

18–20 August
Sydney Opera House

DVOŘÁK'S SYMPHONY NO.7



Presenting Partner



Principal Partner

SYDNEY
SYMPHONY
ORCHESTRA



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

Harry Bennetts

Associate
Concertmaster

Lerida Delbridge

Assistant
Concertmaster

Fiona Ziegler

Assistant
Concertmaster

Sun Yi

Associate
Concertmaster

Emeritus

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Anna Skálová

Sercan Danis°

Benjamin Tjoa°

Dominic Azzi†

Marcus Michelsen†

In Yi Chae^

Jennifer Booth

Brielle Clapson

Sophie Cole

Alexander Norton

Léone Ziegler

SECOND VIOLINS

Kirsty Hilton

Principal

Marina Marsden

Principal

Alice Bartsch

Victoria Bihun

Rebecca Gill

Emma Hayes

Shuti Huang

Monique Irik

Wendy Kong

Benjamin Li

Nicole Masters

Caroline Hopson°

Riika Sintonen°

Jasmine Milton^

Marianne Edwards

Associate Principal

Emma Jezek

Assistant Principal

Maja Verunica

VIOLAS

Carrie Dennis

Principal

Anne-Louise

Comerford

Associate Principal

Justin Williams

Assistant Principal

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Graham Hennings

Stuart Johnson

Felicity Tsai

Amanda Verner

Stephen Wright°

Jacqueline Cronin^

Tobias Breider

Principal

Justine Marsden

Leonid Volovelsky

CELLOS

Catherine Hewgill

Principal

Leah Lynn

Assistant Principal

Kristy Conrau

Timothy Nankervis

Adrian Wallis

Eliza Sdraulig°

Paul Stender°

Reena Oh^

Minah Choe^

Paul Ghica^

Fenella Gill

Elizabeth Neville

Christopher Pidcock

DOUBLE BASSES

Kees Boersma

Principal

Alex Henery

Principal

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

FLUTES

Joshua Batty

Principal

Carolyn Harris

Katie Zagorski°

Acting Principal Piccolo

Emma Shall

Associate Principal

OBOES

Diana Doherty

Principal

Callum Hogan

Shefall Pryor

Associate Principal

Alexandre Oguey

Principal Cor Anglais

CLARINETS

Francesco Oelata

Acting Principal

Alexei Dupressoir°

Acting Principal

Bass Clarinet

Alexander Morris

Principal Bass Clarinet

Christopher Tingay

BASSOONS

Matthew Wilkie

Principal Emeritus

Fiona McNamara

Todd Gibson-Cornish

Principal

Noriko Shimada

Principal Contrabassoon

HORNS

Lin Jiang*

Guest Principal

Euan Harvey

Acting Principal

Lee Wadenpfohl°

Acting Principal 3rd Horn

Marnie Sebire

Rachel Silver

Geoffrey O'Reilly

Principal 3rd

TRUMPETS

David Elton

Principal

Anthony Heinrichs

Brent Grapes

Associate Principal

Cécile Glénot

TROMBONES

Scott Kinmont

Associate Principal

Nick Byrne

Christopher Harris

Principal Bass Trombone

Ronald Prussing

Principal

TUBA

Steve Rossé

Principal

TIMPANI

Mark Robinson

Acting Principal

PERCUSSION

Rebecca Lagos

Principal

Timothy Constable

* = Guest Musician

° = Contract Musician

† = Sydney Symphony Fellow

^ = Australian Youth Orchestra Fellow

appearing in this program

Grey = Permanent member of the Sydney Symphony not appearing in this concert

ROYAL CARIBBEAN CLASSICS UNDER THE SAILS

Friday 18 August, 7pm
Saturday 19 August, 7pm

SUNDAY AFTERNOON SYMPHONY

Sunday 20 August, 2pm

Concert Hall,
Sydney Opera House

DVOŘÁK'S SYMPHONY NO.7

LUSH & ROMANTIC

OLA RUDNER conductor
STEFAN DOHR horn

ZOLTÁN KODÁLY (1882–1967)

Dances of Galánta (Galántai táncok) (1933)

- i. Lento –
- ii. Allegretto moderato –
- iii. Allegro con moto, grazioso –
- iv. Allegro –
- v. Allegro vivace –

RICHARD STRAUSS (1864–1949)

Horn Concerto No.2 (1943)

