MAHLER 3
JOYFUL SUMMER VOICES

THU 2 DECEMBER 1.30PM
FRI 3 DECEMBER 8PM
SAT 4 DECEMBER 2PM
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MAHLER 3:
JOYFUL SUMMER VOICES

Vladimir Ashkenazy conductor
Lilli Paasikivi mezzo-soprano
Ladies of the Sydney Philharmonia Choirs
Brett Weymark, Musical Director
Sydney Children’s Choir
Lyn Williams OAM, Artistic Director

GUSTAV MAHLER (1860–1911)
Symphony No.3 in D minor

Part I
Kräftig. Entschieden [Vigorous, decisive]

Part II
Tempo di menuetto. Sehr mässig [Very moderately]
Comodo. Scherzando. Ohne Hast [Without haste]
Sehr langsam. Misterioso [Very slowly, mysteriously] –
Lustig im tempo und keck im Ausdruck
[Lively in tempo and jaunty in expression] –
Langsam. Ruhevoll. Empfunden
[Slowly, with serenity, expressively]

Friday’s performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by David Garrett in the Northern Foyer, 45 minutes before each concert. Visit sydneysymphony.com/talk-bios for speaker biographies.

Estimated durations:
35 minutes, 70 minutes (there is no interval).
The concert will conclude at approximately 3.15pm (Thu), 9.45pm (Fri), 3.45pm (Sat).
Mahler in an etching by Emil Orlik
Gustav Mahler
Symphony No.3 in D minor

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[Slowly, with serenity, expressively]
Lilli Paasikivi mezzo-soprano
Ladies of the Sydney Philharmonia Choirs
Sydney Children’s Choir

The World of the Third Symphony

Mahler’s Second, Third and Fourth Symphonies form a trilogy depicting the composer’s search for spiritual meaning in a tragi-comic universe. Each employs texts from Des Knaben Wunderhorn (The Youth’s Magic Horn), Arnim and Brentano’s anthology of Germanic folk-poetry published in 1805–08, and they lunge between the most profound philosophical insights and absurd banality, as they attempt to achieve Mahler’s symphonic ambition of ‘embracing the world’.

Dating from the 1890s, these symphonies were all composed at a time of great spiritual uncertainty, both for Mahler himself and for European society in general. Reflecting the broader cultural trends, that final decade of the 19th century was a time of innovation and anxiety in the arts. The Expressionist movement in the visual arts and drama was at its height, and in music the young Arnold Schoenberg was just beginning to push the boundaries of tonal harmony.

Dreams and the role of the unconscious became means of establishing a higher truth within the arts. And as reality and the world of illusion collided (in Frank Wedekind’s play Spring Awakening a character appears carrying his head under his arm), nightmare visions became mixed up with nostalgic reminiscences of innocence. Death became the only philosophical certainty.

Owing to his personal circumstances, Mahler keenly felt the psychological and spiritual crises of the Zeitgeist. The second of 12 children, as a child he witnessed the death of his father and experienced the disturbance of a family move to Vienna from his native Czechoslovakia. He was only 12 when he witnessed his brother’s death, and from then on struggled with a profound sense of isolation and alienation. Yet he was a deeply spiritual man, with a love for holiness and a yearning for beauty. The unusual structure is further emphasised by the very long slow movement which concludes the symphony.

Keynotes

MAHLER
Born Kalischt, 1860
Died Vienna, 1911

Mahler is now regarded as one of the greatest symphonists of the turn of the 20th century. But during his life his major career was as a conductor – he was effectively a ‘summer composer’, and his Third Symphony was composed in Steinbach, an Alpine retreat near Salzburg. Mahler’s symphonies tend to be large-scale, requiring huge orchestras and often lasting more than an hour. They cover a tremendous emotional range, and have sometimes been described as ‘Janus-like’ in the way they blend romantic and modern values, self-obsession and universal expression, idealism and irony.

THIRD SYMPHONY

The Third Symphony (1896) is not only Mahler’s longest symphony but the longest symphony to have won acceptance in the standard repertoire. It is organised in six movements, of which the half-hour first movement forms the first part of the symphony and the remaining five the second. The vocal texts are drawn from Nietzsche (the ‘Midnight Song’, sung by the mezzo-soprano in the fourth movement) and from the German folk collection Des Knaben Wunderhorn (Youth’s Magic Horn) in the fifth movement, where children’s voices are introduced to sing of angels and heavenly joy. The unusual structure is further emphasised by the very long slow movement which concludes the symphony.
in infancy of five of his brothers and sisters. He grew up treating every moment as if it were his last, terrorised those who wasted his time, and was relentless in his quest to discover a greater order within the universe.

