

2–5 August
Sydney Opera House

BEETHOVEN'S PASTORAL SYMPHONY

«SYDNEY»
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«ORCHESTRA»

Principal Partner



SYDNEY SYMPHONY ORCHESTRA

PATRON **Her Excellency The Honourable Margaret Beazley** AC KC

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 Sydney Symphony Orchestra 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.

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 Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall.

The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

Simone Young
Chief Conductor
Donald Runnicles
Principal Guest
Conductor
**Vladimir
Ashkenazy**
Conductor Laureate

Andrew Haveron
Concertmaster
*Chair supported by
Vicki Olsson*

FIRST VIOLINS
Andrew Haveron
Concertmaster
Lerida Delbridge
Assistant
Concertmaster
Fiona Ziegler
Assistant
Concertmaster
Sun Yi
Associate
Concertmaster
Emeritus
Brielle Clapson
Sophie Cole
Claire Herrick
Georges Lentz
Nicola Lewis
Alexandra Mitchell
Alexander Norton
Anna Skálová
Léone Ziegler
Harry Bennetts
Associate
Concertmaster
Jennifer Booth
Emily Long

SECOND VIOLINS
Kirsty Hilton
Principal
Marina Marsden
Principal
Emma Jezek
Assistant Principal
Alice Bartsch
Victoria Bihun
Shuti Huang
Monique Irik
Wendy Kong
Benjamin Li
Nicole Masters
Maja Verunica
Riikka Sintonen°
Marianne Edwards
Associate Principal
Rebecca Gill
Emma Hayes

VIOLAS
Tobias Breider
Principal
**Anne-Louise
Comerford**
Associate Principal
Justin Williams
Assistant Principal
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Stuart Johnson
Justine Marsden
Leonid Volovelsky
Stephen Wright°
Graham Hennings
Felicity Tsai
Amanda Verner

CELLOS
Catherine Hewgill
Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Timothy Nankervis
Christopher Pidcock
Adrian Wallis
Eliza Sdraulig°
Fenella Gill
Elizabeth Neville

DOUBLE BASSES
Alex Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Jaán Pallandi
Benjamin Ward
Kees Boersma
Principal
Richard Lynn

FLUTES
Joshua Batty
Principal
Carolyn Harris
Katie Zagorski°
Acting Principal Piccolo
Emma Sholl
Associate Principal

OBOES
Diana Doherty
Principal
Callum Hogan
Shefali Pryor
Associate Principal
Alexandre Oguey
Principal Cor Anglais

CLARINETS
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Acting Principal
Alexei Dupressoir°
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Bass Clarinet
Alexander Morris
Acting Associate
Principal
Christopher Tingay

BASSOONS
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Fiona McNamara
**Todd Gibson-
Cornish**
Principal
Noriko Shimada
Principal
Contrabassoon

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Greg Curyla*
Guest Principal
Marnie Sebire
Geoffrey O'Reilly
Principal
Euan Harvey
Acting Principal 3rd
Horn
Rachel Silver
Lee Wadenpfuhl

TRUMPETS
Brent Grapes
Associate Principal
Cécile Glémot
David Elton
Principal
Anthony Heinrichs

TROMBONES
Scott Kinmont
Associate Principal
William Kinmont*
Christopher Harris
Principal Bass
Trombone
Ronald Prussing
Principal
Nick Byrne

TUBA
Steve Rossé
Principal

TIMPANI
Mark Robinson
Acting Principal

PERCUSSION
Rebecca Lagos
Principal
Timothy Constable

ORGAN
David Drury*
Guest Principal

* = Guest Musician
° = Contract Musician
† = Sydney Symphony
Fellow
Grey = Permanent
member of the
Sydney Symphony
not appearing in this
concert

EMIRATES MASTER SERIES

Wednesday 2 August, 8pm

Friday 4 August, 8pm

Saturday 5 August, 8pm

Concert Hall,
Sydney Opera House**EMIRATES THURSDAY AFTERNOON SYMPHONY**

Thursday 3 August, 1.30pm

BEETHOVEN'S PASTORAL SYMPHONY

RADIANT BEAUTY

BENJAMIN NORTHEY conductor
JAVIER PERIANES piano**MARY FINSTERER (born 1962)**
Stabat Mater Symphony – Movement I
(2023)**LUDWIG VAN BEETHOVEN (1770-1827)**
Piano Concerto No.4 (1806)