- i. Allegro –
- ii. Andante con moto
- iii. Allegro molto

INTERVAL

ANTONÍN DVOŘÁK (1841–1904)

Symphony No.7 (1885)

- i. Allegro maestoso
- ii. Poco adagio
- iii. Scherzo
- iv. Finale

PRE-CONCERT TALK

By Scott Kinmont in
the Northern Foyer at
6:15pm (Friday, Saturday),
1:15pm (Sunday)

ESTIMATED DURATION

Kodály – 15 minutes
Strauss – 22 minutes
Interval – 20 minutes
Dvořák – 40 minutes

The concert will run for
approximately 2 hours

COVER IMAGE

Stefan Dohr
Photo by Simon Pauly

PRESENTING PARTNER



PRINCIPAL PARTNER



CONCERT DIARY

AUGUST 2023



JAZZ AT LINCOLN CENTER AND THE SYDNEY SYMPHONY ORCHESTRA WYNTON MARSALIS' EPIC ALL RISE

Experience this extraordinary tour de force which combines New Orleans jazz, gospel, spirituals, African chant, symphonic modernism, ragtime, blues, folk song and Latin dances with the Sydney Symphony Orchestra.

BENJAMIN NORTHEY conductor
JAZZ AT LINCOLN CENTER ORCHESTRA
SYDNEY PHILHARMONIA CHOIRS

Credit Suisse Special Event

Thursday 31 August, 8pm
Friday 1 September, 8pm

Concert Hall,
Sydney Opera House

SEPTEMBER 2023



JAZZ AT LINCOLN CENTER ORCHESTRA JAZZ CLASSICS FROM THE BEST

Experience the greatest jazz music ever written led by the incredible Wynton Marsalis, the music woven deep in the fabric of this incredible ensemble.

A selection of jazz classics

JAZZ AT LINCOLN CENTER ORCHESTRA

Credit Suisse Special Event

Saturday 2 September, 8pm
Sunday 3 September, 6.30pm

Concert Hall,
Sydney Opera House



NICOLA BENEDETTI **PERFORMS MARSALIS'** WYNTON MARSALIS' VIOLIN CONCERTO

Grammy Award-winning violinist Nicola Benedetti performs a new concerto by Wynton Marsalis, celebrating the genius of performer and composer.

ADAMS Short Ride in a Fast Machine
MARSALIS Violin Concerto
Australian Premiere
STRAVINSKY The Firebird (complete)

KAREN KAMENSEK conductor
NICOLA BENEDETTI violin

Emirates Masters Series
Emirates Thursday Afternoon Symphony

Wednesday 6 September, 8pm
Thursday 7 September, 1.30pm
Friday 8 September, 8pm
Saturday 9 September, 8pm

Concert Hall,
Sydney Opera House



BEETHOVEN 7 & BRUCH'S VIOLIN CONCERTO EXHILARATING & POWERFUL

Experience Bruch's most famous work and one of the greatest symphonies ever written with Beethoven's Seventh.

WAGNER
Tannhäuser Overture and Venusberg Music
Great Classics performance only
BRUCH Violin Concerto No.1
BEETHOVEN Symphony No.7

MARK WIGGLESWORTH conductor
EMILY SUN violin

Tea & Symphony
Great Classics

Friday 15 September, 11am
Saturday 16 September, 2pm

Concert Hall,
Sydney Opera House

WELCOME

Welcome to Dvořák's Symphony No.7, a performance in the Classics Under the Sails series.

As the first Presenting Partner of the inaugural Classics Under the Sails series, we are both proud and delighted to be bringing audiences the opportunity to hear classical music's greatest works performed by the world's leading artists.

Dvořák's Symphony No.7 is considered by many today as his best work, and the essence of the Romantic. This is music of a sweeping yet intimate and personal scale.

Richard Strauss' Horn Concerto No.2, a joyous and light-filled work written shortly before the end of the composer's life, is one of the world's most challenging and most-loved works for this magnificent instrument, here performed by Stefan Dohr, Principal Horn of the mighty Berlin Philharmonic.

The Sydney Symphony's performance of these works transports us all into a place of expanded imagination – something we at Royal Caribbean also aspire to do.

When in port, our incredible ships are a feature of the stunning backdrop of Sydney Harbour, a backdrop shared by the equally iconic Sydney Symphony Orchestra.