Born a Jew, he converted to Catholicism around the time the Third Symphony was completed. While this conversion was ostensibly to secure his conducting post at the Vienna State Opera, there is no doubt that in later years Mahler became genuinely attracted to the fundamental principles of Christian mysticism. All his life he was plagued by spiritual doubt and a fear of death. Like so many of his scores, Mahler’s Second, Third and Fourth Symphonies contain all the symptoms of his anxieties – the death-obsession and the paradoxical but understandable celebrations of life and the innocence of childhood, the virtual worship of nature, and the desire to depict all human experience within the confines of the symphonic form. Within the Third Symphony, these ambitions are encapsulated in a massive journey which effectively retraces human spiritual evolution, beginning deep in the primeval dust, working its way up through vegetation and the animal world, on to humanity and then finally up to the angels and heaven, existing within the broader category of absolute love.
It’s no small ambition, which is why the Third Symphony takes more than an hour and a half to perform. (The symphony was going to be even longer, but Mahler removed the seventh and final movement, saving it for the finale of his Fourth Symphony instead.)

**Writing the Symphony**

Mahler never felt comfortable with programs or scenarios being attributed to his nine symphonies, but he was his own worst enemy in this regard. To maintain intellectual control of the massive architecture of the symphonies, he himself often created programs for them, which he described in detail to friends. Then, when the works came to be published, he removed the programs and denied that they had any role to play in audiences’ appreciation of the music. Perhaps because of its size, the Third Symphony received more in-depth programmatic analysis by Mahler than any of his other works. It went through countless changes of title and subtitle: *Pan, The Happy Life, The Happy Science, My Happy Science, A Midsummer Night’s Dream, A Midsummer Noonday’s Dream, and A Summer Morning Dream*, and so on. In the end, he chose Symphony No.3 in D minor.

But even that uncomplicated title failed to satisfy him. He wrote to Natalie Bauer-Lechner: ‘Calling it a symphony is actually incorrect because in no way does it adhere to the usual form. But, in my opinion, creating a symphony means to construct a world with all manner of techniques available. The constantly new and changing content determines its own form.’

Aside from the overall title, each of the movements also went through name and program changes. Mahler wrote to Friedrich Löhr at the end of August 1895 telling him: ‘My new symphony...is all in large symphonic form. The emphasis on my personal emotional life (in the form of “what things tell me”) is appropriate to the work’s singular intellectual content.’ He then went on to characterise the movements:

1. Pan awakes – Summer marches in
2. What the flowers in the meadow tell me
3. What the beasts in the wood tell me
4. What Man tells me
5. What the angels tell me
6. What love tells me

None of these descriptive titles would end up in the published score. As Mahler himself said: ‘Just as it seems trivial to me to invent music to a preconceived program, I...creating a symphony means to construct a world...’

MAHLER
Today, you’ll be taken away to Vienna by Gustav Mahler. Have you packed your bags?

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WWW.VIENNA.INFO
find it unsatisfactory and sterile to add one to an existing musical composition; notwithstanding the fact that the creative urge for a musical organism certainly springs from an experience of its author.’ In other words, Mahler knew that whatever its origins in personal experience, and whatever its ability to create spiritual exaltation, music ultimately remained an abstract construct.

Mahler may have begun working on the Third Symphony as early as 1892. In typical fashion he worked backwards, completing the first movement last. Movements two to six, together with some sketches for the first, were written during the summer of 1895 in Steinbach – his Alpine retreat near Salzburg, where he found peace after winter seasons as musical director of the Hamburg Opera.

Opera commitments in Hamburg also kept him from completing the first movement until the following summer of 1896, when once more he returned to Steinbach. But unfortunately he’d left the sketches for the first movement behind. So he sent an urgent letter to a friend to break into his Hamburg apartment and retrieve the sketches, which were duly delivered to him. ‘To you those few sheets of music must have seemed quite unimportant,’ he wrote thanking his friend, ‘but in fact they contained (according to my way of sketching) all the seeds for the now fully grown tree.’ Once in possession of those few pages of sketches, Mahler completed the massive 35-minute first movement in just a few weeks.

The symphony’s final structure is bizarre. It is effectively divided into two parts. The gargantuan first movement forms the first part and the final five movements the second. That first movement itself, however, is a combination of two individual movements (the difference in tone is still evident), while the final three movements run on without a break, before ending, unusually, with a slow movement. There had been precedents of course – Tchaikovsky’s *Pathétique* Symphony also ends with a slow movement, and many previous symphonies had run their movements into each other. But no one had ever previously conceived a symphony on such a grand scale and with such an apparent disregard for traditional symphonic form.

Not only the form, but the orchestra too was inflated – four flutes, four oboes (plus cor anglais), five clarinets with bass clarinet, four bassoons (plus contrabassoon), eight horns, four trumpets, four trombones with tuba, two harps, a myriad of percussion, large forces of strings to balance them all, not to mention a solo contralto, and choirs of...
women and boys. Small wonder that it took some years before the work was first performed in its entirety. While Artur Nikisch and Felix Weingartner conducted individual movements of the work soon after its completion, the complete work was first performed at a music festival in Crefeld only in 1902, with Mahler himself conducting. And it took much longer than that for it to reach the ‘outside’ world (it was premiered in England in 1961 and Australia in 1967). But then Mahler always did say that it would be some time before his music was understood.