- i. Allegro moderato
- ii. Andante con moto –
- iii. Rondo (Vivace)

INTERVAL

LUDWIG VAN BEETHOVEN (1770-1827)
Symphony No.6 'Pastoral' (1808)

- i. *Awakening of happy feelings on arrival in the country*
- ii. *Scene by the brook*
- iii. *Peasants' merrymaking*
- iv. *Thunderstorm*
- v. *Shepherd's song: Thanksgiving after the storm*

PRE-CONCERT TALKBy Peter Clark in the
Northern Foyer at
7.15pm (Wednesday,
Friday, Saturday) and
12.45pm Thursday.**ESTIMATED DURATION**Finsterer – 12 minutes
Concerto – 36 minutes
Interval – 20 minutes
Symphony – 45 minutesThe concert will run for
approximately 2 hours
and 10 minutes**COVER IMAGE**A painting by Franz Kobell
(1749-1822).

Mary Finsterer's commission for the Sydney Symphony Orchestra's
50 Fanfares Project is generously supported by new works funding,
provided by the New South Wales Government through Create NSW.

PRINCIPAL PARTNER



CONCERT DIARY

AUGUST 2023



DIANA DOHERTY
PERFORMS ROSS EDWARDS
CELEBRATING ROSS EDWARDS

Celebrate the music of Ross Edwards, one of our most prominent composers, and his unique soundworld that draws on Australia's natural life and landscape.

PEGGY POLIAS *Arachne*
50 Fanfares Commission
ROSS EDWARDS
Oboe Concerto, Bird Spirit Dreaming
ROSS EDWARDS Bennelong Caprices
World Premiere
VAUGHAN WILLIAMS Symphony No.8

SIMONE YOUNG conductor
DIANA DOHERTY oboe

Credit Suisse Special Event

Friday 11 August, 8pm
Saturday 12 August, 8pm

Concert Hall,
Sydney Opera House



DVOŘÁK'S SYMPHONY NO.7
LUSH & ROMANTIC

Revel in the work that many consider Dvořák's greatest, and experience Stefan Dohr, Principal Horn of the mighty Berlin Philharmonic, performing Richard Strauss' stunning, virtuosic Horn Concerto No.2.

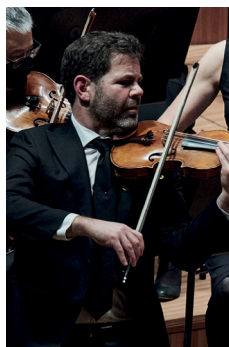
KODÁLY Dances of Galanta
R STRAUSS Horn Concerto No.2
DVOŘÁK Symphony No.7

OLA RUDNER conductor
STEFAN DOHR horn

Royal Caribbean Classics Under the Sails
Sunday Afternoon Symphony

Friday 18 August, 7pm
Saturday 19 August, 7pm
Sunday 20 August, 2pm

Concert Hall,
Sydney Opera House



ANDREW HAVERON DIRECTS
BRITTEN'S SERENADE
INTIMATE DREAMSCAPES

BRITTEN
Prelude and Fugue for 18 Solo Strings
BRITTEN
Serenade for Tenor, Horn and Strings
SHOSTAKOVICH arr. BARSHAI
Chamber Symphony (after the String Quartet No.10)

ANDREW HAVERON director
STEFAN DOHR horn
ANDREW GOODWIN tenor

Classics in the City

Thursday 24 August, 7pm
City Recital Hall

WELCOME

Welcome to *Beethoven's Pastoral Symphony*, an experience where the Sydney Symphony Orchestra reveals the exhilaration of Beethoven.

Emirates and the Sydney Symphony have enjoyed one of the longest-standing and most significant relationships in Australia's performing arts, and 2023 marks over 20 years of partnership.

As the Presenter of this Master Series, Emirates is passionate about supporting incredible local and international talent, in particular the Sydney Symphony's Chief Conductor Simone Young AM.

Together, we share a common goal of creating journeys of excitement and discovery for people around the globe.

