Trust is proud of its long standing partnership with the Sydney Symphony and is delighted to bring you the Thursday Afternoon Symphony Series in 2007.

In this 75th anniversary season, the Series offers perfect afternoons with some of the best-loved composers – from Beethoven to Wagner. With these concerts bringing together leading conductors and soloists, you’re in for a truly delightful experience.

Just like the Sydney Symphony which has been the sound of the city for 75 years, entertaining hundreds of thousands of people each year, Trust has been supporting public works for over 120 years.

Whether it be in administering an estate or charity, managing someone’s affairs or looking after their interests via financial planning, superannuation or funds management, people come to Trust because of our independence, personalised service and commitment to ensuring their interests are being looked after.

We hope that you enjoy a delightful Thursday afternoon with the Sydney Symphony.

Jonathan Sweeney
Managing Director
Trust Company Limited
SEASON 2007
BRAHMS FESTIVAL
THURSDAY AFTERNOON SYMPHONY
PRESENTED BY TRUST

BRAHMS’ SYMPHONIES 1 & 3
Thursday 22 February | 1.30pm
Sydney Opera House Concert Hall

Gianluigi Gelmetti conductor

JOHANNES BRAHMS (1833–1897)
Symphony No.3 in F, Op.90
Allegro con brio
Andante
Poco Allegretto
Allegro

INTERVAL

Symphony No.1 in C minor, Op.68
Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio

This concert will be broadcast live across Australia on ABC Classic FM 92.9 on Friday 23 February.

Pre-concert talk by David Garrett at 12.45pm in the Northern Foyer.

Estimated timings:
38 minutes, 20 minute interval, 49 minutes
The performance will conclude at approximately 3.30pm

Cover images: see page 30 for captions

Program notes begin on page 5
Artist biographies begin on page 21
Music touches the hearts of people worldwide, bringing pleasure, creating memorable experiences and allowing people from a variety of cultures and communities to come together. It is for these reasons that the Sydney Symphony – a first class orchestra in one of the world’s most diverse and beautiful cities – is an ideal partner for Emirates Airline.

Emirates has developed an international reputation for providing a standard of service and an inflight experience to which other airlines aspire, with more than 300 major international awards for excellence.

We are one of the world’s fastest growing airlines, flying to around 90 destinations in Europe, North America, the Middle East, Africa, the Indian subcontinent and the Asia-Pacific. Emirates also operates 28 flights every week into New Zealand.

Emirates continues to take great pleasure in supporting the Sydney Symphony and fostering the growth of arts in the community.

We look forward to an exciting and memorable 2007.

HH SHEIKH AHMED BIN SAEED AL-MAKTOUUM
CHAIRMAN AND CHIEF EXECUTIVE,
EMIRATES AIRLINE AND GROUP
BRABMS’ SYMPHONIES 1 & 3

Friday 23 February | 8pm
Sydney Opera House Concert Hall

Gianluigi Gelmetti conductor

JOHANNES BRAHMS (1833–1897)

Symphony No.3 in F, Op.90

Allegro con brio
Andante
Poco Allegretto
Allegro

INTERVAL

Symphony No.1 in C minor, Op.68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio

This concert will be broadcast live across Australia on ABC Classic FM 92.9 on Friday 23 February.

Pre-concert talk by David Garrett at 7.15pm in the Northern Foyer.

Estimated timings: 38 minutes, 20 minute interval, 49 minutes
The performance will conclude at approximately 10pm

Cover images: see page 30 for captions

Program notes begin on page 5
Artist biographies begin on page 21
Understanding leads to success

To be assured of success an orchestra needs to have a deep understanding of the composer and the particular work they are performing.

It is the same with insurance companies. To be successful, they need to understand the needs and preferences of their customers.

Australian Pensioners Insurance Agency is a pioneer and leader in meeting the insurance needs of a very important group of people: Those aged 50 and over, Not Working Full-time.

It is a specialised business that requires a company prepared to go further than others in meeting customer needs. APIA provides home and contents, car, caravan, motorhome and boat insurance.

You will also see a number of new APIA insurance products this year. As the lifestyles and living arrangements of our customers change – so do our products. It is all part of ensuring we meet all of your insurance needs.

We also provide financial support for arts, health and other organisations that are important contributors to the quality of life in Australia.

The sponsorship of the Sydney Symphony is part of Australian Pensioners Insurance Agency’s Community Understanding program.

We are sure you will enjoy this performance by one of the world’s leading orchestras because they have taken the time to understand the needs of their audience.

Kevin Pattison
General Manager
Australian Pensioners Insurance Agency
BRAHMS’ SYMPHONIES 1 & 3

Saturday 24 February | 2pm
Sydney Opera House Concert Hall

Gianluigi Gelmetti conductor

JOHANNES BRAHMS (1833–1897)
Symphony No.3 in F, Op.90

Allegro con brio
Andante
Poco Allegretto
Allegro

INTERVAL

Symphony No.1 in C minor, Op.68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio

Concerts by the Sydney Symphony are broadcast regularly across Australia on ABC Classic FM

Pre-concert talk by David Garrett at 1.15pm in the Northern Foyer.

Estimated timings:
38 minutes, 20 minute interval, 49 minutes

The performance will conclude at approximately 4pm

Cover images: see page 30 for captions

Program notes begin on page 5

Artist biographies begin on page 21
We have great pleasure in welcoming you to an outstanding evening of the 2007 Veuve Clicquot Series.

Since 1999, Veuve Clicquot Ponsardin has proudly partnered the Sydney Symphony to bring together a series of concerts for lovers of great music, to add a little sparkle to Monday nights.

Since the foundation of our great Champagne house in 1772, Veuve Clicquot Ponsardin has become synonymous with elegance, refinement, seduction and celebration.

We believe that creating truly great champagne is the collaboration of many individuals, along with the finest selection of great vintage wines (over 50 wines comprise our Yellow Label Brut), which together produce a singular sensation for the senses – much like the incredible talents and dedication of the members of the Sydney Symphony.

The aim of our involvement is to enhance your pleasure from these superb musical experiences, through providing our flagship champagne, Yellow Label Brut, in all of the bars at the Sydney Opera House Concert Hall for the Sydney Symphony performances.

We hope that you enjoy the artistic talents of the Sydney Symphony this evening, and take pleasure in a glass of the passion of our labours at interval.

A votre santé!

Allia Rizvi
Brand Manager – Veuve Clicquot Ponsardin
SEASON 2007
BRAHMS FESTIVAL
THE VEUVE CLICQUOT SERIES

BRAHMS’ SYMPHONIES 1 & 3

Monday 24 February | 7pm
Sydney Opera House Concert Hall

Gianluigi Gelmetti conductor

JOHANNES BRAHMS (1833–1897)
Symphony No.3 in F, Op.90

Allegro con brio
Andante
Poco Allegretto
Allegro

INTERVAL

Symphony No.1 in C minor, Op.68

Un poco sostenuto – Allegro
Andante sostenuto
Un poco Allegretto e grazioso
Adagio – Più andante – Allegro non troppo, ma con brio

Concerts by the Sydney Symphony are broadcast regularly across Australia on ABC Classic FM
Pre-concert talk by David Garrett at 6.15pm in the Northern Foyer.

Estimated timings:
38 minutes, 20 minute interval, 49 minutes
The performance will conclude at approximately 9pm

Cover images: see page 30 for captions
Artist biographies begin on page 21
Welcome to tonight’s concert and to our first year of free programs.

Following the enthusiastic response to our free concert flyers in 2006, the Sydney Symphony is delighted to be able to offer free program books at all our subscription and gala concerts.

If you’ve purchased programs in the past you’ll find familiar features and the same high quality music journalism from some of Australia’s leading writers on music. If you’re new to programs we hope they’ll give you a deeper insight into the music we play as well as providing a convenient guide to what’s happening on the stage.

Free programs are our gift to you. We do ask that you help us a little in return.

Over a single season, printed programs could devour half a million sheets of paper. So, in a bid to be environmentally responsible, we ask patrons who are attending in couples or groups to share programs, one between two. Please help the ushers and fellow concertgoers by not taking additional programs. And if you normally don’t keep your program after the concert, we invite you to return it to one of the boxes in the foyer as you leave. We can reuse the programs for subsequent performances or arrange for them to be recycled.

If you’d like to read the program in advance of the concert, you’ll be able to find it on our website as a downloadable pdf file, available in the week of the concert. Visit www.sydneysymphony.com/rss for more information. And if you have comments or questions about the programs, please write to program.editor@sydneysymphony.com

NEW FEATURES

KEYNOTES
A brief introduction to read while the orchestra tunes up; look for Keynotes in the margin at the beginning of each program note.