We are immensely proud of our inaugural partnership with the Sydney Symphony, and with an unwavering focus on creating extraordinary experiences, both Royal Caribbean and the Orchestra share a deep and longstanding commitment to excellence.

We hope you enjoy these performances, just one of five extraordinary concerts in the 2023 Classics Under the Sails series.



Gavin Smith

Vice President & Managing Director
Royal Caribbean Australia & New Zealand



ABOUT THE ARTISTS

OLA RUDNER conductor

Swedish conductor Ola Rudner started his career as a violinist, as a prizewinner at the Paganini Competition, becoming concertmaster of the Camerata Salzburg, Vienna Volksoper and Vienna Symphony Orchestra. He moved to conducting as an assistant to the legendary Sandor Vêgh.

In 1995, Ola founded Philharmonia Wien. He has served as Chief Conductor of the Tasmanian

Symphony Orchestra, Haydn Orchestra of Bolzano and Württembergische Philharmonie in Reutlingen – transforming the latter into one of the finest regional ensembles in Germany and taking it on extensive tours throughout Europe and the world. He has conducted all the major Australian orchestras including the Sydney and Melbourne Symphony Orchestras and the orchestras of Queensland, Adelaide and Perth. He has been a guest of most of the major orchestras in the Nordic region.

Other engagements have taken Ola to the Frankfurt Radio Symphony Orchestra, the SWR Symphony Orchestra Stuttgart, the Deutschen Kammerphilharmonie Bremen, Vienna Symphony Orchestra, Bremen Philharmonic Orchestra, Mozarteum Orchestra Salzburg, RAI National Symphony Orchestra Turin, Orchestra Sinfonica di Roma, Orchestra del Teatro la Fenice, Orchestra del Teatro Vincenzo Bellini di Catania, Orchestra Filarmonica Teatro Comunale di Bologna, Maggio Musicale Fiorentina, BBC Symphony Orchestra, London Philharmonic Orchestra, Orchestre Philharmonique du Luxembourg, Hong Kong Philharmonic, Warsaw Philharmonic and the Orchestra of the Teatro Nacional de São Carlos, Lisbon.

Ola enjoys increasingly successful ongoing collaborations with the Aarhus Symphony Orchestra, Norrköping Symphony Orchestra, Arctic Philharmonic, Royal Swedish Opera, Osaka Symphony Orchestra, Polish National Radio Orchestra Katowice, Vienna Chamber Orchestra and National Symphony Orchestra of Chile, among others. Recent engagements have taken him to the Hong Kong Sinfonietta, Iceland Symphony Orchestra and Vienna Tonkünstler Orchestra.

An experienced opera conductor, Ola has conducted staples of the operatic and operetta repertoire in Australia, Austria, Sweden and Italy as well as in Salzburg. He has recorded for labels including BIS, Harmonia Mundi and ABC Classic, including acclaimed performance of Grieg's *Peer Gynt* Suites, Mendelssohn symphonies and the symphonies of Giovanni Sgambati, Italy's forgotten Romantic composer. His repertoire ranges from the Baroque to the contemporary.

He has been awarded the Austrian Order of Merit and Australia's Centenary Medal.



Ola Rudner
Photo by Marinko Belanov

ABOUT THE ARTISTS

STEFAN DOHR horn

Proclaimed by the *New York Chronicle* as the 'king of his instrument', Stefan Dohr is widely regarded as one of the world's greatest horn players.

In addition to being Principal Horn of the Berliner Philharmoniker, Stefan has collaborated as a soloist with the world's leading conductors, including Sir Simon Rattle, Claudio Abbado, Daniel Barenboim, Bernard Haitink, Christian Thielemann, Daniel Harding, Neeme and Paavo Järvi, Dima Slobodeniuk, Gustavo Gimeno, John Storgårds, and Marc Albrecht.

Dohr is continually expanding his instrument's repertoire – commissioning and premiering new pieces by today's foremost composers including Herbert Willi, Jorge E. López, Johannes Wallmann, Dai Bo, Toshio Hosokawa, Wolfgang Rihm and Hans Abrahamsen.

In the 2022/23 season, Dohr will perform with the Royal Bangkok Symphony Orchestra, Utah Symphony, Danish National Symphony Orchestra, Orchestre de Chambre de Lausanne, Hungarian National Philharmonic Orchestra and Vancouver Symphony Orchestra under the baton of conductors such as Jonathan Nott, Jun Märkl, Fabio Luisi and Thierry Fischer. A prolific chamber musician, Stefan is a permanent member of the Ensemble Wien-Berlin, Berliner Philharmoniker, Chamber Music Society and the Philharmonisches Orchester Berlin.