In this performance, the Orchestra brings you the mastery, lightness of touch and brilliance of Spanish virtuoso, pianist Javier Perianes, the radiant beauty and sudden storms of Beethoven's Pastoral and the first movement of a new work by Australian composer Mary Finsterer entitled *Stabat Mater Symphony*.

All three works embody the innovation and excellence that are at the heart of both the Sydney Symphony and Emirates experience.

We are delighted by our continuing partnership, and we do hope you enjoy this marvellous concert.



Barry Brown

Divisional Vice President for Australasia
Emirates



ABOUT THE ARTISTS

BENJAMIN NORTHEY conductor

Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. He has previously held the posts of Associate Conductor of the Melbourne Symphony Orchestra (2010-2019), Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Guest Conductor of the Melbourne Chamber Orchestra (2007-2010).

Northey studied conducting at Finland's Sibelius Academy with Professors Leif Segerstam and Atso Almila after being accepted as the highest placed applicant in 2002. He completed his studies at the Stockholm Royal College of Music with Jorma Panula in 2006.

Northey appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (*La bohème*, *Turandot*, *L'elisir d'amore*, *Don Giovanni*, *Così fan tutte*, *Carmen*), New Zealand Opera (*Sweeney Todd*) and the State Opera South Australia (*La sonnambula*, *L'elisir d'amore*, *Les contes d'Hoffmann*).

His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony Orchestra.

Northey has collaborated with a broad range of leading artists including Pinchas Zukerman, Maxim Vengerov, Anne-Sofie von Otter, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, William Barton, Lu Siquing, Amy Dickson, Slava Grigoryan and many others.

Northey is highly active in the performance and recording of new Australian orchestral music having premiered dozens of major new works by Australian composers. He has previously been a board member of the Australian Music Centre.

An ARIA, AIR and Art Music Awards winner, he was voted *Limelight* magazine's Australian Artist of the Year in 2018. Northey's many recordings can be found on ABC Classic.

In 2023, he conducts the Melbourne, Sydney, Adelaide, Tasmanian and Christchurch Symphony Orchestras and the Hong Kong Philharmonic.



Benjamin Northey
Photo by Laura Manariti

ABOUT THE ARTISTS

JAVIER PERIANES piano

The international career of Javier Perianes has led him to perform in the most prestigious concert halls, with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Vladimir Jurowski, and François-Xavier Roth.

The 2022/23 season features an array of high-profile concerts. Perianes makes debuts with Dallas Symphony and Royal Liverpool Philharmonic Orchestra, and returns to Budapest Festival Orchestra, Oslo Philharmonic, Konzerthausorchester Berlin, Luxembourg, Comunitat Valenciana, Barcelona and Royal Philharmonic orchestras. With Juanjo Mena, Perianes tours with Orquesta Sinfonica de Madrid to perform at Carnegie Hall. Later in the season he returns to the US to appear with the Los Angeles Philharmonic and at the Mainly Mozart Festival. Further plans include residencies with Orquesta Sinfónica de Galicia and Orquesta Sinfónica de Castilla y León, and a return to Australia where Perianes makes his first appearance with Melbourne Symphony Orchestra and continues a multi-year complete Beethoven concerto cycle with Sydney Symphony Orchestra and Simone Young.

Perianes frequently appears in recital across the globe, and is also a natural and keen chamber musician, regularly collaborating with violist Tabea Zimmermann and the Quiroga Quartet, and appearing at Festivals such as the BBC Proms, Lucerne, Salzburg Whitsun, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastian, Santander, Granada, Vail, Blossom and Ravinia.

Career highlights have included concerts with Wiener Philharmoniker, Leipzig Gewandhausorchester, Chicago, Boston, San Francisco, Washington's National, Yomiuri Nippon and Danish National Symphony orchestras, Oslo, London, New York, Los Angeles and Czech Philharmonic orchestras, Orchestre de Paris, Cleveland, Orchestre Symphonique de Montréal and Philharmonia orchestras, Swedish and Norwegian Radio orchestras, Mahler Chamber Orchestra, Budapest Festival Orchestra and Rundfunk-Sinfonieorchester Berlin.