HISTORICAL SNAPSHOTS
Celebrating our 75th anniversary season, a series of illustrated articles by historian and concert programmer David Garrett.

EXPANDED CONCERT INTRODUCTION
This popular overview of the concert hasn’t gone, we’ve simply moved it off the title page to the beginning of the program notes.

Programs grow on trees – please share them with your companion

If you normally don't keep your program after the concert, please leave it in one of the boxes in the foyer

You can read programs online beforehand at sydneysymphony.com
INTRODUCTION

The Brahms Symphonies: Third first

In Brahms’ lifetime and in the years immediately following his death the Third Symphony was second in popularity only to the Symphony in D (No.2). But nowadays it lags behind the others (and the First has risen in popularity to sit unchallenged in lead position). These performances of the Third Symphony in the Brahms Festival, for example, are the first since Bruno Weil conducted the Sydney Symphony in 1995, more than a decade ago.

The neglect of the Third Symphony in modern times can be attributed to a single characteristic: it ends quietly. And so it shares the fate of Tchaikovsky’s Pathétique: conductors and programmers are reluctant to end a concert with it, preferring something more rousing.

The distinctive programming of this festival provides one solution to the dilemma. Although chronological order might seem the obvious choice when performing a pair of symphonies in a concert, by placing the Third Symphony on the first half of the program we can enjoy its wistful (and transfiguring) conclusion before interval, and the resplendent climactic finish of the First Symphony after.

As an aural journey, this sequence of Third then First promises to be very satisfying, taking us from subtle beauties to musical heroics. All the same, if you have the time, it’s well worth reading about the symphonies in their composition order. The story of Brahms’ long-awaited arrival at the First Symphony – after first receiving a ‘mandate’ from his mentor Schumann and then struggling for years with the symphonic legacy of Beethoven – is an important one that has a bearing on all four symphonies. And the innovations of the Third Symphony gain in significance when considered in the light of what had gone before.
SYDNEY SYMPHONY RECORDINGS

STRAUSS
Four Last Songs
SCHUBERT
Symphony Symphony No.8, Unfinished
STRAUSS
On the Beautiful Blue Danube

GLAZUNOV
The Seasons
SHOSTAKOVICH
Symphony No.9

Alexander Lazarev conductor
Richard Gill conductor

On sale in the foyer, at sydneysymphony.com and at all good retailers

SOUNDS LIKE THE PERFECT GIFT

Share magnificent evenings with your partner, spoil your parents with the gift of music, or introduce someone young to the magic of the Symphony – the choice is yours, and theirs.

Beautifully presented gift certificates available from $40.

To give someone you love an unforgettable experience, call the Sydney Symphony Box Office on 8215 4600 or visit sydneysymphony.com/gifts
ABOUT THE MUSIC

Johannes Brahms
Symphony No.3 in F, Op.90

Allegro con brio
Andante
Poco Allegretto
Allegro

The premiere of Brahms' Third Symphony in 1883 was such a triumph that its overwhelmed composer felt the urge to cancel all his engagements. The first and second symphonies had also enjoyed success, but with the Third audiences and critics responded to a new directness of expression and immediacy in the musical ideas. Despite his innovations and bold moves, Brahms had written the kind of symphony of which a listener might say, then and now: 'I can finally understand Brahms straightaway.'

The critic Eduard Hanslick praised the Third Symphony for the 'clear direct impact it makes the first time one hears it'; furthermore, 'it seems to have been created in the flush of an inspired hour'. The 'inspired hour' was in fact an inspired summer in the spa town of Wiesbaden – quite a different scenario to the 14 years that Brahms spent labouring at his first symphony.

Wiesbaden had offered Brahms the idyllic pleasures of country life, not to mention proximity to the contralto Hermine Spies. It’s possible Brahms contemplated marriage, but Spies was considerably younger than his 50 years and in the end there was no proposal. Perhaps the more wistful moments in the Third Symphony suggest Brahms' resigned attitude to yet another unrequited love.

Perhaps. More than any other Brahms symphony, the Third attracted speculative – and wildly differing – interpretations from the outset: thwarted love; Leander swimming the Hellespont to his beloved Hero; a possible connection with Goethe’s Faust; a nationalist ‘Germania Symphony’; a celebration of bachelor freedoms. And after the premiere Clara Schumann wrote to Brahms with a pastoral reverie:

How the mysterious magic of sylvan life surrounds one from beginning to end! ...In the first movement, I am immediately enchanted by the brilliance of the new-born day, by the rays of the sun sparkling through the trees, by the life that awakens everything, by the cheerfulness radiating from

Keynotes

BRAHMS
German composer
born 1833, Hamburg
died 1897, Vienna

Brahms might not have considered himself primarily an orchestral composer, but his symphonies occupy a firm place in the orchestral repertoire. By the time he wrote his third symphony, in the summer of 1883, he had come to terms with the ‘giant' Beethoven but he was still exploring the possibilities of the large scale symphonic form.

THIRD SYMPHONY

To understand this symphony listen carefully to the very beginning and to the end. The symphony opens with three grand chords, which support a rising three-note motif. Brahms then sends the motif to the bass line and continues to use it as a unifying element throughout the symphony. The conclusion of the finale marks a bold departure from convention: Brahms' listeners wouldn't have expected a symphony to end in this quiet, wistful way – the tension of the symphony released through a kind of musical transfiguration rather than cathartic but empty grand gestures.

The Third Symphony received a triumphant premiere on 2 December 1883, with Hans Richter conducting the Vienna Philharmonic. Its directness of expression, newfound variety of orchestral colour and wealth of melody ensured its success with audiences, then and now.
all things – how wonderfully blissful! In the second movement, an unblemished idyll, I hear the faithful praying next to a little forest chapel, the babbling brook, the games of the ladybugs and the gnats – there is such a humming and buzzing around me that I feel enveloped by all the delights of nature.

There is indeed something blissful about the Third Symphony, and something heroic, and self-confident, and melancholy... But these fanciful interpretations are simply personal expressions of the impact the symphony had on listeners; none begins to explain the appeal and power of the symphony as a whole.

**Listening Guide**

First there is Brahms’ sense of structure. The symphony is extraordinarily compact and tautly argued, and Brahms develops an organic unity with the intricate use of themes and ideas that are developed and alluded to throughout the symphony. In fact, he launches into the symphony with its single most important gesture: three dramatic chords supporting a rising three-note motto (the notes F, A flat, F). Our attention captured, Brahms sends the motto to the bass line, where it underpins one of the most impassioned ideas in symphonic music: a plunging violin theme, hovering, like the motto, between F major and F minor.

From the beginning Brahms indulges in teasing harmonic and rhythmic ambiguities, sufficiently daring to delight the listener but handled so deftly that, in Hanslick’s words, the symphony ‘manages to make an impact without detriment to its comprehensibility’. Brahms is able to combine different rhythms and float his themes between major and minor tonalities without losing us along the way.

There is Brahms’ use of the orchestral sound: ‘more generously endowed with attractive new blends of colour than the earlier [symphonies],’ wrote Hanslick. The winds are more independent in the Third Symphony (in the First they appear only with the strings), for example in the second movement (Andante) where Brahms juxtaposes wind and string choirs. Overall there is greater transparency, more detail, and a sense of chamber-music intimacy to the textures, even within the rich orchestral sonorities that Brahms creates. And in introducing his themes Brahms is drawn to the ‘warmest’ instruments of the main families: he gives

---

**Frei aber froh**

It’s rare to read about Brahms’ Third Symphony and not come across a reference to the symphony’s three-note motto (the notes F, A flat or A, F) as a musical cipher for ‘Frei aber froh’ (free but happy). This was supposedly a variation on the motto adopted by Brahms’ friend Joachim: ‘Frei aber einsam’ (free but lonely). Brahms scholar Michael Musgrave and others have cast doubt on the validity of this interpretation: the Joachim motto (F–A–E) appears in correspondence, but the only source referring to F–A–F as a cipher is the biography by Max Kalbeck. Even so, there is a certain elegant appeal to the theory, which perhaps accounts for its persistence.
important music to the clarinets (the mellowest of the winds), the horn (his own instrument), and the cello.