Stefan's extensive discography includes *The Yellow Shark* with Ensemble Modern and Frank Zappa (Barking Pumpkin Records); Schumann's *Konzertstück* for Four Horns and Orchestra with Paavo Järvi and the Deutsche Kammerphilharmonie Bremen (RCA Red Label); Toshio Hosokawa's horn concerto *Moment of Blossoming* with the Royal Scottish National Orchestra (Naxos); Music for horn and piano by Franz and Richard Strauss with Markus Becker (Campanella Musica); the Complete Mozart Horn Concertos with Camerata Schulz; and Weber's *Concertino* for Horn and Orchestra with the Münchner Rundfunkorchester (both on the Camerata label).

Stefan Dohr studied in Essen and Cologne, starting his professional career at the age of 19 as Principal Horn of the Frankfurt Opera, during which time he also frequently appeared as a guest artist with Ensemble Modern. He held the position of Principal Horn in Orchestre Philharmonique de Nice, Deutsches Symphonie-Orchester Berlin and the Festival Orchestras of Bayreuth and Lucerne before taking up his current post in 1993. A passionate teacher, Stefan is a Visiting Professor at the Royal College of Music, the Sibelius Academy, and a permanent faculty member at the Herbert von Karajan Academy and the Hochschule für Musik 'Hanns Eisler' in Berlin.



Stefan Dohr
Photo by Simon Pauly

ABOUT THE MUSIC

ZOLTÁN KODÁLY (1882–1967)

Dances of Galánta (Galántai táncok) (1933)

Lying to the east of the present day Slovak capital Bratislava (known as Pressburg to the Austrians and Pozsony to Hungarians), Galánta was ‘a small, Hungarian market town on the old railway line between Vienna and Budapest, where I spent seven years of my childhood.’ The son of a railway employee, Kodály, spent much of his childhood in small towns and villages, but Galánta was special as he explains:

At that time, there was a famous but now forgotten gipsy band there, who impressed me as a child because it was my first experience of an “orchestral sound”. The ancestors of every gipsy had already been famous a hundred years before. Several volumes of Hungarian dances were published in Vienna around 1800, including one “by various gipsies from Galánta”. They were handing down an old folk tradition.

Kodály, along with his friend and colleague Béla Bartók, was a pioneer in collecting, recording and notating the folk music of eastern Europe and beyond. In fact the two first met on a collecting expedition as they both sought for new sources of melodic inspiration; in the course of collecting they became more acutely aware of the imminent demise of folk music and resolved to preserve as much as they could.

Kodály also brought his considerable intellect to bear on the theory of music education, believing that it was the duty of all schools to expose young children to the ‘life-giving stream of good music’ and devising a method of teaching in use world-wide. Kodály was no less committed as a composer, using the resources of folk music and Gregorian chant to produce work that is beautiful, well-crafted and integrated.



Zoltán Kodály in 1928
Photo by Pál M. Vajda

ABOUT THE MUSIC

In 1927, Kodály had established the publication *Hungarian Musical Essays* to document research in folk music, and a decade later produced his monograph *Hungarian Folk Music*. The same period saw his emergence as a major composer, beginning with the 'Singspiel', *Háry János* in 1926 and continuing through a series of substantial orchestral works inspired by the Hungarian music he so loved. But, like Bartók, Kodály was appalled by the rise of fascism in Europe generally and Hungary in particular, and in 1938 joined his friend in protesting against the state's growing obsession with racial 'purity'. Unlike Bartók, however, Kodály remained in Hungary during the war and after.

In 1933 Kodály composed a work for the 80th anniversary of the Budapest Philharmonic Society, the *Dances of Galánta*. Interestingly, he turned to those melodies of the Romani people that had been published when Beethoven and Haydn were still at work, rather than any of the material he had collected in the field.

The score doesn't identify any particular tunes, and indeed Kodály's preface notes only that the work uses 'motifs' – short ideas that could serve as seeds for his own invention. The overall form of the piece, which is in one multi-sectional movement, is that of the *verbunkos*. This dance, related to the *csárdás*, was used as a male-bonding exercise to recruit young men into the army in Hungarian-speaking parts of Europe in the 18th century (though the word itself is derived from the German *Werbung*). Such dances began with stately, grave passages in 4/4, usually in a minor key, known as *lassan* or *lassú*, danced by senior officers. Kodály gives us long-breathed, largely unaccompanied melodies for strings, then horn, the oboe at this point, before a long solo for clarinet evokes its folk-instrument ancestor, the *tarogáto*.