Recording exclusively for harmonia mundi, Perianes has developed a diverse discography ranging from Beethoven, Mendelssohn, Schubert, Grieg, Chopin, Debussy, Ravel and Bartók to Blasco de Nebra, Mompou, Falla, Granados and Turina. Recent albums pay tribute to Claude Debussy on the centenary of his death with a recording of the first book of his *Préludes* and *Estampes*, and *Les Trois Sonates – The Late Works* (with Jean-Guihen Queyras), which won a *Gramophone* Award in 2019.

He was awarded the National Music Prize in 2012 by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA) in 2019.



Javier Perianes
Photo by Igor Studio

ABOUT THE MUSIC

MARY FINSTERER (born 1962) ***Stabat Mater Symphony – Movement I*** **(2023)**

Mary Finsterer is recognised as one of Australia's most innovative composers.

Having received many national and international awards including the Paul Lowin Orchestral Prize and numerous Australian Art Music Awards, she has also represented Australia at the International Society for Contemporary Music (ISCM) festival five times.

Finsterer's award-winning work can be heard not only on concert stages, she has also composed for the screen, including music for the Hollywood blockbuster *Die Hard 4* and the Australian feature film, *South Solitary*. Her style takes its musical cues from contemporary practice and the Renaissance with equal ease. Her first opera, *Biographica*, premiered in 2017 and was described as "an outstanding new opera that deserves a permanent place in the repertoire". Her second opera, *Antarctica*, having recently received its premiere at the Holland Festival, was simply described as "magnificent, a milestone for Australian opera".

Finsterer is published by the distinguished publishing house, Schott Music, and holds the position of CALE Creative Fellow at the College of Arts, Law and Education at the University of Tasmania.



Mary Finsterer

ABOUT THE MUSIC

She writes:

Over the centuries, there has been a vast array of music composed which is founded in holy beliefs, carrying with it, amongst many other things, a most powerful image. The music that springs from the Marian tradition, from the 12th century to this day, has as its single dedication, the poignant moment where a mother is witness to the suffering of her child. This symphony is a tribute to the *Stabat Mater* poem, which depicts the sorrowful journey of the Virgin Mary at the foot of the cross as her son, Jesus, suffers and dies.

With the *Stabat Mater Symphony*, my intention is to craft a profoundly reflective composition that delves into the core themes of faith, suffering and hope encapsulated within the *Stabat Mater*. The opening movement embraces a recurring musical motif that guides the listener through a transformative journey while maintaining thematic coherence. This movement, reminiscent of the evolving prayers of the Rosary, unveils the motif's changing and profound intentions with each iteration.

Following a fanfare flourish from the trumpets, the delicate motif emerges to capture our attention, setting the stage for the symphonic exploration that lies ahead. As the movement unfolds, the motif evolves, revealing new dimensions while remaining true to its core essence. Nearing its zenith, the motif reaches its fullest transformation, culminating in a climactic moment of revelation and transformative release, unveiling music's profound power to transcend and transfigure.

Dedicated to Monica O'Neill-Finsterer
& Reverend Father John Wilfrid O'Neill.

Mary Finsterer's commission for the Sydney Symphony Orchestra's 50 Fanfares Project is generously supported by new works funding, provided by the New South Wales Government through Create NSW.

ABOUT THE MUSIC

LUDWIG VAN BEETHOVEN (1770-1827) **Piano Concerto No.4, Op.58 (1805-1806)**

While Beethoven played the Fourth Piano Concerto at a private event at the home of Prince Lobkowitz in early 1807, the first public performance took place in December 1808. Beethoven had hired the Theatre an der Wien for an academy – a concert of his own works for his own profit – but had, it seems, neglected to have the place heated. In 1807-8 Beethoven had composed, among other things, the Mass in C, the *Coriolan* overture, the concert aria *Ah! Perfido*, the Fifth and Sixth Symphonies and the Choral Fantasia and thought it a good idea to include pretty much all of the above in the one concert, omitting only some of the Mass. One eyewitness remarked ‘there we held out in the bitterest cold from half-past six to half-past ten and experienced the fact that one can easily have too much of a good – and even more of a strong – thing’. According to another, admittedly second-hand report, Beethoven leapt up from the keyboard to conduct the orchestra but waving his arms about, knocked over a lamp. This had the audience giggling and the orchestra in disarray. The performance had to start again with two boys, the story goes, holding lamps for Beethoven, but one got too close and was slapped about the face when the composer reached a sudden *sforzando*. The alleged witness to this said that ‘if the audience had laughed the first time, they now indulged in a truly bacchanalian riot.’ It was, in any case, Beethoven’s last appearance as a concerto soloist.