Then there is Brahms’ unfailing melodic gift. True, Brahms appeals to the intellect and has an ‘enterprising strength’, but his deeply lyrical music also brims with impassioned expression and rich sensuality. Nowhere is this more apparent than in the third movement (Poco Allegretto). The main theme of this gentle ‘intermezzo’ is one of Brahms’ most perfect melodies – disarmingly simple, but full of artful irregularities – and it is given to the cellos, who are asked to play ‘half voice’ and expressively. The result is a glorious melancholy unparalleled in the symphonies.

Finally, there is the coda of the fourth movement: Brahms’ boldest departure from convention, and the most unexpected. Beethoven’s legacy ensured that focus of a Romantic symphony would fall on its final movement. No longer could a composer end with a frothy, spirited rondo, instead the musical tensions and thematic ideas of the symphony would seek resolution in a magnificent, weighty finale.

Brahms understands this, but with tremendous ingenuity he gives the finale of his Third Symphony a twist in the tail. It begins with suppressed agitation and stark textures, alludes to a sighing theme from the Andante, and builds to the expected stormy exhilaration as full orchestra and a wealth of musical ideas ‘jostle for supremacy’. Then the tempo slows. Shimmering colours from muted and pizzicato strings, the flute in its high register, and floating wind chords transfigure the opening ideas of the symphony: the three-note motif and the plunging violin theme. The pianissimo ending may not be triumphant but it is sublime.

YVONNE FRINDLE ©2007

The orchestra for Brahms’ Third Symphony comprises pairs of flutes, oboes, clarinets, bassoons, and contrabassoon; four horns, two trumpets and three trombones; timpani and strings.

The Sydney Symphony first performed Brahms’ Third Symphony in 1939 under Malcolm Sargent, and most recently in 1995 under Bruno Weil.

Brahms’ Eroica

After the Third’s premiere, the conductor Hans Richter hailed it as ‘Brahms’ Eroica’. An elaborate compliment making reference to Beethoven’s Third, the nickname inevitably invites comparison with the real Eroica. The two symphonies are vastly different, of course – they are in different keys, are structured differently and are of very different characters. There is no hero’s funeral march in Brahms, no wild scherzo; the finale comes to a gentle conclusion rather than a fiercely cathartic one. And far from being his longest symphony to date (as Beethoven’s Eroica was) the Third was Brahms’ shortest and most compact. At the same time, there is a heroic quality in the strength and assuredness of Brahms’ music, in the assertive opening, and in the initial exhilaration of the finale.
Doubled Woodwinds

In his symphonies Brahms wrote just two parts each for flute, oboe, clarinet and bassoon. Not counting the contrabassoon part, this comes to eight woodwinds in all. But look at the stage: you’ll see no fewer than 16 woodwind players ranged behind the strings. With the exception of the lower bassoons, each part has been assigned two players – the woodwinds have been doubled.

This is not something that Brahms specified in his scores, it is always a choice of the conductor – as it is Gianluigi Gelmetti’s for these concerts. But Brahms would certainly have encountered the practice in contemporary performances of his symphonies, possibly including some he conducted himself.

Brahms often opted for quite small orchestras even when larger forces were available. The premiere of his First Symphony was given by the court orchestra in Karlsruhe and one of Brahms’ favourite orchestras was the Meiningen Orchestra, both with 49 players. In this concert you will hear 89. But Brahms’ symphonies were also performed by quite large orchestras; the Vienna Philharmonic, for example, with its hundred or so musicians. These orchestras included personnel for doubling the wind parts and often did so – establishing a tradition that survived into the 20th century and has currency today. (An exploration of YouTube.com reveals intriguing historical footage of performances of Brahms with doubled winds from conductors such as Furtwängler, Karajan and Carlos Kleiber.)

The practice of doubling winds was in part a response to larger halls, and was adopted for other composers such as Beethoven. But in Brahms’ symphonies, increasing the winds to balance the strings also allows a large orchestra to achieve the sonority that Brahms found through his small-scale performances – a unique balance between the three ‘choirs’: strings, woodwind and brass.

...look at the stage: you'll see no fewer than 16 woodwind players ranged behind the strings.
Brahms’ first symphony begins with an afterthought – a powerful slow introduction devised years after he had conceived the main part of the first movement. The whole symphony took more than 14 years to write, and by the time he had completed it in 1876 Brahms was 43 years old. Beethoven, by comparison, was 30 when he composed his First, Schubert 16, Mozart not even 10.

The First Symphony was not Brahms’ first essay in orchestral writing, nor was it his first attempt at a symphony. Both honours go to his First Piano Concerto (1855), which began life as a symphony in D minor. Brahms had almost certainly been goaded into symphonic ambitions by Robert Schumann’s famous article ‘New Paths’, which hailed him in almost messianic terms as ‘the One who has been called’, a second Beethoven who would be the saviour of the declining symphony.

The article, published in 1853 [see page 16 of this program], was a mixed blessing for Brahms. It attracted attention to his considerable talent, but also invited ridicule from those who believed, with Wagner, that there was nothing more to be done with the symphonic genre that Beethoven had not already achieved.

Brahms was not the only composer conscious of Beethoven’s daunting legacy, but he felt it more keenly than most, telling conductor Hermann Levi: ‘I shall never write a symphony! You have no idea how it makes one feel to hear the thunderous step of a giant like him always behind you!’

Beethoven’s heroic stature in 19th-century Europe must have seemed overwhelming; the challenge left by his Ninth Symphony, with its unprecedented vocal finale, insurmountable. No wonder Brahms spent nearly 20 years skirting around the symphony: he completed the piano concerto, two orchestral serenades on a symphonic scale, and the brilliant Variations on a Theme of Haydn rather than commit himself to an actual symphony.
Brahms was a ruthless perfectionist, consigning to the flames whole works that failed to meet his high standards. But from a crucible fuelled by rejected drafts and discarded sketches emerged a symphony that was extraordinary, not in its innovation but in its ingenuity and power of expression. Not without reason did Hans von Bülow dub Brahms’ First Symphony ‘the Tenth’ (observing that ‘the First’ was in fact Mozart’s last, the Jupiter).

**Listening Guide**

Work on the symphony began around the time of Schumann’s madness and death and during a period when Brahms felt deep emotional ties to Clara Schumann. In 1862 Brahms sent her a draft of the first movement. Without its slow introduction (*Un poco sostenuto*) the impetuous opening of the *Allegro* must...
have been startling, and Clara wrote to the violinist Joseph Joachim remarking on its harshness.

What Brahms added later is a more subdued introduction to the immense tragedy of the first movement. The throbbing timpani notes of the opening are a portent of the struggle to come as the symphony follows a trajectory that mirrors both Beethoven’s Fifth Symphony (beginning in C minor and ending in radiant C major) and his Ninth (D minor to D major).

The momentum and sense of dramatic conflict is then confirmed by the stormy Allegro. But for all its romantic turbulence, the symphony never departs from classical principles of structure, nor does it exceed the boundaries of the harmonic system inherited from Beethoven and Schubert. Brahms remained aloof from the rhapsodic constructions of Liszt and the expanded tonality of Wagner, and he declined any opportunity to augment his orchestra in the manner of Berlioz.

Almost without exception, Brahms wrote for modest, classical forces. (The instrumentation of his First Symphony is virtually identical to Beethoven’s Ninth.) And Brahms employs his orchestra quite differently to his contemporaries. The instrumental groups are treated almost as choirs, rather than as a source of individual colours. In this symphony, for example, the woodwind never appear independently but always in the company of the strings. And the richness of sonority derives from much doubling and dividing of parts, particularly in the lower registers.

In contrast to the monumental weightiness of the first movement, the two central movements are spare and light in texture, as well as relatively short. They sound as if they would be more at home in one of Brahms’ serenades, especially when the concertmaster emerges as violin soloist at the conclusion of the second movement (Andante sostenuto). The contrast of character is emphasised by a shift, for this movement only, to the distant key of E major, its natural ‘brightness’ is a foil to the dark and intense effect of C minor. The mood becomes calmer, more serene, and Brahms adopts a simple three-part structure based on two main themes – an impassioned, expansive melody for the strings from which emerges another, more intricate, for the oboe.

Brahms was in his 40s by the time he finished his First Symphony
There are no true scherzos in Brahms’ symphonies – the closest he comes to this Beethovenian fixture is the boisterous third movement of his Fourth Symphony. For the **third movement** of the First Symphony he retains the scherzo’s dance structure with its contrasting central trio, but subdues the traditional whirlwind exuberance in favour of a more artless character. Lightness and grace is established by the clarinet, launching unpretentiously into a gentle, folk-like theme, accompanied by the horn.

