It is with great pleasure that I welcome you to the Sydney Symphony Mozart in the City series for 2007.

I would also like to congratulate the Sydney Symphony, with this year marking the Orchestra’s 75th anniversary.

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CEO and Managing Director
St.George Bank Ltd.
HOMAGE TO MOZART

Thursday 14 June | 7pm
City Recital Hall Angel Place

Dene Olding violin-director
Gerhard Oppitz piano

JACQUES IBERT (1890–1962)
Hommage à Mozart – Rondo

WOLFGANG AMADEUS MOZART (1756–1791)
Concert-Rondo in D for piano and orchestra, K382

IGOR STRAVINSKY (1882–1971)
Octet for wind instruments
Sinfonia (Lento – Allegro moderato)
Tema con variazioni – Finale (Tempo giusto)

MOZART
Piano Concerto in E flat, K271 (Jeunehomme)
Allegro
Andantino
Rondeau (Presto – Menuetto – Presto)

This concert will be recorded for broadcast across Australia on ABC Classic FM 92.9 on Monday 23 July at 9.15pm.

Pre-concert talk by David Garrett at 6.15pm in the First Floor Reception Room.

Estimated timings:
5 minutes, 8 minutes, 14 minutes, 32 minutes
The performance will conclude at approximately 8.15pm.

Cover images: see page 30 for captions
Program notes begin on page 5
Artist biographies begin on page 20
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INTRODUCTION

Homage to Mozart

The picture at right shows a portrait of Mozart by his brother-in-law Joseph Lange – begun in 1782, the year after Mozart arrived in Vienna and the year in which he composed the Concert-Rondo on tonight’s program. The portrait’s sombre mood and the fact that it remains unfinished means that it is often associated with the end of Mozart’s short life and that other unfinished work, the Requiem.

But when we pay homage to Mozart, that’s not necessarily how we remember him. The portrait by Barbara Krafft made in 1819, and which appears on page 9 of this program, shows another view of Mozart. The portrait is in fact closely based on a Mozart family group painting that was made shortly before Mozart left Salzburg, so it, too, is ‘right’ for the Mozart works on tonight’s program. But its mood is different. It shows a confident young man, handsome in a scarlet coat, rather than Lange’s subdued figure, head bent over what was clearly going to be a piano keyboard.

The two composers who pay homage to Mozart and his times in this concert are Stravinsky and Ibert. Stravinsky wrote his Octet in the 1920s in the newly emerging ‘neoclassical’ style (although he didn’t use that term himself); Ibert wrote his Hommage in 1956, the 200th anniversary of Mozart’s birth. Both works have a clarity of style and texture and a lightness and wit that reflect the view of Mozart as a galant composer. And the two Mozart works for piano and orchestra confirm that view. There is little of the darkness or dramatic intensity to be heard in some of Mozart’s music. These are works that reveal a composer who was also a brilliant pianist, who took delight in his music and who knew how to please his audiences. And as we’ll hear, Ibert – good-humoured and engaging – and Stravinsky with his dream of ‘some very agreeable music’ knew how to please too.
Jacques Ibert
Hommage à Mozart – Rondo (1956)

Allegro giocoso

The date of composition is, of course, no accident. By 1956 the 20th century was well and truly in love with the music of Mozart, and the 200th anniversary of his birth was widely celebrated. The music department of French national radio turned to Jacques Ibert, commissioning from him an Homage to Mozart. Ibert was a musical power in the land, since 1955 the General Administrator of all the French ‘lyric’ theatres, including the Paris Opéra. The same qualities served France well while Ibert was director, for many years, of the Académie Française at the Villa Medici in Rome. The radio staff knew Ibert: he had composed radiophonic music for them, and in 1952 had broadcast on Radio France a series of ‘conversations’ about music.

Ibert responded to the commission with a ‘Rondo for orchestra’. Perhaps he knew that the title ‘Hommage à Mozart’ had already served for a 1915 painting by Raoul Dufy, who in his old age was still painting tributes to music, such as his ‘Hommage à Debussy’ of 1952. The main characteristics of Dufy’s art – a kind of deliberate naïveté, rhythmical discoveries, economy of colour – could equally well apply to some of Ibert’s music.

