarinet) and four bassoons; four horns, two trumpets, two cornets, three trombones and two tubas (or ophicleides), two sets of timpani and a large percussion section that includes church bells; two harps and strings.

The SSO gave the first performance by an ABC orchestra of the *Symphonie fantastique* in 1938, conducted by Malcolm Sargent. The orchestra's most recent performance of the symphony was in 2013, conducted by Lionel Bringuier.

The 'hero' of Berlioz's symphonic drama is not the musician of the program, but the first theme of the Passions section of the first movement.

MORE MUSIC

FESTIVE SHOSTAKOVICH

Vladimir Ashkenazy conducts the Royal Philharmonic Orchestra in an all-Shostakovich disc that includes the bubbly Festive Overture alongside the Second Symphony, the Opus 131 tone poem *October*, and *Song of the Forests* for tenor, bass, chorus and orchestra.

DECCA 436 7622

DECCA 475 8748 (The Complete Symphonies, 12 CDS)

TCHAIKOVSKY VIOLIN CONCERTO

Vadim Gluzman's fiery Russian virtuosity makes his recording of the Tchaikovsky Violin Concerto an especially exciting one. He pairs it with the much less famous but equally colourful and attractive Glazunov concerto. Glazunov's orchestration of Tchaikovsky's *Souvenir d'un lieu cher* brings the two composers together in a charming mid-album 'encore'. With Andrew Litton and the Bergen Philharmonic Orchestra.

BIS 1432

And from the home team: the SSO and Vladimir Ashkenazy accompany James Ehnes in his Juno award-winning recording of the concerto on an album filled out with some of Tchaikovsky's charming salon pieces featuring violin.

SSO LIVE SS0201206

FANTASTIC BERLIOZ

The *Symphonie fantastique* is easily the most frequently recorded work of Berlioz. Among recent recordings, the one by Mariss Jansons and the Bavarian Radio Symphony orchestra has been praised for bringing a fresh approach to an 'old warhorse' without damaging or marring the music. In a startling but successful choice, Jansons pairs the Berlioz with *Ionisation* by Edgar Varèse.

BR KLASSIK 900121

To explore the symphony and Berlioz's world in multimedia depth, visit the San Francisco Symphony's acclaimed Keeping Score site. www.keeping_score.org

If you're curious about the sequel to the *Symphonie fantastique*, the monodrama *Lélio (or The Return to Life)*, then look for Thomas Dausgaard's recording with the Danish National Orchestra and Chorus.

CHANDOS 10416

VADIM GLUZMAN

Vadim Gluzman records exclusively for BIS, and his most recent release is an all-Prokofiev recital disc recorded with pianist Angela Yoffe. The Violin Sonatas No.1 and No.2 (the latter borrowed from flautists) are programmed with three numbers arranged from Prokofiev's *Romeo and Juliet* ballet music.

BIS 2032

This year Gluzman premieres a new concerto by Lera Auerbach. A few years ago he recorded her *Par.ti.ta* for solo violin, also written especially for him – 10 movements that evoke the atmosphere of Bach without ever directly quoting him. Gluzman builds a fascinating program with two of Bach's solo violin partitas (No.2 in D minor and No.3 in E) and Eugène Ysaÿe's solo sonata in A minor, Op.27 No.2. BIS 1972

In addition to the Tchaikovsky and Glazunov concertos mentioned above, Gluzman's concerto recordings include Bruch's first concerto, Korngold and Barber. Find a comprehensive discography and audio samples at vadimgluzman.com/discography

Broadcast Diary

July



92.9 ABC
Classic FM

abc.net.au/classic

Tuesday 19 July, 1pm

MAHLER 4: SOUNDS OF HEAVEN

Lothar Koenigs conductor

Sylvia Schwartz soprano

Amy Dickson saxophone

Colin Currie percussion

Edwards, Mahler

Thursday 28 July, 8pm

SCHUMANN & MENDELSSOHN (2015)

David Robertson conductor

Christian Tetzlaff violin

Schumann, Mendelssohn, Bach

SSO Radio

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

sydney-symphony.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 July, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

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ABOUT THE ARTISTS



Shiyeon Sung *conductor*

Shiyeon Sung is the chief conductor of the Gyeonggi Philharmonic Orchestra in South Korea. Not long after taking on the role in 2014, she toured the orchestra to Europe, including performances at the Philharmonie Berlin, in Wiesbaden and at the Musik Festival Saar – taking an orchestra from her homeland to the part of the world where she had honed her conducting skills.