Listening Guide

The Third is a ‘nature’ symphony. Shortly after its completion, the conductor Bruno Walter visited Mahler at Steinbach. As Walter gazed at the magnificent Alpine scenery Mahler told him, ‘No need to look. I have composed all this already.’

The opening movement is Mahler’s own ‘rite of spring’, composed nearly two decades before Stravinsky’s masterpiece. As he was composing it, Mahler wrote to Natalie Bauer-Lechner: ‘This almost ceases to be music, containing mostly sounds from nature. And it is eerie how from lifeless matter...life gradually breaks forth, developing step by step into ever-higher forms of life.’ In another context he wrote, ‘Here it is the world, nature as a whole, that is awakened out of unfathomable silence and sings and rings.’

Nature’s singing and ringing begins with a call to attention by the eight horns, and indeed the opening minutes of the symphony are decidedly ‘brass heavy’, with trombones and tuba depicting the darkness before the arrival of life on earth. Of course, it wouldn’t be a large-scale Mahler movement if it didn’t have a marching band thrown in – and here one duly appears, as if emerging unconcerned from the prehistoric swamp.

This is summer coming in, and its arrival corresponds with what would be regarded as ‘the opening Allegro proper’ in a traditional symphony. It’s such a massive movement, both in size and spiritual concerns, that Mahler said he was grateful he composed it last, because if he hadn’t, he would never have dared to finish the symphony as a whole! In the score, he directed that there should be a long pause following its conclusion, clearly delineating the end of the first part of the symphony.

The second movement, and the second part of the symphony, begins a world away from the first – purportedly
with the flowers in the meadow, but musically very much within the confines of Viennese salons, not to mention in a similar sound world to parts of the Fourth Symphony. For the listener, this second movement comes as quite a shock. But that in itself says a lot about the invigorating effect of Mahler’s music, for this otherwise innocuous little minuet remains somehow disturbing and unsettling in the context in which it appears.

Undoubtedly it was inspired in part by the summer displays of flowers in the meadows outside Mahler’s workroom in Steinbach (to which he referred in correspondence). But Mahler never just saw the beauty of nature divorced from its terror. As he himself wrote: ‘Suddenly a stormy wind blows across the meadow and shakes the leaves and flowers, which whimper and moan on their stems as if begging for salvation.’

The third movement (in the world of animals now, according to Mahler’s correspondence) introduces an instrumental version of Mahler’s setting of ‘Ablösung im Sommer’ (Relief in Summer) from Des Knaben Wunderhorn. Opening with a jaunty little wind melody over pizzicato accompaniment in the strings, it forms a kind of scherzo and trio. Again, it’s superficially happy and playful. But the darkness (and the minor tonality) is never far away. The trio section is famous for its beautiful solo for posthorn, an unusual brass instrument which lends its name to Mozart’s Serenade K320. The dancing and play resume, but towards its end the movement relapses violently into the eerie, unformed sound world of the symphony’s opening. Nothing remains unchallenged in Mahler’s world.

The final three movements then proceed without a break. The first of these (i.e. the fourth) introduces the human element – and the human voice itself. There is a rapt stillness marking the contralto’s entry, as if humanity is rising from the ashes. The text is from Nietzsche’s Also sprach Zarathustra.

O Mensch, gib Acht!
Was spricht die tiefe Mitternacht?
Ich schlief! Aus tiefem Traum bin ich erwacht!
Die Welt ist tief!
Und tiefer, als der Tag gedacht!
Tief ist ihr Weh!
Lust tiefer noch als Herzeleid!
Weh spricht: Vergeh!
Doch alle Lust will Ewigkeit,
Will tiefe, tiefe Ewigkeit.

O Man, take heed!
What does the deep midnight say?
I slept. From deep dreaming I was wakened!
The world is deep,
And deeper than the day imagined!
Deep is its grief!
Longing, deeper still than heartache!
Grief says: Go hence!
But all longing craves eternity,
Craves deep, deep eternity.
We know from his correspondence that Mahler had read Nietzsche quite extensively – indeed one of the symphony’s original titles, *The Happy Science*, derived from him. But later in his life Mahler declared himself an opponent of Nietzsche’s godless philosophy. In any case, in this ever-so-slow slow movement he gives us one of his most sublime creations – a world where time stands still.

After a return to the deep bass of the opening, the **fifth movement** then enters with astonishing contrast, marked by the voices of boys, the sound of bells and woodwind, and the setting of another poem from the *Wunderhorn* collection.

Three angels were singing a sweet song,
With blessing and joy it rang in Heaven,
They shouted for joy, too,
That Peter was set free from sin.
And as the Lord Jesus sat at table,
With his twelve disciples at the evening meal,
Lord Jesus said: ‘Why stand you here?’
When I look at you, you weep before me.’
‘And should I not weep, thou God of goodness,
I have broken the ten commandments.
I go my way and weep bitterly,
Ah, come and have mercy on me!’
‘If you have broken the ten commandments
Then fall on your knee and pray to God,
Love only God for all time!
So you will attain heavenly joy.’
Heavenly joy is a blessed city,
Heavenly joy, that knows no end!
Heavenly joy was granted to Peter,
Through Jesus, and for the delight of all.