It is always risky to pay tribute to another creator, avoiding twin pitfalls: pastiche and invidious comparison. Noting, we may speculate, that Dufy had surrounded his

Keynotes

IBERT
Born Paris, 1890
Died Paris, 1962

Ibert’s reputation as a composer was established early on in the 1920s when two orchestral works, The Ballad of Reading Gaol and Escales (Ports of Call), caught audience attention in France and abroad. Nowadays pianists know him for the collection of evocative pieces Histoires and flautists for the Flute Concerto, but Ibert’s brilliant and engaging music – often lyrical and always good-humoured – is largely neglected by orchestras.

HOMAGE TO MOZART

A short, one-movement work using a Classically-proportioned orchestra such as Mozart would have known and adopting the rondo form that was popular for 18th-century finales. The music was composed for the 200th anniversary of Mozart’s birth.

Ibert (left) and Jean Cocteau at Cap Ferrat (1953)
mildly cubist bust of Mozart with the colours red, white and blue, Ibert gives us a very French-sounding Mozart tribute.

The distorting prism is that of Ibert’s own style, hardly as pungently personal as in the seminal work for this kind of neo-classicism, Stravinsky’s *Pulcinella* (1920) based on music by ‘Pergolesi’ Stravinsky was said to love. Ibert was certainly a lover of Mozart’s music; as a piano student he was noted for his interpretation of it, and he composed cadenzas for Mozart’s concertos for clarinet and bassoon. Ibert’s own music, without being overtly neo-classical, is firmly grounded in respect for classical forms. The rondo form Ibert adopted for his tribute allows him to present contrasting episodes, each of which asks the question of the listener – is this like any Mozart I know?

They are less likely to be able to answer the same question about Ibert. Only a handful of his many works have entered the repertoire. Best known, though in the music room at home rather than the concert hall, is ‘The little white donkey’, from Ibert’s *Histoires* for piano (1922). From the same year comes the symphonic poem in three *Escales* (ports of call), which occasionally varies the diet of ‘impressionistic’ French orchestral music. There are pieces indispensable to wind chamber ensembles, and the farcical one-act opera *Angélique* (1926) appears in the productions of opera training schools. The Flute Concerto of 1934 is still a favourite for competitions. But Ibert’s reputation as a light, elegant and witty composer rests most on a piece for laughing out loud, his Divertissement for small orchestra (1930), drawn from his music for the Labiche farce *An Italian Straw Hat*. Ibert’s music didn’t vary much over the course of his career, and often suggests the atmosphere of the amusements of the elegant society which provided its first patrons: race meetings, yachting regattas, and beaches on the Côte d’Azur. This is unfair to the range of Ibert’s art, but then his tribute to Mozart is only partial, too – perhaps that’s just as well. Not Mozart, but not bad Ibert.

DAVID GARRETT ©2007

Ibert’s *Hommage à Mozart* is scored for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

This is the Sydney Symphony’s first performance of the *Hommage à Mozart*. 

It is always risky to pay tribute to another creator, avoiding twin pitfalls: pastiche and invidious comparison...Ibert gives us a very French-sounding Mozart tribute.
Wolfgang Amadeus Mozart
Concert-Rondo in D for piano and orchestra, K382

Allegretto grazioso

Gerhard Oppitz piano

‘I am sending you straight away the final Rondo which I composed for my concerto in D major and which is making such a noise in Vienna. But I beg you to guard it like a jewel, and not to give it to a soul to play. I composed it specially for myself – and apart from me no one but my dear sister must play it.’

Thus wrote Mozart to his father on 23 February 1782. The rondo to which he refers was the first new music for piano and orchestra he had composed since moving to Vienna, midway through the previous year. He had entered into a partnership with a concert producer to put on 12 open-air concerts in the Augarten, which would feature him as composer and pianist. The D major piano concerto, K175, composed as long ago as 1773, had remained one of Mozart’s favourites – he played it in Munich in 1774, in Mannheim 1778, and was to play it again in Vienna, but with the newly written finale first heard there on 3 March 1782. The public response suggests Mozart had rightly gauged the taste of his new public, and when he played the concerto again a year later he reported that the Rondo had to be repeated: ‘it was a regular cloudburst!’