Portrait of Beethoven from 1804 by Joseph Willibrord Mähler

ABOUT THE MUSIC



An 1810 painting of the Theater-an-der-Wien by Jakob Alt

The concerto is a wonderfully paradoxical work. For the first time in Beethoven's piano concertos the formal elaboration of the music doesn't rely on the obvious models of Mozart and Haydn. It may be that Beethoven saw how the Classical-era form was being weakened by lesser composers around him, but it may equally be that he instinctively felt that the form could become more dramatic by constant renovation to maintain the classical spirit while changing, where necessary, the letter. One paradox is that in the Fourth Concerto Beethoven is most himself, and yet this work is more genuinely Classical than the first three concertos where he adheres more closely to the inherited patterns.

Beethoven brings the soloist in right at the start of the piece, where, in the overwhelming majority of cases, the Classical-era piano concerto began with an orchestral introduction. This device was also used by Mozart at the beginning of his Piano Concerto No.9, K271, where in the second bar of the piece the piano answers the orchestra's opening motive. There is also a clear reference to Mozart here at the beginning of the development, the central section of the first movement. The piano enters (in, as it happens, the 'wrong' key)

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with a rhythmic motive – a long note followed by the familiar short-short-short-long, fate-knocking-at-the-door, rhythm which is so pervasive in Beethoven, but it is also almost a quotation from Mozart's late C major concerto K503, where Mozart uses the same rhythm at the same point in his first movement. Here, having quietly stated its opening material, however, the piano falls silent as the orchestra expands the theme.

The first movement is striking for those reasons, and for the fact that Beethoven, as so often, seems able to construct a vast edifice out of almost negligible musical material – in this case the simple alternation of the two most common chords in tonal music: the tonic G major and its dominant D major. That is pretty much all that there is of the first theme which the piano announces so gently at the beginning of the movement, and tension is only generated by the gradually increasing rhythmic activity.

This concentration is even more pronounced in the second movement – *Andante con moto*. Charles Rosen, author of *The Classical Style*, notes that the music stays so close to the chord of E minor that it almost sounds like an elaboration of that chord. We often hear that Franz Liszt interpreted this movement as an illustration of the Greek myth of Orpheus taming the furies; in fact it was the 19th-century musicologist Adolf Bernhard Marx. Orpheus, as Shakespeare reminds us, 'made trees and the mountain tops that freeze, bow their heads when he did sing', so while it's a Romantic idea it is hard not to hear something of the transformative power of the art in this music. Despite the movement's narrow harmonic orbit, it exhibits an imperceptible, but inexorable transformation of its material – orchestral phrases that generally have a downward vector are raised again by the upward moving piano solo and where the piece begins with a unison, it ends with harmony.

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As Friedrich Hölderlin, another contemporary of Beethoven's, put it in a poem written in the grip of madness, 'what we are here, elsewhere a god completes with harmony, eternal recompense and peace'.

Without a break the music passes into the finale rondo, with a distant tap of martial motifs in the strings, answered by piano figurations derived from the first movement's opening rhythm. Between statements of this material Beethoven releases passages of high contrast – glittering piano writing, elegant woodwind counterpoint, snatches of melody, and joyfully repeated rhythms. This is music that demonstrates what another of Beethoven's poetic contemporaries, William Blake, might have meant when he said 'Energy is Eternal Delight'.

LUDWIG VAN BEETHOVEN (1770-1827) **Symphony No.6, Op.68 'Pastoral' (1808)**

In the summer of 1802 Beethoven, as usual, had retired to the country for a vacation. His preferred holiday spot was the village of Heiligenstadt just outside Vienna, but this particular summer saw a major crisis in the composer's life. After his death, a document was found among his papers: now known as the Heiligenstadt Testament, it is a kind of will written in 1802 and addressed, but never sent to, Beethoven's brothers. The document describes Beethoven's anguish on realising that the deterioration of his hearing was incurable. It describes his humiliation at not hearing what others around him took for granted, such as the distant sound of a shepherd's flute. It describes how he considered suicide, but only his art held him back. As he famously expressed it in a letter to a friend, Beethoven's response to this crisis was a resolve to 'take Fate by the throat'.