It’s a radiant sound, soon joined by choral and solo women’s voices, harps, horns and trumpets. Those who know the Fourth Symphony will instantly recognise the descending melody from the soprano’s solo at the end of that symphony. This was how Mahler imagined heaven.

And then at last, as we head toward the hour-and-a-half mark, the **finale** emerges. Mahler wrote: ‘It is the zenith, the highest level from which the world can be viewed.

I could also name the movement something like “What God tells me”, in the sense that God can only be comprehended as “Love”.'
It's a magnificent slow movement with strings carrying the broad, achingly poignant melody, and solo wind instruments later taking it over. Mahler based the movement on the words of Christian reconciliation and forgiveness – ‘Father, look on these my wounds – let not one creature be lost!’

The movement proceeds as a series of variations which occasionally touch on the drama of the symphony's opening, but ultimately lead to a climax in which fear is confronted with a steadfast faith. And here, at last, faith triumphs, and an absolute love wins out over all that would dare to destroy it.

MARTIN BUZACOTT ©1998

In addition to the vocal soloist and choirs, Mahler’s Third Symphony calls for a large orchestra of four flutes (all doubling piccolo), four oboes (one doubling cor anglais), five clarinets (one doubling bass clarinet and two doubling E-flat clarinet) and four bassoons (one doubling contrabassoon); eight horns, four trumpets (with one player responsible for the posthorn part, played offstage); four trombones and tuba; two timpani and a large percussion section; two harps and strings.

The Sydney Symphony gave the first Australian performance of the second movement of this symphony in 1963 in a summer concert conducted by Charles Mackerras. Following the Australian premiere (given by the Melbourne Symphony Orchestra under Willem van Otterloo in 1967), the orchestra gave its first performance of the complete work in a 1969 Proms concert conducted by John Hopkins. Lauris Elms was the soloist and the orchestra was joined by the Ladies of the Sydney Philharmonia Choir and the choir of Sydney Grammar School. Our most recent performance of the symphony was given in an Edo de Waart farewell concert in 2003, with mezzo-soprano Birgit Remmert, the Ladies of the Sydney Philharmonia Choirs and Sydney Children’s Choir. (Birgit Remmert was also the soloist when the Melbourne Symphony Orchestra performed the symphony under Markus Stenz in Sydney in the Olympic Arts Festival in 2000.)

Ahem! – Who said that?

1. Stillness is our most intense mode of action.
2. I know two kinds of audience only – one coughing and one not coughing.
3. I was guided by the coughing of the audience. Whenever the coughing would increase, I would skip the next variation. Whenever there was no coughing, I would play them in proper order. In one concert the coughing was so violent I played only ten variations (out of twenty).
4. A cough is something that you yourself can’t help, but everybody else does on purpose just to torment you.

A. Ogden Nash, B. Leonard Bernstein, C. Artur Schnabel, D. Sergei Rachmaninoff

Answers: 1B 2C 3D 4A

15 | Sydney Symphony
Mahler and the Voice

Gustav Mahler was not a composer with his finger in every pie. Early flirtations with chamber music and opera aside, he devoted his career almost exclusively to just two genres, symphony and art song. This dual focus, perhaps inevitably, led quickly to cross-fertilisation, with songs and singers becoming a consistent and vital force in Mahler’s symphonic output. We might credit Beethoven with the revolutionary thought of introducing the human voice to the symphony, but it was through Gustav Mahler that this thought reached its apotheosis. While many other composers, before and particularly since, have given us symphonies incorporating a chorus and/or vocal soloists, Mahler’s utilisation of the human voice as an extensive and intrinsic symphonic force remains unparalleled.

Even in his first symphony, which is purely orchestral, the influence of Mahler’s vocal writing can be felt, with songs from the concurrently composed Lieder eines fahrenden Gesellen (Songs of a Wayfarer) providing important thematic material for the symphony’s first and third movements. In his next three symphonies, Mahler made the link to song even more explicit. These works date from the period 1887 to 1900, during which the composer was setting a large number of texts from Des Knaben Wunderhorn, a collection of German folk poetry, and each incorporates a setting of a Wunderhorn poem, along with other sung texts. In Symphony No. 2, the alto solo ‘Urlicht’ (Primal Light) functions as an introduction to an extended final movement, in which two soloists (alto and soprano) and chorus give tangibly human voice – via Klopstock’s poem ‘Die Auferstehung’ – to the symphony’s depiction of afterlife and resurrection. The Third Symphony draws on vocal forces for its fifth and sixth movements, with another alto solo – this time Nietzsche’s ‘Midnight Song’ – followed by Mahler’s setting of the Wunderhorn poem ‘Es sungen drei Engel’. And the whole of the Fourth Symphony is built around another Wunderhorn song, ‘Das himmlische Leben’, a child’s naïve vision of heaven, whose melody is prefigured throughout the first three movements before being sung in its entirety by a soprano soloist in the fourth and final movement.