The concerto was printed with the new finale, and reprinted more frequently, during Mozart’s lifetime and immediately following his death, than any other concerto of his. The original finale of the concerto was a striking sonata-form movement with much use of contrapuntal imitation, but Mozart probably sensed that this would sound old-fashioned to the Viennese – a little severe – and replaced it with a piece very much in the galant style, which he called a rondo with variations. The gestures towards rondo form are little more than token ones: the orchestra comes in at intervals with the first half of the theme, but the focus is entirely on the solo instrument. There are seven variations, including a fourth in the minor key, and a sixth which is the slow variation usual in this kind of piece, followed by an equally conventional variation in 3/8 time, with the hands in contrary motion, a written-out cadenza, and a coda based on the main theme.

Was Mozart writing down to his public? His report to
his father, we see, gives no indication of anything but delight in the music’s success. Cuthbert Girdlestone, in his *Mozart and his Piano Concertos*, calling this Rondo ‘insipid…a very poor substitute for the original finale…mediocre and frivolous…distressing banality’, seems to want to make us feel guilty if we enjoy it. Perhaps in tonight’s concert, where we also hear a Mozart concerto of substance, we should not begrudge the composer’s desire to be enjoyed for something undemanding. The Rondo’s theme is almost a parody of the tonic to dominant to tonic progression at the base of the classical style, with trills added on the weak beats – it is given every chance to stick in the mind, and it does. Clearly the public enjoyed what Mozart did with the music, as a performer: they wanted to hear it again, immediately. Is there wit, or parody, in some of Mozart’s gestures here? Probably not – he didn’t want anything to stand in the way of his display of performing skill. It was a one-off – none of Mozart’s later concerto finales is as lightweight as this one. The public, one fears, hadn’t changed. Mozart had. Later in the year he gave this music he had begged to be guarded so exclusively to the Baroness Waldstädten, as a present. But he went on playing it...

DAVID GARRETT ©2007

The orchestra for the Rondo K382 calls for flute, pairs of oboes, horns and trumpets, timpani and strings.

This is the Sydney Symphony’s first performance of the Rondo.
Igor Stravinsky
Octet for wind instruments

Sinfonia (Lento – Allegro moderato)
Tema con variazioni – Finale (Tempo giusto)

The Octet, begun in 1922, is the first work in which Stravinsky's neo-classical style declares itself in all its purity. Someone unsympathetic to that style recognised the cleverness of the music, but recommended it only to enthusiasts for Stravinsky’s most poker-faced manner. That enthusiasm has grown, recognising music like this Octet as self-sufficient, rather than emotive music. This was the composer’s aim: ‘My Octet is a musical object,’ he wrote, and indeed it invites contemplation of its ingenious musical devices. Yet its form also harks back to the divertimento music of 18th-century composers, and Stravinsky’s ‘rediscovery’ of this medium, he tells us, came to him in a dream. ‘I found myself (in my dream state) in a small room surrounded by a small number of instrumentalists who were playing some very agreeable music.’ On waking, he couldn't recall the music, but remembered counting eight instruments: pairs of bassoons, trumpets and trombones, and one each of flute and clarinet. ‘I awoke from this little dream concert in a state of delight, and the next morning I began to compose the Octet.’

Keynotes

STRAVINSKY
Born near St Petersburg, 1882
Died New York, 1971

One of the 20th century’s greatest and most influential composers, Igor Stravinsky was born in Russia, later adopting French and then American nationality. His style is similarly multi-faceted, from the exotic instrumental and harmonic colours of The Firebird – his first big hit – to the clarity and transparency of his later ‘neo-classical’ style. Stravinsky admired Mozart, whose operas influenced his 1951 opera, The Rake's Progress.

OCTET

The Octet for wind instruments is in two movements. It was Stravinsky's first work in a ‘pure’ neo-classical style, revealed in the adoption of 18th-century structures and techniques such as sonata form, rondo and fugue. The instrumentation of eight wind instruments and the inspiration of some ‘very agreeable music’ came to Stravinsky in a dream.