Born in Pusan, she won various prizes as a pianist in youth competitions before pursuing advanced piano studies in Germany and Switzerland. She then studied orchestral conducting with Rolf Reuter at the Hanns Eisler School of Music in Berlin (2001–2006), followed by advanced conducting studies with Jorma Panula at the Royal College of Music in Stockholm.

When James Levine appointed her Assistant Conductor at the Boston Symphony Orchestra in 2007, she already had a reputation as one of the most exciting emerging talents on the international music circuit, having won in quick succession the International Conductors' Competition Sir Georg Solti and the Gustav Mahler Conducting Competition in Bamberg. During her three-year tenure in Boston, she began a close collaboration with the Seoul Philharmonic Orchestra and conducted their season opening concert in 2007. In 2009, the Seoul Philharmonic

established an Associate Conductor position especially for her, which she held until 2013.

Her formal conducting debut was a production of *The Magic Flute* in Berlin in 2002. She has since conducted numerous opera projects, including Gluck's *Orphée et Eurydice* for Stockholm Opera.

Shiyeon Sung has worked with a remarkable list of orchestras. In Europe these include the Rotterdam Philharmonic Orchestra, Orchestre Philharmonique de Radio France, Swedish Radio Symphony Orchestra, Stavanger Symphony Orchestra, Konzerthaus Orchestra Berlin and the Bamberg Symphony. She conducted the Los Angeles Philharmonic in a spectacular debut concert with pianist Martha Argerich at the Tongyeong International Musical Festival in Seoul. She conducted a critically acclaimed concert in the newly re-opened Teatro Colón in Buenos Aires, and last year conducted the National Symphony Orchestra (DC) at the Wolf Trap Festival in a program of music by Beethoven and Bruch.

This is Shiyeon Sung's Australian debut.



Vadim Gluzman

violin

Vadim Gluzman's extraordinary artistry restores to life the glorious violinistic tradition of the 19th and 20th centuries. His wide repertoire embraces new music and his performances are heard around the world through broadcasts and a striking catalogue of award-winning recordings.

The Israeli violinist collaborates regularly with leading conductors, including Christoph von Dohnányi, Tugan Sokhiev, Andrew Litton, Neeme Järvi, Michael Tilson Thomas, Semyon Bychkov, Jukka-Pekka Saraste, Paavo Järvi, Hannu Lintu and Peter Oundjian. He has performed with the Berlin Philharmonic Orchestra, Boston Symphony Orchestra, Cleveland Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, London Philharmonic Orchestra, Israel Philharmonic Orchestra, London Symphony Orchestra, Leipzig Gewandhaus Orchestra, San Francisco Symphony, and other major orchestras. His festival appearances include Verbier, Tanglewood, Ravinia, Lockenhaus and the North Shore Chamber Music Festival in Illinois, which he founded together with pianist Angela Yoffe, his wife and recital partner.

Highlights of the 2015–16 season included first appearances with the Boston Symphony Orchestra at the Tanglewood Festival under Dohnányi, the National Symphony Orchestra in Washington DC (Litton) and the City of Birmingham Symphony

Orchestra (Daniele Rustioni), as well as performances with Riccardo Chailly in Leipzig, and in Berlin with the Konzerthausorchester under Andrey Boreyko, as well as recitals in London, Jerusalem, Lyon and Kronberg. This year he gives the first performances of Lera Auerbach's Concerto for violin, orchestra and chorus with the Bergen Philharmonic Orchestra, the Orchestre de la Suisse Romande, and with the BBC Symphony at the London Proms.

Accolades for his extensive discography include the Diapason d'Or, *Gramophone* magazine's Editor's Choice, *Classica* magazine's esteemed Choc de Classica award, and Disc of the Month by *The Strad*, *BBC Music* magazine, Classic FM and others.

Born in the former Soviet Union in 1973, Vadim Gluzman spent most of his childhood in Riga, Latvia, and was an early student of the legendary violinist Zakhar Bron in Russia. In 1990 he moved to Israel, where he was mentored by Isaac Stern, and later to the United States where he worked with Arkady Fomin and Dorothy DeLay. He divides his residency between Chicago and Tel Aviv.

Vadim Gluzman plays the 1690 'ex-Leopold Auer' Stradivari, on extended loan to him through the generosity of the Stradivari Society of Chicago.

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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.

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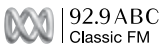
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