These three movements were the first completed and apologetically circulated to friends and colleagues for their appraisal. By 1868 work on the **final movement** was underway, and the horn theme introduced in the *Più Andante* became a birthday greeting for Clara set with the words: ‘High on the mountain, deep in the valley, I greet you many thousands of times!’

The finale would have given Brahms the most cause for concern, for it was in its finale that, in the words of Hans von Bülow, Beethoven’s Ninth ‘trespassed over music’s boundaries’, introducing voices, and therefore text, into the absolute medium of the symphony. Other composers had since grappled with the idea of a symphony with voices – Mendelssohn’s *Lobgesang* (Hymn of Praise) was a ’symphony-cantata’, Berlioz had extended the concept still further with his *Roméo et Juliette*, a ’dramatic symphony’. But Brahms returns to a purely instrumental solution for his symphonic finale, and in doing so confronts the legacy of Beethoven head on.

As in the first movement, there is a portentous slow introduction (*Adagio – Più Andante*) – a ’magnificent cloudy procession’ of themes that will take full shape in the movement proper. It begins in the home key of C minor, caught between resignation and rushing urgency, then with a brave timpani roll shifts to C major for the entry of Clara’s birthday tune, a chiming ‘Alphorn’ theme. At the same time the sonority changes with the very first entry of the trombones, a reminder of the way Beethoven introduced trombones to a symphony for the first time ever in his Fifth. The trombones will carry the symphony to its conclusion, but for now a chorale fragment hints at the liturgical connotations of this instrument.

Brahms’ passionate yet introverted voice emerges time and again in his tempo directions, full of
qualifications, and the finale is no exception: *Allegro non troppo, ma con brio* (Fast, not too much, but with life). At this point Brahms makes an overt allusion – now famous – to Beethoven’s Ninth with a noble theme in the strings, broad and square. From the first, listeners remarked on its unmistakable similarity to the Ode to Joy, and Brahms’ retort became ‘Yes indeed, and what is more remarkable is that every fool hears it immediately.’

Fools or not, the similarity we hear is almost as immediately abandoned. The allusion is not a sign of Brahms’ inability to escape the influence of Beethoven, as some of his contemporaries thought, but his means of both embracing and distancing himself from the ‘giant’. (For that matter, the upward leaps and downward rushing scales that follow this noble theme could be regarded as an allusion to the finale of Mozart’s *Jupiter* Symphony.) Brahms’ theme plays a completely different role in his symphony and it is the ‘Alphorn’ tune rather than a Brahmsian ‘Ode to Joy’ that becomes the resplendent climax of the movement and the work.

If this first symphony is an allegory of the struggle between instrumental and vocal ideas then Brahms has given the orchestra the last word.

YVONNE FRINDLE ©2000/2007

The orchestra for Brahms’ First Symphony comprises pairs of flutes, oboes, clarinets, bassoons, and contrabassoon; four horns, two trumpets and three trombones; timpani and strings.

The Sydney Symphony first performed Brahms’ First Symphony in 1940 under Bernard Heinze, and most recently in 2005 under Gianluigi Gelmetti.
‘A man of destiny’

Robert Schumann introduces Brahms to the world

...A number of important new talents have come along..., a musical era has appeared to be in the offing, heralded by many rising young artists, even though the latter may be known to a rather small circle. Following their progress with the utmost interest, I felt certain that from such developments would suddenly emerge an individual fated to give expression to the times in the highest and most ideal manner, who would achieve mastery, not step by step, but at once, springing like Minerva fully armed from the head of Jove. And now here he is, a young fellow at whose cradle graces and heroes stood watch. His name is Johannes Brahms.

He comes from Hamburg, where he had been working in quiet obscurity... He was recommended to me by an eminent and famous master [violinist Joseph Joachim]. Even in his external appearance he displays those characteristics which proclaim: here is a man of destiny! Seated at the piano, he began to disclose most wondrous regions. It was also most wondrous playing, which made of the piano an orchestra of mourning or jubilant voices. There were sonatas, more like disguised symphonies; songs... piano pieces... string quartets, etc. – all so different one from another that each seemed to flow from a separate source. And finally it seemed as though he himself, a surging stream incarnate, swept them all together into a single waterfall, sending aloft a peaceful rainbow above the turbulent waves, flanked on the shores by playful butterflies and the voices of nightingales.

When once he lowers his magic wand over the massed resources of chorus and orchestra, we shall have in store for us wonderful insights into the secret of the spiritual world. May the highest genius lend him strength; and well it may, for in him resides a second genius – namely, that of modesty. His contemporaries greet him as he sets off into a world which may bring him pain, but which will surely bring him laurels and palms as well. We welcome him as a staunch combatant.

Excerpted from ‘New Paths’, published in Neue Zeitschrift für Musik, 28 October 1853
CODA – literally ‘tail’, a section at the end of a movement or work that ‘rounds off’ the music.

INTERMEZZO – ‘in the middle’; originally an operatic term, in the 19th-century and intermezzo was an independent instrumental work of lyrical character.

ODE TO JOY – in English-speaking countries, the name given to the choral section of Beethoven’s Ninth Symphony, which is a setting of Schiller’s ode ‘An die Freude’ (To Joy).

PIANISSIMO – very softly, sometimes abbreviated as pp.

PIZZICATO – a technique for stringed instruments in which the strings are plucked with the fingers rather than bowed.

RONDO – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Classical composers such as Mozart commonly adopted rondo form for the finales to their concertos and symphonies.

SCHERZO – literally, a joke; the term generally refers to a movement in a fast, light triple time, which may involve whimsical, startling or playful elements.

SERENADE – the Classical serenade was a multi-movement work intended for outdoor performance in the evening or as incidental entertainment for private functions. Some serenades would include concerto-style movements featuring the lead violin as soloist.

TONALITY – another word for referring to ‘key’ in music. In Western music there are two main categories of scale or tonality, major and minor, which are differentiated by the patterns of intervals between the notes. Aurally, a major scale will sound ‘brighter’ or more cheerful, while a minor scale will sound sombre or mournful. (‘Happy Birthday’ is in a major key, funeral marches are in minor keys.) The keynote or main note of a scale gives it its name (e.g. C minor, a minor scale beginning on the note C, or F major, a major scale beginning on F).

TROMBONE – the trombone was a late arrival to the symphony orchestra: Beethoven was the first important composer to include the instrument in a symphony, introducing it in the finale of his Fifth. Prior to this it had been widely used in theatre orchestras and had a long tradition as a church instrument. Mozart, for example, uses trombones in Don Giovanni and in his Requiem, but in none of his symphonies.

BRAHMS’ TEMPO MARKINGS

As in most music of his time, Brahms heads the individual movements of his symphonies with the Italian terms that indicate tempo. Characteristically for Brahms, several of tonight’s tempo instructions are lengthy, with subtle qualifications and provisos:

Adagio – slow
Allegro – fast
Allegro con brio – fast, with life
Allegro non troppo, ma con brio – fast, not too much, but with life
Andante – walking pace
Andante sostenuto – walking pace, sustained (smoothly)
Poco Allegretto – slightly fast (not as fast as allegro)
Un poco Allegretto e grazioso – …and gracefully
Un poco sostenuto – slightly sustained

This glossary is intended only as a quick and easy guide, not as a set of comprehensive and absolute definitions. Most of these terms have many subtle shades of meaning which cannot be included for reasons of space.
Accident or inevitability?

Look at the picture of a forerunner of today’s Sydney Symphony, and contrast it with what you see on the stage in front of you. Then use your aural imagination: could that small group of players have sounded anything like what we think of as an ‘orchestra’? Probably not. But an anniversary stimulates the historical imagination.

Celebrating 75 years of ‘the Sydney Symphony Orchestra’ stresses continuity. It’s arbitrary, in a way. The name goes back further, to the group that rehearsed over a fish shop in George St, between 1908 and 1914. One of its organisers was George Plummer, and it was not until 1937 that the name ‘Sydney Symphony Orchestra’ was bought from him, by Charles Moses, General Manager of the Australian Broadcasting Commission. The ‘real’ history of the Sydney Symphony might be said to begin when the ABC committed itself to providing Sydney with a permanent orchestra of a size adequate for the symphonic repertoire.

That was later in the 1930s. So our historical photo really belongs to the pre-history of Sydney’s symphony orchestra. Nevertheless, the establishment of the Australian Broadcasting Commission, in 1932, is a milestone. As Phillip Sametz writes in his 1992 history of the orchestra, Play On!, ‘There is no story of the Sydney Symphony Orchestra that is not a story of the ABC.’