In 1961, forty years after his work on the Octet, Stravinsky visited Australia for concerts with the Sydney and Melbourne Symphony Orchestras.
Stravinsky’s new objectivism coincided with his ‘discovery’ of sonata form, and the first movement is a sonata-allegro with slow introduction, a form to be found in certain Haydn symphonies. It is quite probable, in spite of Stravinsky’s dream explanation, that this music was composed first, and that the dream provided the solution as to the medium. Stravinsky also observed that the choice of wind instruments led to ‘a certain rigidity of form’. For the second movement, the first idea that came to him was the waltz forming one of the variations. From this he derived the theme, which is followed by the element which returns, modified, in the course of the variations. Stravinsky called this the ‘ribbon of scales’ variation. The final variation, a fugato, is the culmination of the contrapuntal invention so striking in this movement, and for which Stravinsky cited a model in Bach’s two-part inventions. Then a flute cadenza makes the link to the final movement, a Rondo, with a typically Stravinskian way of saying ‘the end’: chords in a compound metre, hesitant yet final.

The first performance of the Octet, in October 1923, marked Stravinsky’s debut as a conductor (and more technique than he had was needed for the tricky music in an unfamiliar style). This took place in the cavernous auditorium of the Paris Opera, where Stravinsky’s insect-like gesticulations in front of his intimate group of players must have given the impression (Eric Walter White suggests) of viewing the performance through the wrong end of a telescope.

DAVID GARRETT ©2005

As in Stravinsky’s dream, the Octet calls for flute, clarinet and pairs of bassoons, trumpets and trombones.

Members of the Sydney Symphony first performed the Octet in 1978, and most recently in the Sydney Sinfonia’s 2006 tour. The most recent performance in a subscription concert was in 1996.

‘I awoke from this little dream concert in a state of delight, and the next morning I began to compose the Octet.’

STRAVINSKY
Many of Mozart’s later piano concertos are more economical; some are grander, some more transfiguring in their beauty. But none gives a stronger impression than this youthful work of excitement at the challenge of the concerto: to reconcile instrumental virtuosity with symphonic form. In the month of his 21st birthday, Mozart far transcended his previous achievements in the concerto form. Some claim it as his single greatest work thus far. This concerto has been called ‘Mozart’s Eroica’, in tribute to this great leap forward, and because it shares its key signature with Beethoven’s symphony – perhaps also because its structure is similarly inventive.

Mozart’s stimulus was apparently the visit to Salzburg in the winter of 1776–77 of a French piano virtuosa. Assuming that Leopold and Wolfgang Mozart wrote down her name as they heard it – they variously refer to her as ‘Jenomy’, ‘Jenomé’, and ‘Genomai’ – Mozart’s early 20th-century French biographers Wyzewa and Saint-Foix invented, with no evidence, a ‘Mlle. Jeunehomme’. In 2005 this pianist was identified as Madame (not ‘Mademoiselle’) Louise Victoire Jenamy. She was the daughter of the dancer and choreographer J.-G. Noverre, with whom Wolfgang Mozart later collaborated in Paris. The Mozarts had met Noverre in Vienna in 1773, and possibly his daughter as well. This pianist’s visit may have renewed an acquaintance – at any rate, she surely brought Mozart, in stuffy Salzburg, a whiff of the cosmopolitan musical world he had known on his travels, and to which he increasingly longed to return.

Perhaps Mlle. Jeunehomme’s attributes had something to do with Mozart beginning the concerto as he had never done before (and was never to do again): the piano enters to answer the orchestra’s first phrase, and swaps material with it a while longer before retiring to allow the orchestral exposition to take place. The themes of Mozart’s first movement seem to need such a prefatory
flourish. Perhaps Mozart thought better of reusing the idea, which could indeed be castigated as a cheap attention-getter. (It was later used by Beethoven, rather differently, in two of his piano concertos – Nos 4 and 5). Mozart remained enthusiastic for this concerto as a whole, played it himself much later in his career, and wrote no fewer than eight cadenzas for it.

The first movement is distinctive in several respects apart from its opening: although there are many themes, the piano does not have one of its own (nor is there any new theme in the development, most unusual in that respect for Mozart). The piano makes a re-entry, while the orchestra is completing its presentation, with a long trill followed by a lyrical theme which never recurs. The same trill brings the soloist back after the cadenza.