ABOUT THE MUSIC

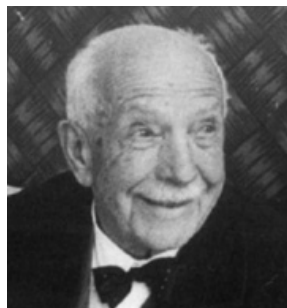
The *lassú* sections of the verbunkos contrasted with exciting fast sections called *friska* or *friss* in which the younger soldiers, and potential recruits, took part. Kodály introduces the first *friss* section with music dominated by a flute solo; wind instruments frequently lead in the faster sections of this piece.

The *verbunkos* became popular among Romani musicians who provided much of the urban popular music in 19th-century Hungary, and was thus appropriated as ‘Hungarian’ music by the likes of Liszt and Brahms.

Kodály’s use of it has led to charges of exoticism, but his intent was loving and respectful, seeking to evoke a world that was already passing, and which, had he known it, would soon be all but swept away by the genocidal actions of the Nazis.

RICHARD STRAUSS (1864–1949) **Horn Concerto No.2 (1943)**

After some three decades as a composer for the stage, Strauss completed his last opera in 1941. A world away from the modernist aggression of *Salome*, and equally far from the lush Romanticism of *Der Rosenkavalier*, *Capriccio* looks to the late eighteenth century – the time of Mozart – as the setting for Strauss’ final meditation on the relationship of words and music. By writing a work on an essentially philosophical subject, set in an aristocratic, *ancien regime* milieu, Strauss was, no doubt, partly retreating from the reality of life in Nazi Germany. We can accept the word of his Jewish daughter-in-law that the family knew nothing about the exterminations, but Strauss’ own position was that of a composer whose contempt for the hierarchy became known, and whose international prestige alone may have saved him from an evil fate.



Richard Strauss in 1945

ABOUT THE MUSIC

He was, moreover, a man in his late seventies, and he and his beloved wife were succumbing to increasingly debilitating illnesses.

Nonetheless, the creative juices were flowing, and by later in the year he produced what he referred to as a 'little horn concerto, the third movement of which – a 6/8 rondo – has come out particularly well'.

Actually the work is a masterpiece. The son of one of the great horn players of his day, Strauss could hardly fail to write a work which is so perfectly idiomatic for the instrument. Formally, the piece pays homage to the Classical, and specifically Mozartian, concerto. Fittingly, it was given its first performance in Vienna in 1943. In three movements, the concerto begins with the kind of arpeggio-based gesture which Strauss authority Norman Del Mar describes as the composer's 'nature theme' – it is, after all, of the same basic material as significant theme in *Also sprach Zarathustra* and the *Alpine Symphony*. The soloist dominates the musical discourse right from the start, with a clutch of thematic ideas which are treated rhapsodically. Rather than bringing the movement to a forceful conclusion, however, Strauss provides a coda 'whose elegiac phrases', as Del Mar puts it, 'change the character of the music and lead it gently, regretfully even, into the *Andante*'.

Here the initial texture is that of woodwinds, reminding us perhaps of that Mozartian *Serenade* which helped launch the young Strauss' career half a century or more earlier. The strings become more important in the central section, but it is the wind texture which ultimately prevails. The Rondo, of which Strauss was so modestly proud, again evokes Mozart in its bounding 6/8 metre (though made that little more interesting by a two note upbeat which momentarily masks the beginning of the bar). Contrasting with this is a theme of four repeated notes followed by a sinuous curve of quavers. Possibly the most

ABOUT THE MUSIC

thrilling moment in the work, however, is when the bounding first theme is restated in brassy glory by the soloist and the orchestral horn section.

Del Mar notes that this, a work of a man nearing 80, is 'in sheer youthfulness... hardly less remarkable than Verdi's *Falstaff*.' Michael Kennedy reminds us too that 'the benevolence, the lightness of spirit in the concerto are all the more amazing when one considers the outer circumstances of Strauss' life at this time'.