Symphonies 5, 6 and 7 saw Mahler revert to exclusively instrumental forces, but when at last he came to incorporate the voice again, he did so in thrilling and extravagant style, calling on vast choral forces and an array of soloists of all voice types for his Eighth Symphony, the
so-called ‘Symphony of a Thousand’, a celebration of love’s redemptive power. The Eighth owes more to Beethoven, and even to opera, than it does to the Lied. It is not divided into movements but rather into two parts – the first based on the Latin hymn ‘Veni creator spiritus’, the second a setting of the closing scene from Goethe’s Faust. The Eighth also makes far greater demands on its singers than do the Wunderhorn symphonies, pushing both soloists and chorus to the extremes of tessitura and dynamics.

Mahler’s final completed symphony, his Ninth, is another orchestra-only work – although the final movement does quote from his Kindertotenlieder. However, while not among his numbered symphonies, Das Lied von der Erde, which Mahler completed between his Eighth and Ninth symphonies, surely represents the fullest realisation yet of his fusion of symphony and song. This six-movement work is symphonic in its structure and conception, while featuring its two soloists (tenor and alto) more prominently and at greater length than any of the numbered symphonies. These demanding songs require of their singers both operatic and symphonic sensibilities, with character and story conveyed through music whose phrasing and wide dynamic variation – as with much of Mahler’s symphonic vocal writing – is often more instrumental than typically vocal.

At a glance, it might seem curious that a composer who was so deeply concerned with the expressive possibilities of sung poetry, particularly on such a grand orchestral scale, should not have left us with an opera. Yet any engagement with the composer’s genre-blurring explorations on this front renders the question all but irrelevant. From the ‘Urlicht’ of his Second Symphony to the ‘Abschied’ which concludes Das Lied von der Erde, Mahler’s multifarious fusion of symphony and song achieves a transcendent, profoundly human synthesis of text and music, with a distinct and vitally important place in the symphonic canon.

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**MAHLER 3**

Our artistic planners recommend several recordings of Mahler’s Third Symphony, including Claudio Abbado’s recording with the Berlin Philharmonic, London Symphony Chorus and City of Birmingham Symphony Youth Chorus and soloist Anna Larsson. (Sydney concert-goers may remember Anna Larsson singing this work with the Sydney Symphony in the 1998 Stuart Challender Foundation concert conducted by Markus Stenz.)

**DEUTSCHE GRAMMOPHON 471 502**

Erich Leinsdorf’s recording with the Boston Symphony Orchestra, New England Conservatory Chorus, Boston Boys’ Choir and the late Shirley Verrett can be found in a double CD set with Mahler’s First Symphony.

**RCA RED SEAL 63469A**

Also recommended is Jascha Horenstein’s recording with the London Symphony Orchestra and soloist Norma Proctor, which is currently available in an excellent value 11-CD set of the complete Mahler symphonies, compiled from performances by a range of orchestras and conductors and issued by Brilliant Classics.

**BRILLIANT CLASSICS 99803**

Long regarded as an idiomatic ‘Mahler orchestra’, the Royal Concertgebouw made an acclaimed recording of the Third Symphony with Riccardo Chailly. The orchestra is joined by mezzo-soprano Petra Lang, the Prague Philharmonic Chorus and the Netherlands Children’s Choir. This two-CD release is rounded out with Mahler’s orchestral suite of music by Bach.

**DECCA 475 514**

**LILLI PAASIKIVI**

Lilli Paasikivi has recorded the complete orchestral songs of A. Mahler (Alma, that is), most of which were sketched before she met Gustav in 1901; with the Tampere Philharmonic Orchestra under Jorma Panula.

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**Broadcast Diary**

**DECEMBER–JANUARY**

Friday 3 December, 8pm

**MAHLER 3: JOYFUL SUMMER VOICES**

See this program for details.

Saturday 11 December, 1pm

**BERND GLEMSER IN RECITAL**

Mendelssohn, Chopin, Liszt

Saturday 11 December, 8pm

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Vladimir Ashkenazy conductor

James Ehnes violin

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ABOUT THE ARTISTS

Vladimir Ashkenazy conductor

In the years since Vladimir Ashkenazy first came to prominence on the world stage in the 1955 Chopin Competition in Warsaw he has built an extraordinary career, not only as one of the most renowned and revered pianists of our times, but as an inspiring artist whose creative life encompasses a vast range of activities.

Conducting has formed the largest part of his music-making for the past 20 years. He has been Chief Conductor of the Czech Philharmonic (1998–2003), and Music Director of the NHK Symphony Orchestra, Tokyo (2004–2007). Since 2009 he has held the position of Principal Conductor and Artistic Advisor of the Sydney Symphony.

Alongside these roles, Vladimir Ashkenazy is also Conductor Laureate of the Philharmonia Orchestra, with whom he has developed landmark projects such as Prokofiev and Shostakovich Under Stalin (a project which he toured and later developed into a TV documentary) and Rachmaninoff Revisited at the Lincoln Center, New York.