The slow movement is as searching, thoughtful, and intense as any in a Mozart piano concerto – the strings are muted until the very last few bars, and the key, the relative C minor, is one which Mozart chooses to express
tragic feeling and sorrow. Cuthbert Girdlestone, in his sensitive study of Mozart’s piano concertos, compares these strains to fragments of a nameless tragedy, and makes a suggestive analogy with Gluck’s classical operatic tragedies (such as *Orpheus and Euridice*). The soloist heightens the expression with phrases of commentary, in a kind of poetic recitative. The mood is intensified when material which was first heard in the major key is recapitulated in the minor. Mozart was to return to a similar feeling in another concerto in E flat from his Viennese years, K482, where not only the C minor slow movement, but the rondo, too, have features in common with this concerto.

The **rondo** begins, most unusually, with 34 bars of solo piano, full of a brio even more typical of the finale than it was of the first movement. After the first return of the refrain there is a surprising transition, the tempo slows down, and Mozart introduces a **minuet** with four variations, in which the piano is sometimes joined by plucked and muted strings. This caps the delightful formal surprises in which this concerto abounds. Neal Zaslaw suggests that the ‘French’ minuet dance may be an allusion to the nationality of the soloist, a compliment in music. Why, if this is so, did Mozart twice return to a similar idea, in the rondos of two later concertos: K415 and K482, the latter in the same key as K271? It’s an intriguing question, and one of the many reasons why our appreciation of each of Mozart’s piano concertos is deepened by knowing the whole series. This is the first truly great one of so many.

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The orchestra for the ‘Jeunehomme’ Concerto K271 calls for two oboes, two horns and strings.

The Sydney Symphony first performed the Concerto in 1945 with conductor J. Farnsworth Hall and soloist Lili Kraus, and most recently in 2001 with Gianluigi Gelmetti and soloist Andrea Lucchesini.

‘Mlle. Jeunehomme’ surely brought Mozart, in stuffy Salzburg, a whiff of the cosmopolitan musical world he had known on his travels, and to which he increasingly longed to return.
CADENZA – a virtuoso passage, traditionally inserted towards the end of a concerto movement and marking the final ‘cadence’.

CONTRAPUNTAL IMITATION – when two or more musical lines or melodies play one after the other (e.g. fugues). These lines can be similar or identical, as in childhood singing rounds.

DIVERTIMENTO – from the Italian word for ‘fun’ or ‘amusement’, a not-too-serious musical work for small ensemble.

FUGATO – in the style of a fugue (but without following its strict form), characterised by imitation between different parts or instruments, which enter one after the other.

GALANT STYLE – a light, elegant style with simple textures and a focus on melody, developed in the 18th century. ‘Being galant, in general,’ wrote Voltaire, ‘means seeking to please.’

MINUET (MENUETTO) – a French court dance from the baroque period. Adopted in the 18th century as a tempo direction, it suggests a dance-like movement in a moderately fast triple time.

NEOCLASSICAL – in art history a term referring to the revival of themes and techniques associated with antiquity; often applied in music to an anti-Romantic trend of the 1920s, with composers such as Stravinsky (Pulcinella) and Prokofiev (Classical Symphony) avoiding overt emotional display and reviving 18th-century techniques, balanced structures and lighter textures.

RADIOPHONIC MUSIC – electronically produced music, often created using electronic signals or by sampling sounds made by things other than musical instruments.

SYMPHONIC POEM – a genre of orchestral music that is symphonic in scope but adopts a freer structure in service of an extra-musical ‘program’ that provides the narrative or scene.

TONIC – in the system of major and minor keys that dominates in Western tonal music, the main note of a key (the note after which it is named) is the tonic. A tonic chord is the chord built on the tonic note. The DOMINANT (the fifth note of the scale) is the next most important note after the tonic.

RONDO (RONDEAU) – a musical form in which a main idea (refrain) alternates with a series of musical episodes. Rondo form was common in the finales of 18th-century concertos and symphonies.

In much of the classical repertoire, movement titles are taken from the Italian words that indicate the tempo and mood. Many have English cognates (e.g. moderato – moderately); a selection of other terms from this program is included here.