ANTONÍN DVOŘÁK (1841–1904) **Symphony No.7 (1885)**

From out of the darkness of a deep tonic pedal, violas and cellos wind their way ominously towards the light, rising to a peremptory three-note tattoo, repeated, each time more insistently, till it ends without hope on a stabbing chord (identifiable for the technically-minded as a diminished seventh).

Thus, in a mere six bars, Antonin Dvořák sets the mood at the outset for the most powerful and serious of his nine symphonies. It cost the composer greater effort than any of his other symphonies. In December 1884 he wrote to a friend: 'Wherever I go I have nothing else in mind but [my new symphony], which must be capable of stirring the world, and God grant that it may!'

On one hand, he wished to impress the Philharmonic Society of London (which had commissioned it on his first visit to England in March 1884 and since elected him to honorary membership). On the other, he frankly sought to create a work which emulated the strength and beauty he had admired in the Third Symphony of his great friend and mentor Brahms on its premiere at the end of 1883.



Antonín Dvořák c. 1886

ABOUT THE MUSIC

Dvořák keenly sought unqualified commendation from the composer Johannes Brahms, for the latter was not only a staunch advocate, but also a stern critic of any carelessness he found in the younger composer's work. Brahms had told Dvořák he looked forward to the new symphony being 'quite different' from its predecessor.

Dvořák wrestled besides with a spiritual struggle stemming from his failure to win recognition at home as a composer of Czech operas and from his acute artistic need, love of country notwithstanding, to win recognition and success internationally. In the defiant tone of the Seventh Symphony we sense the composer choosing determinedly to strike out on his own. In its gloomy power and grandeur, Karel Hoffmeister (a student, later professor, in the Prague Conservatorium of which Dvořák himself was successively Professor and Director) finds the composer 'at his loftiest, and yet most remote from his truest and most characteristic self'. Today's listener, however, with the benefit of greater distance than Hoffmeister enjoyed, readily recognises in the Seventh a characteristic profile of the composer's largest self.

The grimness of Dvořák's main first movement subject and its related ideas is moderated by a gentle, conciliatory second subject introduced by flute and clarinet, but the movement ends in brooding resignation.

To the slow movement Dvořák brings a prayer for serenity and consolation, in the course of which the pent-up anguish of all his doubts and uncertainties bursts forth. From the catharsis of anguish comes an elevated calm which lifts the heart and brings the movement to a tender conclusion.

ABOUT THE MUSIC

The scherzo has much of the character of a *furiant*, but, far from being a simple and sunny Czech dance, it soon becomes dour, its rhythms pounding aggressively. The dreamlike central trio evokes a pastoral scene, with trilling birdsong and distant hunting horns.

The finale cries poignantly for help. Searching for direction, we gradually find ourselves swept up in the irresistible propulsion of a surging march. As a sense of real confidence develops, cellos and decorative violins introduce a broad, warm-hearted second subject – the first sign of happiness in the symphony and also, as Dvořák biographer Šourek suggests, Dvořák's first use of a melody with national colouring. All now sweeps forward to a solemnly exultant conclusion in the major mode.

The composer personally conducted the first performance of his Seventh Symphony in St James's Hall, London, on 22 April 1885. Public and critics gave it a mixed reaction, but this did not dampen his habitual self-confidence as he wrote home: 'The symphony was immensely successful, and at the next performance will be a still greater success.' The turning point seems to have been a pair of performances which Hans von Bülow conducted in Berlin in 1889: so ecstatic was Dvořák that he pasted a portrait of Bülow on the title page of the score above an inscription: 'Slava! – Glory be to you! You brought this work to life!'

Notes by Gordon Kerry (Kodály, Strauss)
and Anthony Cane (Dvořák)

THE FUTURE

is now

premium
economy

FLY BETTER

In the future, more airlines will have soft luxurious leather seats, raised footrests and more room to stretch out. They might even have delicious gourmet meals and thousands of entertainment channels. Meanwhile at Emirates, you can fly today. Introducing the new Premium Economy cabin on selected routes.


Emirates

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 Clampett Chair,
in memory of Carolyn Clampett

**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



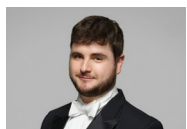
Carolyn Harris
Landa Family Chair,
in memory of Dr Barry Landa



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
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Sandro Costantino

Viola

How long have you been playing with the Sydney Symphony?

