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THURSDAY AFTERNOON SYMPHONY
Thursday 17 June | 1.30pm

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Friday 18 June | 8pm

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Saturday 19 June | 2pm

Sydney Opera House Concert Hall

MUSIC ON THE BRINK

Oleg Caetani conductor
Daniel Hope violin

JOSEPH HAYDN (1732–1809)
Symphony No.45 in F sharp minor (Farewell)

Allegro assai
Adagio
Minuet (Allegretto) – Trio
Finale (Presto – Adagio)

MAX BRUCH (1838–1920)
Violin Concerto No.1 in G minor, Op.26

Vorspiel [Prelude] (Allegro moderato) –
Adagio
Finale (Allegro energico)

INTERVAL

ARNOLD SCHONBERG (1874–1951)
Chamber Symphony No.1 in E, Op.9

LUDWIG VAN BEETHOVEN (1770–1827)
Symphony No.8 in F, Op.93

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

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Approximate durations:
25 minutes, 24 minutes, 20-minute interval, 22 minutes, 26 minutes
The concert will conclude at approximately 3.40pm (Thu), 10.10pm (Fri), 4.10pm (Sat).
Sydney Symphony

Portrait of Arnold Schoenberg made in 1905–06 by Richard Gerstl (1883–1908)
INTRODUCTION

Music on the Brink

If given the names Haydn, Beethoven, Bruch and Schoenberg and asked to choose the most innovative composer, most people would probably nominate Schoenberg, who pushed the boundaries of harmony until he arrived at the twelve-note serial technique.

Serialism was radical stuff— it’s nearly 90 years old and it still sounds confrontingly modern to many ears. But Schoenberg wasn’t the only composer to push at musical boundaries, taking his music to the brink of something new and fresh. And Oleg Caetani gives us the chance to hear that in this bold and imaginative program.

In Haydn’s Farewell Symphony a novelty of staging gives us an intriguing view of the 18th-century employer-employee relationship. Clearly the composer knew what he was about, since the witty gesture achieved the musicians’ goal where a conventional representation might have failed. But musically, too, Haydn achieves something novel in this symphony, described by James Webster as a ‘modern’ ideal: the coherence of four individual and otherwise contrasting movements within a tight-knit, unified work (‘cyclic integration’ is the technical term).

Beethoven can be heard as the inheritor of Haydn’s symphonic tradition, seeking to outdo the master. Often his experiments in structure, style and expression took the form of bigger gestures and long-range ideas. In the Eighth Symphony, however, he pursues an almost classical concision – the music gets straight to the point and not a note is wasted. ‘Little but vast’ is an apt way to describe it.

Schoenberg’s Chamber Symphony No.1 takes the ‘little’ at face value, calling for just 15 instrumentalists. But the conception is symphonic, and undeniably daring, even though the music predates the twelve-note technique.

In this company Max Bruch may seem hopelessly conventional: a composer in the shadow of Brahms, and an admirer of Mendelssohn and Schumann who found even the innovations of composers like Wagner and Liszt a little hard to stomach. But there is invention in Bruch and it’s to be heard in his unparalleled instinct for melody, the ‘soul of music’.

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Joseph Haydn
Symphony No.45 in F sharp minor (Farewell)

Allegro assai
Adagio
Minuet (Allegretto) – Trio
Finale (Presto – Adagio)

When Haydn’s employer Prince Esterházy shifted his court for the summer season to his new and grand palace at Eszterháza, in the Hungarian marshes, the quarters were overcrowded. In 1772 the Prince forbade the musicians, apart from Haydn, to bring their wives and families. Then he overstayed the season past its normal term. The orchestral musicians, desperate at this enforced celibacy, turned to their Kapellmeister Haydn for help, and he prepared a musical surprise for the Prince. In the Finale of his new symphony, the Presto broke off and an Adagio began, during which each player in turn blew out his candle and tiptoed off, leaving only two violins, the leader Tommasini and Haydn himself on stage. The Prince took the hint, observing, ‘Well, if they all leave, we might as well leave too.’ The court packed up and left to return to Eisenstadt the next day.