He also holds the positions of Music Director of the European Union Youth Orchestra and Conductor Laureate of the Iceland Symphony Orchestra. He maintains strong links with a number of other major orchestras, including the Cleveland Orchestra (where he was formerly Principal Guest Conductor), San Francisco Symphony, and Deutsches Symphonie Orchester Berlin (Chief Conductor and Music Director, 1988–96), as well as making guest appearances with orchestras such as the Berlin Philharmonic.

Vladimir Ashkenazy continues to devote himself to the piano, building his comprehensive recording catalogue with releases such as the 1999 Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara’s Piano Concerto No.3 (which he commissioned), Rachmaninoff transcriptions, Bach’s Wohltemperierte Klavier and Beethoven’s Diabelli Variations. His most recent release is a recording of Bach’s six partitas for keyboard.

A regular visitor to Sydney over many years, he has conducted subscription concerts and composer festivals for the Sydney Symphony, with his five-program Rachmaninoff festival forming a highlight of the 75th Anniversary Season in 2007. Vladimir Ashkenazy’s artistic role with the Sydney Symphony includes collaborations on composer festivals, recording projects and international touring.
Finnish mezzo-soprano Lilli Paasikivi appears at the world’s most prestigious venues and music festivals, from Los Angeles to Salzburg, and is sought after by many leading conductors and orchestras. Since making her debut with Simon Rattle and the Berliner Philharmoniker as Fricka in the Festival d’Aix-en-Provence’s Ring cycle, Wagner roles have become central to her operatic work. House debuts have included La Monnaie, as Brangäne; Hamburg State Opera, as Fricka; and as Kundry (also a role debut) for Frankfurt Opera.

As a concert artist she is known for her performances of Mahler’s song cycles and symphonies. She has sung Das Lied von der Erde and in Des Knaben Wunderhorn with the Los Angeles Philharmonic and Esa-Pekka Salonen, Symphony No.3 for her London Symphony Orchestra debut under Paavo Järvi, and Kindertotenlieder with the New World Symphony Orchestra and Michael Tilson Thomas. She has also recorded the Third Symphony with the Philharmonia Orchestra and Benjamin Zander, and the Eighth Symphony with the LSO under Valery Gergiev.

Lilli Paaskivi made her New York Philharmonic debut in the premiere of Shchedrin’s opera The Enchanted Wanderer, and her BBC Proms debut with Osmo Vänskä and the Lahti Symphony Orchestra in a rare performance of Sibelius’s music for The Tempest. Another recent concert highlight was Schumann’s Scenes from Faust with the Leipzig Gewandhaus Orchestra conducted by Christopher Hogwood.

At home in Finland she is a valued member of Finnish National Opera, where her roles include Carmen, Marina (Boris Godunov) and Octavian (Der Rosenkavalier). She recently made her debut at Opéra National de Lyon as the Composer in Richard Strauss’s Ariadne auf Naxos and sang in the premiere of Toshio Hosokawa’s opera Hanjo at the Festival d’Aix-en-Provence.

Lilli Paasikivi’s most recent appearance with the Sydney Symphony and Vladimir Ashkenazy was earlier this year in performances of Das Lied von der Erde, which were also recorded for CD.

www.lillipaasikivi.com
**Sydney Philharmonia Choirs**

Formed in 1920, Sydney Philharmonia Choirs is Australia’s largest choral organisation. With four main choirs – the 40-voice Chamber Singers, 100-voice Symphony Chorus, the youth-focused 50-voice Vox and 300-voice Festival Chorus – Sydney Philharmonia presents an annual concert series, as well as appearing with the Sydney Symphony. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms, performing Mahler’s Eighth Symphony under Simon Rattle. Other highlights have included Beethoven’s Ninth for the Nagano Winter Olympics, concerts with Barbra Streisand, Britten’s *War Requiem* at the 2007 Perth Festival, Mahler’s Eighth for the Olympic Arts Festival in 2000 and again with the Sydney Symphony earlier this year, and Stravinsky’s *Oedipus Rex* and Symphony of Psalms for the 2010 Sydney Festival. This year, Sydney Philharmonia celebrated 90 years of music-making and made a return appearance at the Proms.  
www.sydneyphilharmonia.com.au

**Brett Weymark** Artistic and Musical Director

Brett Weymark studied conducting at the Sydney Conservatorium. In 2001 he was awarded a Centenary Medal for services to choral music and in 2002 he received a grant from the NSW Ministry for the Arts to study conducting in Europe and America. In 2003 he was appointed Musical Director of Sydney Philharmonia Choirs, and recent highlights have included *Dawn Chorus* for the 2009 Sydney Festival a concert celebration of *Amadeus*. He has worked with Australia’s finest orchestras and choral organisations over the past 10 years, including the Sydney Symphony, conducted film scores for *Happy Feet* and *Australia*, and was Musical Director of Pacific Opera (2004–2006). As Artistic Director, he is passionate about new Australian compositions, baroque masterworks, music education and access to the art of choral singing.