28 years

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

It is hard to pick one, but the top three I can recall were performing with conductors Mariss Jansons (Shostakovich Symphony No.5 in 1995) and Yuri Temirkanov (Tchaikovsky Symphony No.5, 1996), or more recently with violinist Augustin Hadelich (Brahms Violin Concerto, 2022).

Who are your favourite composers to perform?

Stravinsky, Prokofiev, Ravel, Nigel Westlake, John Adams and Steve Reich.

Who is your favourite composer to listen to?

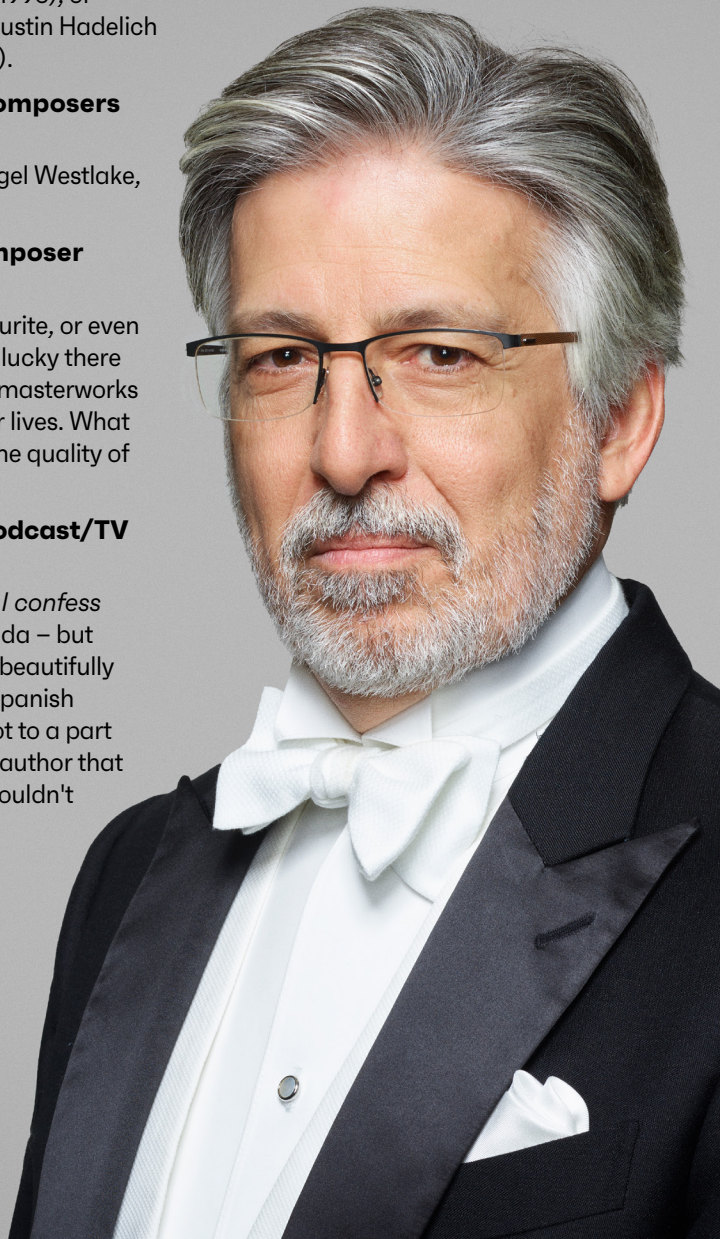
It is impossible to pick one favourite, or even a handful of favourites. We are lucky there are so many great ones whose masterworks can have such an impact in our lives. What makes more of a difference is the quality of the performance.

What was the last book/podcast/TV series you really loved?

The last book I really loved was *I confess that I have lived* by Pablo Neruda – but I couldn't finish it. It is the most beautifully written memoir (in its original Spanish language) I have read, until I got to a part that revealed something of the author that I didn't know about, and I just couldn't bear finishing it.

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

A food and travel writer.



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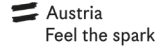
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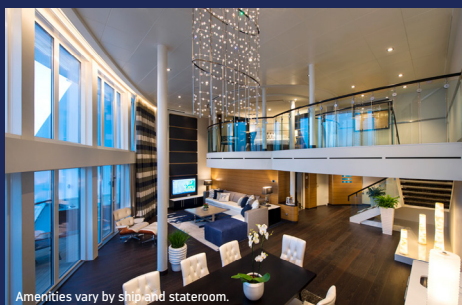
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