The fame of this programmatic ending has tended to obscure the other respects in which this symphony is extraordinary. F sharp minor is a very rarely used key, and the Esterházy blacksmith had to construct new crooks for the (valveless) hand-horns. The first movement has, according to H.C. Robbins Landon, the most ‘far out’ form of any first movement in Haydn’s career. There is no second subject in the exposition – the development breaks off in mid-stream and then the second subject appears for the only time. The recapitulation is hardly noticeable as such, since Haydn simply goes on developing the music. Emotionally, this fierce and unsettled music, with its frequent syncopated passages – off-the-beat accents – belongs to the Sturm und Drang (Storm and Stress) style, an expression of highly personal and disturbed feeling to be found in the literature of this period and in Haydn’s music.

The second movement, in the relative major key, has muted violins and daring modulations – the Romantic feeling is accentuated by uncertainty of key. The Minuet is in F sharp major with hints of the minor, and more syncopations, while in the Trio the horns quote an old Gregorian melody from the Lamentations of the Prophet Jeremiah, which Haydn had previously used in the Lamentation Symphony, No.26. This must have given the
Prince a further hint that the symphony had something altogether unusual to say.

The Presto of the Finale has, in Robbins Landon’s words, ‘the lean texture and rather nervous manner of a typical Haydn Sturm und Drang conclusion’. The movement, like the first, is in F sharp minor, and there is an unusual colour effect for the violins when they switch back and forth between an open A string and a fingered D string, on the same note (bariolage). The Adagio begins with the violins now divided into four parts, and the bassoon having an independent line for the first time. Each player leaves after a short solo passage. Even the double bass has a (difficult) solo in triplets, and the violins conclude, almost wistfully.

Haydn gave his daring message to a musically perceptive princely employer by ending one of his finest and most remarkable symphonies with a slow movement – prefiguring the practice of Tchaikovsky, Bruckner and Mahler.

DAVID GARRETT © 1984

Haydn’s ‘Farewell’ Symphony is scored for two oboes and bassoon; two horns; and strings.

An early performance by the Sydney Symphony was that conducted by Otto Klemperer in 1949. The most recent performance on record was given in 1979, conducted by Richard Gill.
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Max Bruch
Violin Concerto No.1 in G minor, Op.26

Vorspiel [Prelude] (Allegro moderato) –
Adagio
Finale (Allegro energico)

Daniel Hope violin

Max Bruch’s First Violin Concerto is one of the greatest success stories in the history of music. The violinist Joseph Joachim, who gave the first performance of the definitive version in 1868, and had a strong advisory role in its creation, compared it with the other famous 19th-century German violin concertos, those of Beethoven, Mendelssohn and Brahms. Bruch’s, said Joachim, is ‘the richest, the most seductive’. (Joachim was closely associated as performer with all four of these concertos, and with the creation of Brahms’ concerto, which he premiered in 1879.) Soon Bruch was able to report that his concerto was ‘beginning a fabulous career’. In addition to Joachim, the most famous violinists of the day took it into their repertoire: Auer, Ferdinand David, Sarasate. With his first important large-scale orchestral work, the 30-year-old Bruch had a winner.

The success of this concerto was to be a mixed blessing for Bruch. Few composers so long-lived and prolific are so nearly forgotten except for a single work. (Kol nidrei for cello and orchestra is Bruch’s only other frequently performed piece, its use of Jewish melodies having erroneously led many to assume that Bruch himself was Jewish.) Bruch followed up this violin concerto with two more, and another six pieces for violin and orchestra. But although he constantly encouraged violinists to play his other concertos, he had to concede that none of them matched his first. This must have been especially frustrating considering that Bruch had sold full rights in it to a publisher for the paltry sum of 250 thalers.

In 1911 an American friend, Arthur Abell, asked Bruch why he, a pianist, had taken such an interest in the violin. He replied, ‘Because the violin can sing a melody better than the piano can, and melody is the soul of music’. It was the composer’s association with Johann Naret-Koning, concertmaster of the Mainz orchestra, which first set Bruch on the path of composing for the violin. He did not feel sure of himself, regarding it as ‘very audacious’ to write a violin concerto, and reported that between 1864 and 1868, ‘I rewrote my concerto at least half a dozen times, and conferred with x violinists’. The most important of these

Keynotes

BRUCH
Born Cologne, 1838
Died Berlin, 1920

More than any other German composer, Bruch was the true successor of Mendelssohn, and their respective violin concertos share a family likeness. Bruch’s next best-known work was his Kol Nidrei, an Adagio on Hebrew Melodies for cello and orchestra. On the strength of that work alone (Bruch was a Protestant Christian), his music was later banned by the Nazi party.