When that photo was taken, the new medium of radio had a voracious appetite for ‘live’ music. Symphonic music? Some, but not much. In 1932 the new ABC enlarged the studio ensembles it had taken over in Sydney and Melbourne from 15 to 24 players. Was this the beginning of a commitment to an ABC Sydney Symphony Orchestra? Only hindsight gives a sense of inevitability to the story.

Some saw in broadcasting a possibility of raising public taste and awareness of the ‘best’, including music. And they longed for Sydney to have a permanent orchestra that could represent that ‘best’. It was an accident, in many ways, that these aspirations combined to make public concerts, as well as broadcast music, a dominant activity of the ABC. So the story of the Sydney Symphony begins...

David Garrett, a historian and former programmer for Australia’s symphony orchestras, is studying the history of the ABC as a musical organisation. This is the first of a series of glimpses of the Sydney Symphony’s history to appear in concert programs through 2007.

The Australian Broadcasting Commission’s first studio orchestra, dressed formally for an evening broadcast – the ‘done thing’ in the early days of radio.
MORE MUSIC

Selected Discography

BRAHMS – THE FOUR SYMPHONIES

‘Amongst Brahms’ best interpreters,’ writes Maestro Gelmetti, ‘we find Furtwängler, Bruno Walter and Karajan, but also other extraordinary conductors such as Beecham, Toscanini, Bernstein; and my Maestro, Celibidache, whom everyone recognised as a superlative Brahmsian interpreter.’

Wilhelm Furtwängler, Vienna Philharmonic
Symphony No.1, with the Haydn Variations
TESTAMENT 1142

Bruno Walter, Columbia Symphony Orchestra
Symphonies No.2 and 3
SONY SMK64471

Herbert von Karajan, Berlin Philharmonic
Symphonies No.3 and 4
DG GALLERIA 437 645 OR DG 431 593
Complete symphonies: DG 4296442

Thomas Beecham, Royal Philharmonic Orchestra
Symphony No.2 (live concert, 1956)
BBC LEGENDS 4099

Arturo Toscanini, NBC Symphony Orchestra
Symphonies No.1 and 2
RCA VICTOR RED SEAL 62322

Sergiu Celibidache, SWR Stuttgart Radio Symphony
Complete symphonies
DG 459 635-2

Sergiu Celibidache, Munich Philharmonic Orchestra
A German Requiem and Symphony No.1
EMI CLASSICS 56843-2
Symphonies No.2 – 4
EMI CLASSICS 56846-2

SYDNEY SYMPHONY: LIVE RECORDINGS
FROM THE SYDNEY OPERA HOUSE

Strauss and Schubert
R. Strauss Four Last Songs; Schubert Symphony No.8 (Unfinished); J. Strauss II Blue Danube Waltz
Gianluigi Gelmetti (conductor), Ricarda Merbeth (soprano)
SSO1

Glazunov and Shostakovich
Glazunov The Seasons; Shostakovich Symphony No.9
Alexander Lazarev (conductor)
SSO2

GIANLUIGI GELMETTI
SELECTED DISCOGRAPHY

Nino Rota Film Music
Monte Carlo Philharmonic
EMI ENCORE 5 74987-2

Rossini Thieving Magpie
Live recording with the RAI Torino (3CDs)
SONY S3K 45 850

Rossini The Barber of Seville (DVD)
Teatro Real Madrid production
DECCA 074 3111 5 DH2

Rossini Overtures and highlights from
The Barber of Seville
Thomas Hampson, Susanne Mentzer; Stuttgart Radio Symphony Orchestra, Toscana Orchestra
EMI 74752-2

Broadcast Diary

ABC CLASSIC FM 92.9

Mon 19 March 1pm
BERLIOZ: HAROLD IN ITALY (2005)
Richard Gill conductor
Roger Benedict viola

Thu 22 March 8pm
NORTHERN LIGHTS
Osmo Vänskä conductor
Jaakko Kuusisto violin
Mozart, Rautavaara, Sibelius

Webcast Diary

In 2006 selected Sydney Symphony concerts were recorded for webcast by Telstra BigPond. These can be viewed at: http://sydneysymphony.bigpondmusic.com.

sydneysymphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read your program book in advance of the concert.
In 2007 your Sydney Symphony subscription card entitles you to take advantage of many discounts and special privileges with selected partner organisations.

Always remember to present your Sydney Symphony subscription card when taking advantage of these offers. Remember: for the most up-to-date details of new subscriber benefits, see sydneysymphony.com.au and sign up for our email newsletter. Stay tuned.

ABC SHOPS
Sydney Symphony subscribers receive a 10% discount on purchases at ABC shops. Not valid for sale items.

ALLIANCE FRANCAISE LANGUAGE CLASSES
Subscribers save 10% on French-language classes at Alliance Francaise de Sydney including General, French for Adults, French for Travellers, French for Kids and Private Tuition.
Phone 9267 1795 or visit www.afsydney.com.au

ARIA
ARIA Restaurant is pleased to offer Sydney Symphony subscribers a complimentary glass of sparkling wine on arrival for guests dining pre-or post-concert. ARIA offers a set price pre- and post-theatre menu of one course at $38, two courses at $63 and three courses at $75. For reservations, please call (02) 9522 5656 and mention your subscriber number upon booking.

ART GALLERY SOCIETY OF NSW
Receive members' prices for all music concerts arranged by the Art Gallery Society of NSW, plus $11 off the cost of Art Gallery Society membership joining fees (not applicable to student rates). Phone (02) 9226 1718 or visit www.artgallerynews.com.au/membership

BERKELOUW BOOKS
Receive a 10% discount on all new and second-hand books, as well as fine stationery at the Paddington, Leichhardt and Smithfield stores and receive priority access to Berkelouw's Global Search Service for rare and out-of-print books. Discount does not apply to antiquarian books, magazines and CDs. Phone (02) 9340 5000 or visit www.berkelouw.com.au

BIMBADGEN ESTATE WINES
Sydney Symphony subscribers receive one free bottle of Riesling every dozen purchased from the Bimbadgen range and free freight to anywhere in Australia. Additions, please. Bimbadgen’s award-winning Esca restaurant, offers subscribers a complimentary bottle of Bimbadgen Estate wine ($78 per couple when two main meals are purchased. For more information on Bimbadgen Estate please visit www.bimbadgen.com.au. To order wine or make a reservation, please call (02) 4998 7358 and quote your Subscriber number.

CHAOS.COM
Chaos.com is Australia's number one online retailer for classical music. Browse Chaos.com's extensive classical section, featuring titles from many local and import labels. At Chaos.com, deliver it now, free on all in-stock and pre-ordered (future release) products when purchased together with one or more other items.

A percentage of every sale to subscribers will be donated to the Sydney Symphony Education programme. To receive a special offer, email us to receive our special offers to make your order and for more details.

EMIRATES
Watch out for fantastic savings on Emirates airfares for Sydney Symphony subscribers in 2007 online at www.sydneysymphony.com/emirates. Use password SG0207 to access great web fares.

FISH FINE MUSIC
Receive 10% discount on purchases at all Fish Fine Music stores, including George Street, Glebe, Balmain and the newly opened CBD store. Not valid in conjunction with any other offer. Phone (02) 9415 1788 or see www.fishrecords.com.au

LEADING HOTELS OF THE WORLD
The Leading Hotels of the World is a prestigious luxury hospitality organisation representing more than 400 of the world’s finest hotels, resorts and spas in 80 countries around the globe, and the operator of www.foxyhotels.com – the online source for your luxury lifestyle.

For every confirmed reservation of three nights minimum stay booked through your or our reservations office in Sydney we will send Sydney Symphony subscribers a USD360 gift certificate. Bookings can be made directly or via your travel agent. (02) 9377 8444 in Sydney or outside Sydney, toll free 1800 222 293

MUSICA VIVA
Receive a 10% discount on single ticket purchases to Musica Viva events in 2007. Call 1800 688 482 (tollfree) to make your bookings.

PAGES EVENT EQUIPMENT
Receive a 10% discount on all your party and event hire equipment from Australia’s best-equipped and most innovative event hire company. Pages Event Equipment will ensure you have all the equipment and props you need for your next function ranging from a wedding of family celebration to a major event or a corporate dinner. Phone (02) 9533 9410 or visit www.pages.events.au

PARK HYATT
Enjoy a pre-concert lunch at Harbourkitchen@bar. Park Hyatt Sydney’s acclaimed restaurant looking out to Sydney Harbour; and receive complimentary daytime valet parking (valued at $26) and enjoy the short stroll to and from the Sydney Opera House. Lunch includes two courses and a glass of wine for $49, available from 12pm. Please present your Sydney Symphony tickets to the parking attendant on arrival. Bookings can be made on (02) 9269 1477.