**Ladies of the Sydney Philharmonia Choirs**

Brett Weymark Artistic and Musical Director  
Lisa Nolan General Manager  
David Anthony Taylor Assistant Chorusmaster  
Josephine Allan Repetiteur

**SOPRANOS**  
Shelley Andrews  
Georgina Bitcon  
Anne Blake  
Heather Clemens  
Anne Cooke  
Pam Cunningham  
Rouna Daley  
Shamistha De Soysa  
Vanessa Downing  
Natalie Fisher  
Dorothy Gill  
Caroline Gude  
Susan Hart  
Maria Hemphill  
Claire Jordan  
Melissa Layton  
Yvette Leonard  
Carolyn Lowry  
Gillian Markham  
Lindsey Paget-Cooke  
Naomi Parkinson  
Dympna Paterson  
Laura Platts  
Susie Roberts  
Jacqueline Rowlands  
Meg Shaw  
Jessica Velliscek  
Carolan Karen Walmsley  
Rachel Way  
Jacqui Wilkins  

**ALTOS**  
Jan Borrie  
Gae Bristow  
Helen Cameron  
Ruth Collerson  
Pip Davies  
Rosalyn Davis  
Catriona Debelle  
Ruth Ednenborough  
Jan Fawke  
Phoebe Ferguson  
Penny Gay  
Edith Gray  
Tracy Hall  
Kathryn Harwood  
Vesna Hatezic

Margaret Hofman  
Sarah Howell  
Sanne Hulst  
Melinda Jefferson  
Hannah Mason  
Maggie McKelvey  
Penny Morris  
Helen Pedersen  
Jan Shaw  
Megan Solomon  
Erica Svampa  
Sheli Wallach  
Catherine Wilson
Sydney Children’s Choir

Under the direction of Lyn Williams OAM, the Sydney Children’s Choir has built a worldwide reputation for choral excellence, inspiring audiences with a distinctive Australian choral sound. The choir has commissioned more than 100 new Australian works, and a recent highlight was the premiere of *Ngailu – Boy of the Stars*, performed with the Gondwana National Indigenous Children’s Choir. The choir has toured extensively throughout Australia and to Indonesia, Singapore, Finland, Estonia, France, the United Kingdom and Japan. The choir recently performed at the ICSM World New Music Days in May, and in December will present the annual festive concerts, Voices of Angels, with Gondwana Voices at City Recital Hall. Earlier this year, the choir celebrated its 21st birthday with a gala concert at the Sydney Opera House and a tour to China, performing in the Forbidden City Concert Hall in Beijing. www.sydneychildrenschoir.com.au

Lyn Williams OAM Artistic Director

Lyn Williams’ exceptional skill as a director of choirs for young people has been recognised internationally for its artistic quality and innovation. She is the founder of the Sydney Children’s Choir (1989) and Gondwana Voices (1997), and more recently the Gondwana National Indigenous Children’s Choir and Gondwana Chorale. She frequently directs and conducts for major events, such as the Opening Ceremony of the Melbourne 2006 Commonwealth Games, and has conducted the Sydney, Adelaide, Melbourne symphony orchestras, Australian Chamber Orchestra, Australian Youth Orchestra and Sydney Philharmonia Choirs. In 2004 she was awarded a Medal of the Order of Australia in recognition of her services to the Arts. Lyn Williams is a Churchill Fellow and also an award-winning composer.

Sydney Children’s Choir

Lyn Williams OAM Artistic Director and Founder
Alexandra Cameron-Fraser General Manager
John Nolan Artistic Administrator
Jess Chambers Operations Coordinator
Sally Whitwell Pianist

A.J. America
Rhiona Armont
Niamh Armstrong
Isobel Blomfield
Alex Bruce
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Courtney Chong
Matthew Clark
Meta Cohen
Liam Crisanti
Marta Davis
Stella Davy
Sophie Ellison Craddock
Jonathon Fawzi
Carolyn Fernandez
Alexander Gorbatov
Mimi Greenbaum
Rebecca Hart
Victoria Hofflin
Edwina Howes
Miranda Ilich
Rebecca Johnson
Harry Kerr
Helena Kertesz
Adele Kozak
Eleanor Kozak
Tabitha Lee
Owen MacNamara
Chad Martin
Lachlan Massey
Eve McEwan
Campbell McKenzie
Anita Moser
Jen Nicholson
Rebecca O’Hanlon
Annabelle Oomens
Oscar Parker
Madeleine Picard
Indiana Pooley
Joe Reed
Lara Rogerson-Wood
Timothy Sampson
Mackenzie Shaw
Amelia Smiles
Charlotte Snedden
Tristan Spiteri
Christina Syrkiewicz
Zoe Taylor

James Thomson
Nicholas
Tracy-Sumners
Yulina Walker
Edie Warne
Jacqueline Wesiak
Performing in this concert...