VIOLIN CONCERTO NO.1
After Mendelssohn’s concerto, Bruch’s first is probably the most popular Romantic concerto in the repertoire. Bruch conducted the first performance in 1866, then revised it substantially in 1868. Bruch sold the work outright to the publisher Simrock for a pittance and never received another penny from the growing number of performances. Sadly, though he composed two more violin concertos, neither caught the public imagination in the same way as the first.

Unusually, not just the opening section but the whole of the first movement is cast as an introductory Vorspiel (Prelude), which for the violin begins and ends with cadenzas. A held note for the orchestral violins leads to the memorable Adagio that forms the concerto’s emotional centre. The finale is by turns lyrical and virtuosic, and takes on a decidedly Hungarian Gypsy feel.
was Joachim. Many years later Bruch had reservations about the publication of his correspondence with Joachim about the concerto, worrying that ‘the public would virtually believe when it read all this that Joachim composed the concerto, and not I’.

As we have seen, Joachim thought Bruch was on the right track from the first. Bruch was lucky to have the advice of so serious an artist, a composer himself, well aware of how the ‘concerto problem’ presented itself 20 years after Mendelssohn’s E minor Violin Concerto. Like Mendelssohn, Bruch had brought in the solo violin right from the start, after a drum roll and a motto-like figure for the winds. The alternation of solo and orchestral flourishes suggests to Michael Steinberg a dreamy variant of the opening of Beethoven’s Fifth Piano Concerto.

With the main theme launched by the solo violin in sonorous double-stopping, and a contrasting descending second subject, a conventional opening movement in sonata form seems to be under way. The rhythmic figure heard in the plucked bass strings plays an important part. But at the point where the recapitulation would begin, Bruch, having brought back the opening chords and flourishes, uses them instead to prepare a soft subsiding into the slow movement, which begins without a pause.
Bruch first called the first movement *Introduzione-Fantasia*, then *Vorspiel* (Prelude), and asked Joachim rather anxiously whether he shouldn’t call the whole work a Fantasy rather than a Concerto. ‘The designation *concerto* is completely apt,’ replied Joachim. ‘Indeed, the second and third movements are too fully developed for a Fantasy. The separate sections of the work cohere in a lovely relationship, and yet – and this is the most important thing – there is sufficient contrast.’

The songful character of the violin is to the fore in Bruch’s *Adagio*. Two beautiful themes are linked by a memorable transitional idea featuring a rising scale. The themes are artfully and movingly developed and combined, until the second ‘enters grandly below and so carries us out in the full tide of its recapitulation’ (Tovey).

Although the second movement comes to a quiet full close, the third movement begins in the same warm key of E flat major, with a crescendo modulating to the G major of the *Finale*, another indication of the tendency of Romantic composers like Bruch to think of a concerto as a continuously unfolding and linked whole. The Hungarian or Gypsy dance flavour of the last movement’s lively first theme must be a tribute to the native land of Joachim, who had composed a ‘Hungarian’ Concerto for violin. Bruch’s theme was surely in Brahms’ mind at the same place in the concerto he composed for Joachim. Bruch’s writing for the solo violin – grateful yet never gratuitous throughout the concerto – here scales new heights of virtuosity. Of the bold and grand second subject, Tovey observed that Max Bruch’s work ‘shows one of its noblest features just where some of its most formidable rivals become vulgar’. In this concerto for once Bruch’s music displays enough emotion to balance his admirable skill and tastefulness. The G minor Violin Concerto is just right, and its success shows no sign of wearing out.