SIMON JOHNSON PURVEYOR OF QUALITY FOODS
Receive a 10% discount on presentation of 2007 Subscriber Card at any of the Sydney Simon Johnson stores, Pyrmont (02) 9592 2522, Woolloomooloo (02) 9298 8888, Waterloo (02) 9267 9411, Providores Maroubra—Alexandria (02) 8244 8220.

Offer excludes sale items, internet purchases, hamper and seminars. Not to be used in conjunction with any other offer.

SOFITEL WENTWORTH SYDNEY
Experience a touch of elegance at the Sofitel Wentworth Sydney located in the heart of Sydney. Sydney Symphony subscribers can enjoy these special overnight accommodation rates:
Standard room $250; Superior room $380 and Suites $450. Rates are valid until 29 December 2007. All rooms are subject to availability. For reservations call toll free 1800 676 667 or email H3886@accor.com

SYDNEY THEATRE COMPANY
Sydney Theatre Company is pleased to offer Sydney Symphony subscribers a 10% discount on the majority of tickets to Season 2007 productions. See www.sydneytheatre.com.au for details, valid for bookings from Sydney Theatre Company Box Office only, please phone (02) 8226 1777 Mon-Fri 9am-9pm from 1 December 2006. This offer is subject to availability with a maximum purchase of two tickets per Sydney Symphony subscriber per production. This cannot be used in conjunction with any special offer or concession and is not valid for subscription purchases.

THEME & VARIATIONS PIANO SERVICES
Receive 10% off piano tuning services. For more information see full T&Cs and go to www.foxyhotels.com – the online source for your luxury lifestyle.

TIME MAGAZINE
TIME Magazine is pleased to offer a great deal to Sydney Symphony subscribers in 2007. Take out a full-year’s subscription to TIME and pay only $2.09 per issue for 55 issues for one year – $115.00 in total – which is a 54% discount off the total cover price. This offer is valid for the entire 2007 calendar year. Subscribers who wish to take up the special offer can call TIME customer service on 1300 720 505 and request the special Sydney Symphony offer, quoting code: TASASSSY.

TERMS: Rates include GST and are available to Australian residents only and are not available in conjunction with any other offer. TIME South Pacific publishes four double issues a year each counts as two of 55 issues in a full subscription. TIME South Pacific may also publish occasional extra issues.

WILSON PARKING – SYDNEY OPERA HOUSE CAR PARK
Sydney Symphony Subscribers receive improved access and a discount on parking at the Sydney Opera House Car Park, when taking advantage of the Wilson Parking Platinum Card. Please refer to the offer that accompanied your subscription tickets for more information or call the Sydney Symphony on (02) 8219 4600, 9am-6pm, Mon-Fri and we will post you information.

TERMS AND CONDITIONS FOR THESE BENEFITS
- Apply only from 1 January to 31 December 2007.
- Are not available in conjunction with any other offer or promotion.
- Are subject to availability.
- Can be changed without notice.
- Are available only on the days of the week or periods indicated.

In doubt, please check with the company making the offer or check www.sydneysymphony.com.au/benefits
Gianluigi Gelmetti
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

Gianluigi Gelmetti, Chief Conductor and Artistic Director of the Sydney Symphony, studied with Sergiu Celibidache, Franco Ferrara and Hans Swarowsky. For ten years he conducted the Stuttgart Radio Symphony Orchestra; he has conducted many of the leading orchestras in the world and appears regularly at international festivals. Since 2000 he has been Music Director of the Teatro dell’Opera di Roma.

Highlights of past seasons include engagements in France, Germany, Great Britain, America, Australia, Japan, Switzerland and Italy, where he conducted Mascagni’s *Iris* and Respighi’s *La fiamma* at the Teatro dell’Opera di Roma and *William Tell* at the Rossini Opera Festival. In 1999 he was awarded the Rossini d’Oro Prize. Gianluigi Gelmetti has also worked regularly at the Royal Opera House, Covent Garden.

His interpretation of Mozart’s *The Marriage of Figaro* earned him the title Best Conductor of the Year from the German magazine *Opernwelt*, and in 1997 he won the Tokyo critics’ prize for the best performance of the year of Beethoven’s Symphony No.9. He has been honoured as Chevalier de l’Ordre des Arts et des Lettres in France and Grande Ufficiale della Repubblica Italiana in Italy.

Gianluigi Gelmetti’s recording catalogue includes operas by Salieri, Rossini, Puccini and Mozart, the complete orchestral music of Ravel, the late symphonies of Mozart and works by many 20th-century composers, including Stravinsky, Berg, Webern, Varèse and Rota. Among his latest recordings are *William Tell*, *Iris*, *La fiamma*, Bruckner’s Symphony No.6 and Rossini’s *Stabat mater*.

Gianluigi Gelmetti is also a composer; his recent works include *In Paradisum Deducant Te Angeli*, written to commemorate the tenth anniversary of Franco Ferrara’s death, *Algos*, and *Prasanta Atma*, in memory of Sergiu Celibidache.

Since summer 1997 he has been teaching at the Accademia Chigiana in Siena.
Founded in 1932, the Sydney Symphony has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House where the Sydney Symphony gives more than 100 performances each year, the Orchestra also performs concerts in a variety of venues around Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the Orchestra world-wide recognition for artistic excellence.

Critical to the success of the Sydney Symphony has been the leadership given by its former Chief Conductors including: Sir Eugene Goossens, Nikolai Malko, Dean Dixon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Stuart Challender and Edo de Waart. Also contributing to the outstanding success of the Orchestra have been collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

Maestro Gianluigi Gelmetti, whose appointment followed a ten year relationship with the Orchestra as Guest Conductor, is now in his fourth year as Chief Conductor and Artistic Director of the Sydney Symphony, a position he holds in tandem with that of Music Director at the prestigious Rome Opera.

The Sydney Symphony is reaping the rewards of Maestro Gelmetti’s directorship through the quality of sound, intensity of playing and flexibility between styles. His particularly strong rapport with French and German repertoire is complemented by his innovative programming in the Shock of the New concerts and performances of contemporary Australian music.

The Sydney Symphony’s award-winning Education Program is central to the Orchestra’s commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony maintains an active commissioning program promoting the work of Australian composers and in 2005 Liza Lim was appointed Composer-in-Residence for three years.

In 2007, the Orchestra celebrates its 75th anniversary and the milestone achievements during its distinguished history.
First Violins

01 Kirsten Williams
   Associate Concertmaster
02 Fiona Ziegler
   Ian & Jennifer Burton Chair of Assistant Concertmaster
03 Julie Batty
04 Gu Chen
05 Amber Davis
06 Rosalind Horton
07 Jennifer Hoy
08 Jennifer Johnson
09 Georges Lentz
10 Nicola Lewis
11 Alexandra Mitchell
   Moon Design Chair of Violin
12 Léone Ziegler
   Sophie Cole

Second Violins

01 Marina Marsden
   Principal
02 Susan Dobbie
   Associate Principal
03 Emma West
   Assistant Principal
04 Pieter Berèe
05 Maria Durek
06 Emma Hayes
07 Shuti Huang
08 Stan Kornel
09 Benjamin Li
10 Nicole Masters
11 Philippa Paige
12 Biyana Rozenblit
13 Maja Verunica

Guest Musicians

Emily Qin
   First Violin #
Emily Long
   First Violin #
Thomas Dethlef
   First Violin †
Alexandra D’Elia
   Second Violin #
Alexander Norton
   Second Violin #
Jennifer Curl
   Viola #
Jacqueline Cronin
   Viola #
Patrick Murphy
   Cello #

Martin Penicka,
   Cello †
Nicholas Metcalf
   Cello
Jennifer Druey
   Double Bass #
Lauren Brandon
   Double Bass
Maxime Bibeau
   Double Bass*
Bridget Bolliger
   Flute
Ngaire de Korte
   Oboe

Robert Llewellyn
   Bassoon
Casey Rippon
   Horn
Ayman Al Fakir
   Horn

# Contract musician
† Fellowship holder
* Courtesy of Australian Chamber Orchestra
The Company is assisted by the NSW Government through Arts NSW.
The Sydney Symphony applauds the leadership role our Partners play and their commitment to excellence, innovation and creativity.
A leadership program which links Australia’s top performers in the executive and musical worlds. For information about the Directors’ Chairs program, please contact Corporate Relations on (02) 8215 4614.
PLAYING YOUR PART

The Sydney Symphony gratefully acknowledges the music lovers who donate to the Orchestra each year. Every gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Because we are now offering free programs and space is limited we are unable to list donors who give between $100 and $499 – please visit sydneysymphony.com for a list of all our patrons.