Allegretto grazioso – lively, not so fast as Allegro, gracefully
Allegro – fast
Allegro giocoso – fast and merry
Allegro moderato – moderately fast
Andantino – a diminutive of Andante (walking pace), this term can be interpreted as either a little slower than andante or, as is more common nowadays, a little faster
Lento – slow
Tempo giusto – strict or ‘proper’ tempo
Presto – as fast as possible

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Listening In

As you look at the stage, you’ll probably see microphones. Most likely, too, you’ll be able to hear this concert, again, in a broadcast. The ABC was broadcasting this kind of music before there was a Sydney Symphony, and indeed brought the orchestra into existence for this very purpose. The Concert Hall of the Sydney Opera House used to be referred to in ABC radio as ‘Studio 227’. But it was a broadcast studio only when there was an audience for public concerts. The ABC’s Sydney Symphony Orchestra was, soon after its beginnings in 1932, much more a concert than a broadcasting orchestra. This came as a surprise, to some a nasty one. Before the formation of the ABC, commercial entrepreneurs had imported high-flying soloists, and even conductors, in the hope of making money. Now these promoters faced a formidable competitor, subsidised by the public purse. The ABC held a trump card: its new orchestras. At first orchestral resources were traded for broadcast rights to privately promoted concerts. But, frustrated at the limited broadcasts they were obtaining, the ABC soon began to present their own ‘Celebrity Concerts’, by subscription. Their competitors – especially the Tait Brothers/J.C. Williamson combine – threatened legal action. In 1938 the ABC cleverly bluffed its way out of a court case, deflecting the complainants with the argument that the ABC’s concerts were also broadcasts, which enabled them to reach ‘listeners in’ who would otherwise never be able to hear such concerts. And so it became an – unwritten – law that at least part of every ABC concert was also a broadcast. It would seem that the first concert broadcast by the new ABC involving their ‘Sydney’ orchestra was on 1 July 1932, when the ‘National Broadcasting Symphony Orchestra’ was conducted by E.J. Roberts, with Isador Goodman as soloist. The broadcasting of the orchestra by the ABC continues. Sydney would no doubt eventually have acquired a full-time professional symphony orchestra, but – without a public broadcaster that became a major concert promoter – who can say when and how? The audience, then and now, has been formed and shaped by the broadcaster’s heavy bias towards the kind of music you have come to hear.

David Garrett, a historian and former programmer for Australia’s symphony orchestras, is studying the history of the ABC as a musical organisation.
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Both works also appear on a recording by Mitsuko Uchida with Jeffrey Tate and the English Chamber Orchestra: Mozart – the Great Piano Concertos, Vol.3
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SYDNEY SYMPHONY: LIVE RECORDINGS
Strauss and Schubert
R. Strauss Four Last Songs; Schubert Symphony No.8 (Unfinished); J. Strauss II Blue Danube Waltz
Gianluigi Gelmetti (cond.), Ricarda Merbeth (sop.)
SSO1

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

Broadcast Diary

JUNE – JULY

Mon 18 June 8pm
GERHARD OPPITZ IN RECITAL
Beethoven piano sonatas

Tue 19 June 8pm
BEETHOVEN SYMPHONIES 1 & 9
Gianluigi Gelmetti conductor
Papatanasiu, Humble, MacAllister, Carbó vocal soloists
Sydney Philharmonia Choirs, Cantillation
Final broadcast from the 2007 Beethoven Festival

Wed 27 June 1.05pm
TOUR DE FORCE (2006)
Charles Dutoit conductor
Jean-Yves Thibaudet piano
Mozart, Ravel, Liszt, Rachmaninov

Fri 6 July
MAHLER 6
Yannick Nézet-Séguin conductor

Sun 15 July 10am
BRAHMS SYMPHONY NO.2
Gianluigi Gelmetti conductor

Thu 19 July 8pm
MORRISON PLAYS SCHIFRIN
Lalo Schifrin conductor
James Morrison trumpet
Ambre Hammond piano

2MBS-FM 102.5
SYDNEY SYMPHONY 2007
Tue 10 July 6pm
What’s on in concerts, with interviews and musical samples.

Webcast Diary

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

sydneysymphony.com

Visit the Sydney Symphony online for concert information, podcasts, and to read your program book in advance of the concert.
Dene Olding is recognised as one of Australia’s most outstanding instrumentalists and has achieved a distinguished career in many aspects of musical life.

As a soloist, he appears regularly with all the major Australian orchestras and has worked with conductors such as Edo de Waart, Stanislaw Skrowaczewski, Stuart Challender, Sir Charles Mackerras, Jorge Mester, Gunther Herbig, Werner Andreas Albert and David Porcelijn. He has given the Australian premieres of Lutoslawski’s *Chain 2* (with the composer conducting), Elliott Carter’s Violin Concerto, and the Violin Concerto of Philip Glass, as well as violin concertos by Ross Edwards and Bozidar Kos, and Richard Mills’ Double Concerto for violin and viola, written for himself and his wife, Irina Morozova.