**FIRST VIOLINS**

- Dene Olding
  - Concertmaster

- Sun Yi
  - Associate Concertmaster

- Kirsten Williams
  - Associate Concertmaster

- Fiona Ziegler
  - Assistant Concertmaster

- Julie Batty
- Jennifer Booth
- Marianne Broadfoot
- Brielle Clapson
- Sophie Cole
- Amber Gunther
- Georges Lentz
- Nicola Lewis
- Nicole Masters
- Alexandra Mitchell
- Léone Ziegler
- Emily Qin#

**VIOLAS**

- Roger Benedict
- Anne-Louise Comerford
- Robyn Brookfield
- Sandro Costantino
- Jane Hazelwood
- Graham Hennings
- Stuart Johnson
- Justine Marsden
- Leonid Volovelsky
- Arabella Bozic†
- Jacqueline Cronin#
- Make-Karoline Drebbe†

**CELLOS**

- Catherine Hewgill
- Emma-Jane Murphy*
  - Assistant Principal

- Kristy Conrau
- Timothy Nankervis
- Elizabeth Neville
- Adrian Wallis
- David Wickham
- Rowena Crouch#
- William Hewert
- Rachael Tobin*

**SECOND VIOLINS**

- Kirsty Hilton
- Marina Marsden
- Jennifer Hoy

  - Assistant Principal

- Susan Dobbie
  - Principal Emeritus

- Maria Durek
- Emma Hayes
- Shuti Huang
- Stan W Kornel
- Benjamin Li
- Emily Long
- Biyana Rozenblit
- Maja Verunica
- Katherine Lukey*
- Alexander Norton*

**VIOLAS**

- Roger Benedict
- Anne-Louise Comerford
- Robyn Brookfield
- Sandro Costantino
- Jane Hazelwood
- Graham Hennings
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  - Assistant Principal

- Kristy Conrau
- Timothy Nankervis
- Elizabeth Neville
- Adrian Wallis
- David Wickham
- Rowena Crouch#
- William Hewert
- Rachael Tobin*

**DOUBLE BASSES**

- Kees Boersma
- Alex Henery
- Neil Brawley
  - Principal Emeritus

- David Campbell
- Steven Larson
- Richard Lynn
- David Murray
- Benjamin Ward

**FLUTES**

- Emma Sholl
  - Carolynn Harris

- Rosamund Plummer
  - Principal Piccolo

- James Fortune*

**OBOES**

- Diana Doherty
- Shefali Pryor
- David Papp
- Alexandre Oguey

**CLARINETS**

- Lawrence Dobell
- Christopher Tingay
- Craig Wernicke
  - Principal Bass Clarinet

- Philip Arkinstall*
- Nicole Canham*

**BASSOONS**

- Matthew Wilkie
- Roger Brooke
  - Fiona McNamara
- Noriko Shimada
  - Principal Contrabassoon

**HORNS**

- Robert Johnson
- Ben Jacks
- Geoffrey O'Reilly
  - Principal 3rd

- Lee Bracegirdle
- Marnie Sebire
- Euan Harvey
- Francesco Lo Surdo†
- PeterLuft*
- James McCrow*

**TRUMPETS**

- Daniel Mendelow
  - Paul Goodchild
  - John Foster
  - Anthony Heinrichs
  - Craig Ross*

**TROMBONES**

- Ronald Prussing
- Scott Kinmont
- Nick Byrne
- Christopher Harris
  - Principal Bass Trombone

**TUBA**

- Steve Rossé

**TIMPANI**

- Richard Miller
- Mark Robinson
  - Assistant Principal

**PERCUSSION**

- Rebecca Lagos
- Colin Piper
- John Douglas*
- Brian Nixon*
- Philip South *

**HARP**

- Louise Johnson
  - Owen Torr*

In response to audience requests, we’ve redesigned the orchestra list in our program books to make it clear which musicians are appearing on stage for the particular performance. (Please note that the lists for the string sections are not in seating order and changes of personnel can sometimes occur after we go to print.)

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians If you don’t have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.
THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR
PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales

Founded in 1932 by the Australian Broadcasting Corporation, 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 it gives more than 100 performances each year, the Sydney Symphony also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony’s first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and, most recently, Gianluigi Gelmetti. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony’s award-winning education program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Sydney Symphony promotes the work of Australian composers through performances, recordings and its commissioning program. Recent premieres have included major works by Ross Edwards, Liza Lim, Lee Bracegirdle and Georges Lentz, and the orchestra’s recording of works by Brett Dean was released on both the BIS and Sydney Symphony Live labels.

Other releases on the Sydney Symphony Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The Sydney Symphony has also released recordings with Ashkenazy of Rachmaninoff, Elgar and Prokofiev orchestral works on the Exton/Triton labels, and numerous recordings on the ABC Classics label.

This is the second year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
The Sydney Symphony is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.

The Sydney Symphony is assisted by the NSW Government through Arts NSW.

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04 Nick Byrne
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05 Diana Doherty
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Andrew Kaldor and Renata Kaldor AO Chair

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Associate Principal Trumpet
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Principal Cello
Tony and Fran Meagher Chair

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Principal Viola
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