Patron Annual Donations Levels
Maestri $10,000 and above
Virtuosi $5000 to $9999
Soli $2500 to $4999
Tutti $1000 to $2499
Supporters $500 to $999

To discuss giving opportunities, please call Caroline Mark on (02) 8215 4619.

Maestri
Brian Abel and the late Ben Gannon AO*
Geoff & Vicki Ainsworth*
Mr Robert O Albert AO†‡
Alan & Christine Bishop §
Sandra and Neil Burns *
Mr Ian & Mrs Jennifer Burton * The Clitheroe Foundation *
Patricia M. Dixon *
Penny Edwards *
Mr J O Fairfax AO *
Dr Bruno and Mrs Rhonda Giuffre *
Mr Harcourt Gough *
Mr David Greatorex AO & Mrs Deirdre Greatorex §
Mr Andrew Kaldor & Mrs Renata Kaldor AO §
H. Kailinikos Pty Ltd §
Mr David Maloney *
Mr B G O’Connor *
The Paramor Family * Anonymous (1) *

Virtuosi
Mrs Antoinette Albert §
Mr Robert & Mrs L Alison Carr §
Mr John Conde AO §
Mr John Curtis §
Irwin Imhof in Memory of Herta Imhof †‡
Mr Stephen Johns §
Mr & Mrs Gilles T Kryger §
Helen Lynch AM*
Mr E J Merewether & Mrs T Merewether OAM *
Miss Rosemary Pryor*
Bruce & Joy Reid Foundation *
John Roarty in memory of June Roarty
Rodney Rosenblum AM & Sylvia Rosenblum §

Mrs Helen Selle §
Dr James Smith §
David Smithers AM and family §
Michael & Mary Whelan Trust §
Anonymous (2) §

Soli
Ms Jan Bowen *
Mr Chuck Davis 1 §
Ian Dickson & Reg Holloway §
Hilmer Family Trust §
Mr Paul Hotz §
Mr Rory Jeffes
Paul Lancaster & Raema Proowie §
Mrs Joan MacKenzie §
Mr James & Mrs Elsie Moore *
Ms Kathleen Parer
Ms Gabrielle Trainer
Mr R Wingate §
Anonymous (2) §

Tutti
Mr C R Adamson §
Mr Henry W Aram §
Mr David Barnes *
Mrs F M Buckle *
Debby Cramer & Bill Caukil *
Mr Bob & Mrs Julie Clappett §
Mr & Mrs J B Fairfax AM §
Mr Ian Fenwicke & Prof Neville Wills §
Mrs Dorit & Mr William Franken §
Mr & Mrs J R W Furber §
Mr Anshak & Ms Sophie Galstaun §
In Memory of Hetty Gordon §
Mrs Akiko Gregory §
Miss Janette Hamilton †‡
Mr A and Mrs L Heyko-Polvelli *
Dr Paul Hutchins & Ms Margaret Moore *
Mrs Margaret Jack
Mr John W Kaldor AM §
Mr and Mrs E Katz §
Mr Andrew Korda & Ms Susan Pearson §
Mr Justin Lam §
Mr Gary Linnane §
Ms Karen Loblay §
Mr & Mrs R. Maple-Brown §
Mrs Alexandra Martin & the Late Mr Lloyd Martin AM §
Justice Jane Mathews §
Mrs Mors Maxwell §
Justith McKeman *
Mrs Barbara McNulty OBE *
Mr and Mrs John Morschel
Mr R A Oppen §
Mr Robert Orrill §
Dr Timothy Pascoe §
Ms Robin Potter §
Mr Nigel Price §
Mr and Mrs Ernest Rapee §
Mrs Patricia H Reid
Mr Brian Russell and Ms Irina Singleman
Gordon & Jacqueline Samuels §
Ms Juliana Schaeffer §
Robyn Smiles §
Derek & Patricia Smith §
Catherine Stephen *
Mr Fred & Mrs Dorothy Street §
Mr Georges & Mrs Marliese Teitler §
Mr Stephen Thatcher
Mr Ken Tribe AC & Mrs Joan Tribe *
Mr John E Tuckey *
Mrs Kathleen Tutton *
Ms Mary Valentine AO §
Mr Henry & Ruth Weinberg §
Mr and Mrs Bruce West
Jill Wran §
Mr R Yabsley *
Anonymous (10) §

Supporters over $500
Mr Roger Allen & Ms Maggie Gray
Mr Lachlan Astle
John Augustus *
Mr Warwick Bailey §
Mr Marco Belgioirno-Zegna AM
Mr G D Bolton *
Pat & Jenny Burnett *
Hon. Justice J C. & Mrs Campbell *
Mr & Mrs Michel-Henri Carriol *
Mrs B E Cary *
Mr Leo Christie and Ms Marion Borgelt
Mr Peter Coates
Mr B & Mrs M Coles §
Mrs Catherine Gaskin
Cornberg §
Stan & Mary Costigan *
Mr & Mrs A Coventry *
Ms Bowena Danziger *
Mr & Mrs Michael Darling
Lisa & Miro Davis *
Mrs Patricia Davis *
Mrs Ashley Dawson-Damer
Mr Paul Espie *
Mr Russell Farr
Mr and Mrs David Feetham
Mr Richard & Mrs Diana Fisher
Rev H & Mrs M Herbert *
Ms Michelle Hilton-Vernon
Mr and Mrs Paul Holt
Mr Eric C Howie *
Mr & Mrs P Huthnance *
Ms Judy Joye
Mrs Jeanette King *
Mrs J Lam-Po-Tang *
Dr Barry Landa
Mrs Joan Langley *
Ms Jan Lee Martin & Mr Peter Lazzar *
Mr David & Mrs Skye Leckie
Margaret Lederman *
Mr Ezzelino Leonardi *
Era & Gerry Levy AM *
Mr and Mrs S C Lloyd *
Mr Andrew & Mrs Amanda Love
Mr Matthew McInnes *
Mr Tony and Mrs Fran Meagher
Mr Andrew Nobbs
Moon Design
Mrs R H O'Conor
Ms Patricia Payn §
Mr Adrian & Mrs Dairineen Pilton
Mr and Mrs Michael Potts
Mrs B Raghavan *
Mrs Caroline Ralphsmith
Dr K D Reeve AM *
Mr & Mrs A Rogers *
Dr Jane & Mr Neville Rowden §
Miss & Mrs Margot Sammut
In memory of H. SLP Scarlett * †
Blue Mountain Concert Society Inc *
Mr Ezekiel Solomon
Mr Andrew & Mrs Isolde Torryma
Miss Amelia Trott
Mrs Merle Turkington *
The Hon M. Turnbull MP and Mrs L. Hughes Turnbull
Mr & Mrs Franc Vacciner
Ronald Walledge *
Mr Brian & Mrs Rosemary White
Mr Geoff Wood and Ms Melissa Waites
Miss Jenny Wu
Mr Michael Skinner and Ms Sandra Yates AO
Anonymous (12) *

* Allegro Program supporter
† Emerging Artist Fund supporter
‡ Stuart Challenger Fund supporter
§ Orchestra Fund supporter
What’s on the cover?

During the 2007 season Sydney Symphony program covers will feature photos that celebrate the Orchestra’s history over the past 75 years. The photographs on the covers will change approximately once a month, and if you subscribe to one of our concert series you will be able to collect a set over the course of the year. Foyer displays at our concerts will also feature photographs from our recent and early history.