A graduate of the Juilliard School in New York – where he studied with Ivan Galamian and Margaret Pardee – he also took masterclasses with Nathan Milstein and lessons with Herman Krebbers and György Pauk. In 1985 he was awarded a Winston Churchill Memorial Trust Fellowship and was a Laureate of the Queen Elisabeth of Belgium International Violin Competition.

Dene Olding rejoined the Sydney Symphony as Co-Concertmaster in 2002, having previously held the position from 1987 to 1994. Other concertmaster positions have included leadership of the Australian Chamber Orchestra and the Melbourne Symphony Orchestra. He is also first violinist for the Australia Ensemble, a founding member of the Goldner String Quartet, and has been Artistic Director of the Mostly Mozart Festival at the Sydney Opera House and the Sydney Festival Chamber Music Concerts.

Conducting has become an increasingly important part of his musical life, with appearances with the Sydney Symphony and Auckland Philharmonia, and invitations as soloist/conductor with chamber orchestras in Australia and the USA.

Dene Olding’s recordings include Brahms, Beethoven and Mozart violin sonatas (with his father, Max Olding), violin concertos by Frank Martin and Darius Milhaud, the Hindemith concertos, the Samuel Barber Violin Concerto, and the premiere recording of the Ross Edwards violin concerto, *Maninyas*, which won the 1994 ARIA award for Best Classical Recording and the prestigious Cannes award.

Dene Olding plays a 1720 Joseph Guarnerius violin.
Gerhard Oppitz gives about 80 recitals and concerto performances a year, appearing with the world’s leading orchestras including the Berlin, Vienna, London, Israel and Royal Philharmonic Orchestras, the Philadelphia and Cleveland Orchestras, the Boston, Pittsburgh, and London Symphony Orchestras, and the Bavarian Radio Symphony Orchestra, with conductors such as Carlo Maria Giulini, Wolfgang Sawallisch, Riccardo Muti, Lorin Maazel, Dmitrij Kitajenko, Zubin Mehta, Herbert Blomstedt, Kent Nagano, Kurt Masur, Sir Neville Marriner and Gianluigi Gelmetti.

He frequently programs performances of complete piano cycles, including Schubert’s solo piano music, Beethoven and Mozart sonatas, Bach’s Well-Tempered Clavier, and Grieg’s solo works, as well as Brahms cycles in most of the major cities of Europe and in Tokyo.

He has recorded the Beethoven piano concertos with the Leipzig Gewandhaus Orchestra and Marek Janowski, and his extensive discography also includes the complete solo piano works of Brahms and the two Brahms concertos with Sir Colin Davis. He has also recorded the complete solo piano works of Grieg, the concertante works of Carl Maria von Weber, and most recently the 32 Beethoven sonatas.

Gerhard Oppitz was born in Frauenau (Bavaria) in 1953 and began playing the piano at the age of five. He gave his first public concert at 11, performing Mozart’s Concerto in D minor. In 1973 he met Wilhelm Kempff, who soon became his guide and mentor. In 1977 he became the first, and to date the only, German to win the coveted First Prize of the Artur Rubinstein Competition in Tel Aviv. This achievement and quasi-political event led to concert tours across Europe, Asia and the USA.

In addition to his busy performing and recording schedule, Gerhard Oppitz has a broad spectrum of interests: he is a qualified professional air pilot and frequently flies himself to concert engagements across Europe; he is an informed gourmet and a connoisseur of fine wines; and he speaks seven languages.

His most recent appearances for the Sydney Symphony were in 2006, when he played Brahms’ Second Piano Concerto and a recital of Beethoven and Schubert.