DAVID GARRETT ©2004

The orchestra for Bruch’s First Violin Concerto comprises pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

Daniel Hope’s early mentor Yehudi Menuhin was himself a youthful soloist in Bruch’s concerto with Maurice Abravanel and a ‘full professional orchestra’ (containing many moonlighting Sydney Symphony Orchestra players) in Sydney in June 1935. Georg Schneevoigt conducted the first official performance with the Sydney Symphony, and violinist Lionel Lawson, in 1937. The orchestra’s most recent performance was with Miguel Harth-Bedoya and Midori in 2006.

‘Because the violin can sing a melody better than the piano can, and melody is the soul of music.’

BRUCH, A PIANIST, EXPLAINING WHY HE SO LOVED THE VIOLIN
Arnold Schoenberg
Chamber Symphony No. 1 in E, Op. 9

Completed in July 1906, Schoenberg’s First Chamber Symphony appeared after the hyper-Romantic Transfigured Night and the gargantuan Gurrelieder, and between his first two string quartets. The D minor Quartet (Op.7), like Liszt’s revolutionary Piano Sonata, rethinks Classical form by interpolating distinct movements – Scherzo, slow movement and Finale – as episodes in an extended ‘first movement’ structure. The second quartet (Op.10) is a watershed: it begins in F sharp minor, but by the end Schoenberg has dispensed with any sense of traditional diatonic, or major/minor, harmony. Not only did Schoenberg inaugurate atonal music in this work, he added a soprano solo who sings settings of two poems by Stefan George – most tellingly his ‘Ecstasy’, with its famous opening line, ‘I feel the air from another planet’.

The Chamber Symphony for 15 instruments forms a link between the two quartets, and represents a quest for an economical style, smaller scale and the use of more modest resources. Like the Op.7 Quartet, it is in one continuous span (lasting about 20 minutes), but it falls into five clearly defined sections which correspond to more traditional free-standing movements. Its use of a large mixed ensemble makes for the clear presentation of often complex textures, as well as a palette of sound which was to dominate much music in the first half of the 20th century.

Alban Berg, Schoenberg’s pupil and the composer of the operas Wozzeck and Lulu, analysed the piece as:

1. Sonata exposition, corresponding to the opening section of a symphonic first movement
2. Scherzo
3. Development of the thematic material in section 1
4. Quasi adagio, or slow movement
5. Finale, in which elements from section 1 are recapitulated.

Schoenberg also flags the new approach to harmony in the next and subsequent works right at the beginning of the Chamber Symphony. He builds up a chord of superimposed fourths – the characteristic interval of horn calls and fanfares, rather than the thirds which go to make up major or minor chords in the diatonic system. As the composer explained:

Inspired by the desire to express riotous rejoicing, the fourths form themselves into a resolute horn theme; they spread architectonically over the entire work, and leave their imprint on all that occurs.

Keynotes

SCHOENBERG
Born Vienna, 1874
Died Los Angeles, 1951

Schoenberg composed no full orchestral symphonies. The closest he came was his Five Orchestral Pieces (1909), which lasts only 15 minutes and must count as a very pared down symphony-substitute. Paring down the orchestra rather than length, he did however compose two substantial ‘chamber symphonies’. The second of these was begun in 1906, but not finished until 1939.

CHAMBER SYMPHONY NO.1

Thirty years after completing the original ‘chamber’ version of this ‘chamber symphony’, Schoenberg perversely made a second version for full orchestra. You might expect the Sydney Symphony to choose the latter. But, no! This performance is of the 1906 chamber original, for just 15 instruments, one instrument only per part (unlike the Haydn symphony on this program, where 14 violins played the first violin part).

Compared with Mahler’s ‘Symphony of a Thousand’, which was premiered in 1906 (the Sydney Symphony gave it recently with 550 performers), Schoenberg’s ‘Symphony of 15’ was obviously meant to make quite a different point – ‘less is more’ or perhaps ‘much out of little’. Indeed Schoenberg generates much of the core material of his arching single-movement design from little more than the horn’s opening rising motif.
In other words, the distinction between melody and harmony is blurred, a necessary condition for the development of atonal, and later of twelve-note serial music. But it should be remembered that Schoenberg, who wrote a famous essay called ‘Brahms, the Progressive’, always thought of himself as ‘a natural continuer of a properly understood, good, old tradition’.