COVER PHOTOGRAPHS (clockwise from top left):
Christopher Harris (Principal Bass Trombone); Michael Dauth (Concertmaster) and Goetz Richter (former Associate Concertmaster), 2002; Gianluigi Gelmetti (Chief Conductor and Artistic Director); patrons at a reception in 1965, probably during the Tokyo tour; Stuart Challender and the SSO at the United Nations General Assembly building during the 1988 USA tour; Her Majesty Queen Elizabeth II and Willem van Otterloo, 1973.
Sydney Symphony Staff

MANAGING DIRECTOR
Libby Christie

EXECUTIVE ASSISTANT
Deborah Byers

ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC OPERATIONS
Wolfgang Fink

Artistic Administration
ARTISTIC ADMINISTRATION MANAGER
Raff Wilson
ARTIST LIASON
Ilmar Leetberg
PERSONAL ASSISTANT TO THE CHIEF CONDUCTOR
Lisa Davies-Galli

Education Programs
EDUCATION MANAGER
Margaret Moore
EDUCATION CO-ORDINATOR
Bernie Heard

Library
LIBRARIAN
Anna Cernik
LIBRARY ASSISTANT
Victoria Grant
LIBRARY ASSISTANT
Mary-Ann Mead

DEVELOPMENT
DIRECTOR OF DEVELOPMENT
Rory Jeffes
CORPORATE RELATIONS MANAGER
Leann Meiers
CORPORATE RELATIONS EXECUTIVE
Alan Watt
CORPORATE RELATIONS EXECUTIVE
Julia Owens
PATRONS AND EVENTS MANAGER
Caroline Mark

MARKETING AND CUSTOMER RELATIONS
DIRECTOR OF MARKETING AND CUSTOMER RELATIONS
Julian Boram
Publicity
PUBLIC RELATIONS MANAGER
Imogen Corlette
PUBLICIST
Yvonne Zammit
Customer Relationship Management
MARKETING MANAGER – CRM
Aaron Curran
ONLINE & PUBLICATIONS MANAGER
Robert Murray
DATABASE ANALYST
Martin Keen
Marketing Communications
MARKETING COMMUNICATIONS MANAGER
Georgia Rivers
MULTICULTURAL MARKETING MANAGER
Xing Jin
ASSISTANT MARKETING MANAGER
Simon Crossley-Meates
CONCERT PROGRAM EDITOR
Yvonne Frindle
Corporate & Tourism
CORPORATE & TOURISM SALES MANAGER
Georgina Gonczi
Box Office
BOX OFFICE MANAGER
Lynn McLaughlin
BOX OFFICE COORDINATOR
Anna Fraser
CUSTOMER SERVICE REPRESENTATIVES
Wendy Augustine
Matthew D’Silva
Michael Dowling

ORCHESTRA MANAGEMENT
DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert
ACTING DEPUTY ORCHESTRA MANAGER
Greg Low
ORCHESTRAL ASSISTANT
Angela Chilcott
OPERATIONS MANAGER
John Glenn
TECHNICAL MANAGER
Derek Coutts
PRODUCTION CO-ORDINATOR
Tim Dayman
PRODUCTION ASSISTANT
Ian Spence
STAGE MANAGER
Marrianne Carter

COMMERCIAL PROGRAMS
DIRECTOR OF COMMERCIAL PROGRAMMING
Baz Archer

BUSINESS SERVICES
DIRECTOR OF FINANCE
Teresa Cahill
FINANCE MANAGER
Anthony Rosenthal
OFFICE ADMINISTRATOR
Shelley Salmon
INFORMATION TECHNOLOGY MANAGER
Tim Graham
PAYROLL AND ACCOUNTS PAYABLE OFFICER
Caroline Hall

HUMAN RESOURCES
Helen Kidston
SYDNEY OPERA HOUSE TRUST
Mr Kim Williams AM (Chair)
Mr John Ballard
Mr Wesley Enoch
Ms Renata Kaldor AO
Ms Jacqueline Kott
Mr Robert Leece AM
Ms Sue Natrass AO
Mr Leo Schofield AM
Ms Barbara Ward
Mr Evan Williams AM

EXECUTIVE MANAGEMENT

CHIEF EXECUTIVE
Norman Gillespie

DIRECTOR, FACILITIES
Paul Akhurst

DIRECTOR, FINANCE & SYSTEMS
David Antaw

DIRECTOR, MARKETING & DEVELOPMENT
Naomi Grabel

DIRECTOR, PERFORMING ARTS
Rachel Healy

DIRECTOR, PEOPLE & CULTURE
Joe Horacek

DIRECTOR, INFORMATION SYSTEMS
Claire Swaffield

DIRECTOR, TOURISM & VISITOR OPERATIONS
Sara Wykes

SYDNEY OPERA HOUSE

Bennelong Point
GPO Box 4274
Sydney NSW 2001
Administration (02) 9250 7111
Box Office (02) 9250 7777
Facsimile (02) 9250 7666
www.sydneyoperahouse.com

SYMPHONY SERVICES AUSTRALIA LIMITED
Suite 3, Level 2, 561 Harris Street
Ultimo NSW 2007
GPO Box 9994, Sydney NSW 2001
Telephone (02) 8333 1651
Facsimile (02) 8333 1678
www.symphony.net.au

This publication is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out or otherwise circulated without the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published.

This is a PLAYBILL / SHOWBILL publication.

Publisher
Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064
1017 Pacific Highway, Pymble, NSW 2073
Telephone: (02) 9449 6433
Fax: (02) 9449 6053
E-mail: admin@playbill.com.au
Website: www.playbill.com.au

EXECUTIVE CHAIRMAN AND ADVERTISEMENT DIRECTOR
Brian Nebenzahl OAM, RFD
MANAGING DIRECTOR
Michael Nebenzahl
EDITORIAL DIRECTOR
Jocelyn Nebenzahl
DIRECTOR-PRODUCTION
Chris Breeze

NEW ZEALAND MANAGER
Ngaire Stent

Melbourne Office:
C/- Moore Stephens HE 14th Floor, 607 Bourke Street, Melbourne VIC 3000; (61 3) 9914 4444, Fax (61 3) 9926 5716.

Canberra Office:
C/- Minter Ellison, 25 National Circuit, Forrest, Canberra ACT 2600; (61 2) 6225 3000, Fax (61 2) 6225 1090.

Brisbane Office:
C/- HBM Heiser Bayly Mortensen Lawyers, Level 4, Toowong Tower, 9 Sherwood Road, Toowong QLD 4066; (61 7) 3371 1066, Fax (61 7) 3371 1883.

Adelaide Office:
Playbill Pty Limited, Adelaide Convention Centre, GPO Box 2669, North Terrace SA 5001;
Mobile: (61 8) 419 244 425, Fax (61 8) 8231 3881.

Perth Office:
C/- Ernst & Young, 11 Mounts Bay Road, Perth WA 6000; GPO Box M939 Perth WA 6843; (61 9) 9429 2222, Fax (61 9) 9429 2436.

Hobart Office:
C/- Page Seager, 162 Macquarie Street, Hobart TAS 7000; (61 3) 6235 5155, Fax (61 3) 6231 0352.

Darwin Office:
C/- Ernst & Young, 9-11 Cavanagh Street, Darwin NT 0800; (61 8) 8943 4200, Fax (61 8) 8943 4293.

OVERSEAS OPERATIONS

New Zealand Registered Office:
Playbill (N.Z.) Limited, Level 5, 94 Dixon Street, PO Box 11-755, Wellington, New Zealand; (64 4) 385 8899, Fax (64 4) 385 8899.

Auckland Office:
C/- Howie & Young, 3a Mount Albert Road, Ponsonby, Auckland; (64 9) 517 1607, Fax (64 9) 517 1608, Mobile (64 21) 474 144, Email: admin@playbill.co.nz

London Office:
Playbill UK Limited, C/- Everett Baldwin Barclay Consultancy Services, 35 Paul Street, London EC2A 4UQ; (44) 207 628 0853, Fax (44) 207 628 7233.

Hong Kong Office:
Playbill (HK) Limited, C/- Fanny Lai, Rm 804, 8/F Eastern Commercial Centre, 397 Hennessy Road, Wan Chai HK 16801 WCH 38, (852) 2891 6798, Fax (852) 2891 1618.

Malaysia Office:
Playbill (Malaysia) Sdn Bhd, C/- Peter I.M. Ching & Co., No.2-5 (1st Floor), Jalan SS 22/25, Damansara Jaya, 47400 Petaling Jaya, Selangor Darul Ehsan; (60 3) 7728 5889, Fax (60 3) 7729 5998.

Singapore Office:
Playbill (HH) Limited, C/- HLB Lake Lum Consultants Pte Ltd, 110 Middle Road #05-00 Chin Huat Building, Singapore 189968; (65) 6332 0088; Fax (65) 6333 9680.

South Africa:
Playbill South Africa Pty Ltd, C/- HLB Barnett Chown Inc., Bradford House, 12 Bradford Road, Bedfordview, SA 2007; (27) 11856 5300, Fax (27) 11856 5333.

All enquiries for advertising space in this publication should be directed to the above company and address.
Entire content copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered title of Playbill Proprietary Limited. Title ‘Showbill’ is the registered title of Showbill Proprietary Limited. Additional copies of this publication are available by post from the publisher; please write for details.

14694 – 1/2002 – 02TH/S/G/V S3/6