Gerhard Oppitz presents a recital of Beethoven sonatas including the Appassionata on Monday 18 June at 8pm at the City Recital Hall Angel Place. Call the Sydney Symphony on 8215 4600 or City Recital Hall Angel Place on 8256 2222 for tickets.
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 Sun Yi
Associate Concertmaster
03 Fiona Ziegler
Ian & Jennifer Burton Chair of Assistant Concertmaster
04 Julie Batty
05 Gu Chen
06 Marina Marsden
Principal
07 Susan Dobbie
Associate Principal
08 Amanda West
Assistant Principal
09 Pieter Bersee
10 Maria Durek
11 Emma Hayes
12 Shuti Huang
13 Stan Kornel
14 Benjamin Li
15 Nicole Masters
16 Philippa Paige
17 Biyana Rozenblit
18 Maja Verunica

Second Violins
01 Marina Marsden
Principal
02 Susan Dobbie
Associate Principal
03 Emma West
Assistant Principal
04 Pieter Bersee
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
Rowena Crouch
Cello
Elizabeth Chee
Oboe
Lisa Wynne-Allen
Horn
Brian Nixon
Timpani

Stravinsky Octet
Janet Webb
Flute
Lawrence Dobell
Clarinet
Matthew Wilkie
Bassoon
Fiona McNamara
Bassoon
Daniel Mendelow
Trumpet

Key:
# Contract Musician

Gianluigi Gelmetti
Chief Conductor and Artistic Director

Michael Dauth
Chair of Concertmaster supported by the Sydney Symphony Board and Council

Dene Olding
Chair of Concertmaster supported by the Sydney Symphony Board and Council
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01 Roger Benedict
Principal
02 Anne Louise Comerford
Associate Principal
03 Yvette Goodchild
Assistant Principal
04 Robyn Brookfield
05 Sandro Costantino
06 Jane Hazelwood
07 Graham Hennings
08 Mary McVarish
09 Justine Marsden
10 Leonid Volovelsky
11 Felicity Wytche

Cellos
01 Catherine Hewgill
Principal
02 Nathan Waks
Principal
03 Kristy Conrau
04 Fenella Gill
05 Leah Lynn
06 Timothy Nankervis
07 Elizabeth Neville
08 Adrian Wallis
09 David Wickham

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01 Kees Boersma
Brian and Rosemary White Chair of Principal Double Bass
02 Alex Henery
Principal
03 Andrew Raciti
Associate Principal
04 Neil Brawley
Principal Emeritus
05 David Campbell
06 Steven Larson
07 Richard Lynn
08 David Murray

Harp
Louise Johnson
Mulpha Australia Chair of Principal Harp

Flutes
01 Janet Webb
Principal
02 Emma Sholl
Mr Harcourt Gough
Chair of Associate Principal Flute
03 Carolyn Harris

Piccolo
Rosamund Plummer
Principal
Oboes
01 Diana Doherty
Andrew Kaldor and Renata Kaldor AO Chair of Principal Oboe
02 Shefali Pryor
Associate Principal

Cor Anglais
Alexandre Oguey
Principal

Clarinets
01 Lawrence Dobell
Principal
02 Francesco Celata
Associate Principal
03 Christopher Tingay

Bass Clarinet
Craig Wernicke
Principal

Bassoons
01 Matthew Wilkie
Principal
02 Roger Brooke
Associate Principal
03 Fiona McNamara

Contrabassoon
Noriko Shimada
Principal

Horns
01 Robert Johnson
Principal
02 Ben Jacks
Principal
03 Geoff O'Reilly
Principal 3rd
04 Lee Bracegirdle
05 Marnie Sebire

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01 Daniel Mendelow
Principal
02 Paul Goodchild
Associate Principal
03 John Foster
04 Anthony Heinrichs

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NSW Department of State and Regional Development Chair of Principal Trombone
02 Scott Kinmont
Associate Principal
03 Nick Byrne
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Steve Rossé
Principal

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01 Richard Miller
Principal
02 Brian Nixon
Assistant Principal

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01 Rebecca Lagos
Principal
02 Colin Piper

Piano
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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.

PLAYING YOUR PART

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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.

COVER PHOTOGRAPHS (clockwise from top left):
Couple looking at an SSO Youth Concerts brochure, 1960s; Gianluigi Gelmetti; Edo de Waart’s farewell gala concert, November 2003; Proms audience playing penny whistles in McCabe’s Mini Concerto for organ, orchestra and 485 penny whistles (17 February 1968); Cliff Goodchild, former Principal Tuba, early 1960s; 75 Years of Inspiring Music; Dene Olding, Co-Concertmaster; Diana Doherty, Principal Oboe
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