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The Heiligenstadt Testament was obviously written after the crisis had past, and in his new frame of mind Beethoven launched into the works of what scholars call his heroic period. The first of his 'Razumovsky' Quartets and his Third Symphony each expanded the sheer scale of its genre beyond anything previously imaginable, and in works like the Fifth Symphony Beethoven dramatises a titanic struggle and victory. The anecdote that Beethoven likened the Fifth's distinctive rhythm to Fate knocking on the door is almost certainly apocryphal, but it is hard not to hear the intense drama of these works without a sense of cosmic conflict being overcome.



A painting of Heiligenstadt from 1821 by Tobias Raulino

Beethoven spent subsequent summers in Heiligenstadt – his Third Symphony was largely composed there in the summer of 1803 – but in the *Pastoral* Symphony of 1808 he returns in his music to the scene of his existential crisis. Beethoven once wrote in a notebook of his desire to remain in the country. 'My unfortunate hearing does not plague me there. It is as if every tree spoke to me in the country: holy! holy! Ecstasy in the woods!' This might give the impression of the work being a kind of Romantic or pantheist hymn, but that is far from being the case. There is no lone Caspar David Friedrich figure dwarfed by a forbidding forest. In fact, Beethoven's Sixth is the fulfilment of certain Baroque and Classical-

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era conventions; perhaps Haydn's *Creation* and *Seasons* are the immediate begetters of this work. The landscape which the symphony celebrates is peopled and worked.

Beethoven was very precise in describing the symphony as about *feeling* rather than *painting*. The first movement expresses feelings of joy at arriving in the country through its seemingly simple, diatonic melody and moments where the harmony seems static but is enlivened by joyously repeated motifs. We may well picture Beethoven sitting alone by a brook in the second movement, enabled by the miracle of art to hear the bird calls. Like Haydn, though – who admitted that his tone-painting of frogs in *The Seasons* was 'frenchified trash' – Beethoven was mistrustful of art imitating nature. The bird calls were an afterthought, and perhaps an ironic one at that.

But the third movement is social as well as pastoral. It is collective humanity which celebrates to the strains of the town band – and that prefigures the use of 'pop music' elements in the all-embracing context of the finale of the Ninth Symphony. It is collective humanity which experiences the storm – the last gasp of the figure of Fate who is wrestled to the ground in the works between 1802 and the time of the *Pastoral* Symphony – and it is the universe at large which gives thanks in the finale. The simple arpeggios of the 'thanksgiving' theme may well evoke a shepherd's artless tune – which Beethoven could no longer hear in reality – but they also reflect, in repose, the striving arpeggios of the *Eroica*'s main theme.

The *Pastoral* Symphony, then, lays the ghosts that besieged Beethoven in Heiligenstadt in 1802. It allows him to 'hear' birds' calls and shepherd's flutes, and reduces the fearsome figure of fate to nothing scarier than a thunderstorm. Not surprisingly, Beethoven felt he could leave the symphonic genre for some years after this. When he returned to it, it was with the cosmic dance of the Seventh.

SYDNEY SYMPHONY ORCHESTRA



Simone Young AM
Chief Conductor



Donald Runnicles
Principal Guest Conductor

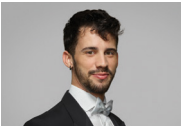


Vladimir Ashkenazy
Conductor Laureate



Andrew Haveron
Concertmaster
Vicki Olsson Chair

FIRST VIOLINS



Harry Bennetts
Associate Concertmaster
Judy & Sam Weiss Chair



Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair



Fiona Ziegler
Assistant Concertmaster
Webb Family Chair, in memory
of Dr Bill Webb & Helen Webb



Sun Yi
Associate Concertmaster
Emeritus



Jennifer Booth



Brielle Clapson



Sophie Cole



Claire Herrick
Russell & Mary McMurray Chair



Georges Lentz



Emily Long
In memory of Dr Margot Harris
Chair



Alexandra Mitchell



Alexander Norton



Anna Skálová



Léone Ziegler

SECOND VIOLINS



Kirsty Hilton
Principal
Drs Keith & Eileen Ong Chair



Marina Marsden
Principal



Marianne Edwards
Associate Principal
Dr Rebecca Chin & Family Chair



Emma Jezek
Assistant Principal



Alice Bartsch



Victoria Bihun



Rebecca Gill
Dr John Lam-Po-Tang Chair,
in memory of Reg & Jeannette
Lam-Po-Tang



Emma Hayes



Shuti Huang



Monique Irik



Wendy Kong



Benjamin Li



Nicole Masters
Nora Goodridge OAM Chair



Maja Verunica

VIOLAS



Tobias Breider
Principal
Roslyn Packer AC
& Gretel Packer AM Chair



**Anne-Louise
Comerford**
Associate Principal
White Family Chair



Justin Williams
Assistant Principal
L Alison Carr Chair



Sandro Costantino



Rosemary Curtin
John & Jane Morschel Chair



Jane Hazelwood
Bob & Julie Clappett Chair,
in memory of Carolyn Clappett



Graham Hennings



Stuart Johnson



Justine Marsden



Felicity Tsai



Amanda Verner



Leonid Volovelsky

CELLOS



Catherine Hewgill
Principal
The Hon. Justice AJ &
Mrs Fran Meagher Chair



Leah Lynn
Assistant Principal



Kristy Conrau



Fenella Gill



Timothy Nankervis



Elizabeth Neville
Bob Magid OAM & Ruth Magid
Chair



Christopher Pidcock



Adrian Wallis

DOUBLE BASSES



Kees Boersma
Principal
Council Chair, with lead
support from Brian Abel



Alex Henery
Principal



David Campbell



Dylan Holly



Steven Larson



Richard Lynn



Jaan Pallandi



Benjamin Ward

FLUTES



Joshua Batty
Principal



Emma Sholl
Associate Principal
Robert & Janet Constable Chair



Carolyn Harris
Landa Family Chair,
in memory of Dr Barry Landa



Diana Doherty
Principal
John O Conde AO Chair



Shefali Pryor
Associate Principal

COR ANGLAIS



Callum Hogan



Alexandre Oguey
Principal
Mackenzie's Friend Chair



Francesco Celata
Associate Principal
John Curtis AM Chair



Christopher Tingay



Alexander Morris
Principal

CLARINETS

BASS CLARINET

BASSOONS



Todd Gibson-Cornish
Principal
Nelson Meers Foundation Chair



Matthew Wilkie
Principal Emeritus
Nelson Meers Foundation Chair



Fiona McNamara
Nelson Meers Foundation Chair

CONTRABASSOON

HORNS



Noriko Shimada
Principal



Geoffrey O'Reilly
Principal 3rd



Euan Harvey



Marnie Sebire
Judge Robyn Tupman Chair



Rachel Silver
Sue Milliken AO Chair



David Elton
Principal
Anne Arcus Chair



Brent Grapes
Associate Principal

TRUMPETS

TROMBONES



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TIMPANI

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Steve Rossé
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Mark Robinson
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Section Percussion
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Rebecca Lagos
Principal
I Kallinikos Chair



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Marnie Sebire

Horn

Judge Robyn Tupman Chair

How long have you been playing with the Sydney Symphony?

23 years.

What has been the highlight of your Sydney Symphony career so far?

Performing at the 2000 Sydney Olympics Opening Ceremony, surviving two complete Wagner *Ring* Cycles, playing at the very top of the Sydney Harbour Bridge, playing solo horn on a national tour with Silverchair – and last but definitely not least, a cameo appearance in a toilet paper ad!

Who is your favourite composer to perform?

Most horn players would suggest Mahler or Richard Strauss. Both had a deep understanding and appreciation of how to write for the horn.

Who is your favourite composer to listen to, and why?

One of my many favourites is Mozart – so I can sit back and hear other horn players sweat it out on squirrely high register notes!

Do you have any pre-concert rituals or superstitions?

Yes – but I'm not telling!

If you weren't a musician, what would you most like to be?

I love anything to do with water; being in it, on it or under it. I'm a mermaid at heart and marine science has always fascinated me.



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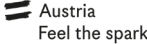
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