Not that his critics or early audiences in Vienna always appreciated this. One reviewer wrote during the pre-Lent carnival season that ‘so as not to lose touch completely with the spirit of Eternal Foolery’, he had ‘listened to Mr Schoenberg’s Chamber Symphony’, while members of the audience simply walked out. One listener confessed, ‘I do not understand his music, but he is young; perhaps he is right,’ but nonetheless confronted and silenced other noisily protesting patrons. His name was Gustav Mahler.

GORDON KERRY, SYMPHONY AUSTRALIA ©2004

The First Chamber Symphony is scored for flute, oboe, cor anglais, clarinet, bass clarinet, E flat clarinet, bassoon, contrabassoon, two horns, and string quintet.

The Sydney Symphony’s first performance of Schoenberg’s Chamber Symphony No.1, Op.9 was in the 2005 Contemporary Music Festival, directed by Reinbert de Leeuw.
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Ludwig van Beethoven  
Symphony No.8 in F, Op.93  

*Allegro vivace e con brio*  
*Allegretto scherzando*  
*Tempo di Menuetto*  
*Allegro vivace*

This symphony was first performed on the same program as Symphony No.7, in the Great Redoutensaal in Vienna on 27 February 1814. Beethoven composed it, relatively quickly, after finishing the large-scale Seventh, and most commentators find the composer of the Eighth Symphony in a mood of relaxation from his recent mighty efforts. But though the Eighth is a short symphony, certainly Beethoven’s most compressed and concentrated, it is nonetheless musically powerful and daring – little, but vast, as Sir George Grove observed.

This symphony has been undervalued from the start. Beethoven was annoyed that it was badly received by comparison with the Seventh Symphony, played earlier in the concert. The audience did not appreciate the Eighth, he said, ‘because it is so much better than the other’. Sophisticated listening is needed for its concentration and unusual treatment of the familiar.

The humorous side of this symphony, almost rough at times, has caused some problems for critics and listeners alike. Part of the trouble is that 19th-century audiences did not know how to react to humour and wit in music (nor, it is to be feared, do their 21st-century successors). Something about the formal concert-going ritual stifles enjoyment and causes embarrassment – you can’t laugh out loud, so the comic or ironic is unexpected, and often unnoticed. But the humorous side of this symphony has been exaggerated by some writers – notably Grove in his book on the Beethoven symphonies. It is there – especially in the *Allegretto scherzando* second movement, with its sudden and perfunctory ending, just when the return of the main theme is expected. But a forceful, as opposed to a relaxed and graceful, interpretation of the symphony will bring out Beethoven’s daring power and use of surprise – this is not Beethoven the practical joker but Beethoven the intellectual comedian.

Much of the music is immensely powerful – notice how the motive which opens the first movement is then held back until the development, where it is built up with tremendous tension towards a climax marked triple forte,
a very rare dynamic marking in Beethoven, so that the beginning of the recapitulation is the climax of the whole movement.

The second movement’s subject exists also in the form of a canon supposedly extemporised at a supper in 1812, and addressed to Beethoven’s friend Maelzel, the inventor of the metronome, whose tick-tocking is represented by spiky repeated notes from the wind section (but the story and the canon are a fabrication by Beethoven’s early biographer Schindler). The effect of this movement, whose mechanical character has affinities with Haydn’s Clock Symphony, is of gaiety and gracefulness, a conversation with some brusque good-humoured interruptions, and an abrupt ending to Beethoven’s shortest symphony movement.

The Minuet provides a clear contrast – Beethoven had just given us a scherzo in place of a slow movement, so next he writes a movement as broad and flowing as can be, with a theme he seems to have hit on almost at once, rather than by his usual laborious process of sketches and revisions. The beauty of the subject is shown in a new light when it is played on the bassoon. The Trio’s subject is given out by the horns, accompanied by a solo from the cello section, which complements its broad richness with busy arpeggios.

It has often been remarked that the Eighth Symphony’s real centre of gravity is in the Finale, to which the other movements lead. This finale is described by Sir Donald Tovey as ‘one of Beethoven’s most gigantic creations’, in conception if not in length, full of unexpected tonalities and changes in volume, and bursting with vitality. The sudden, extremely forceful C sharp unexpectedly interrupting the quietly playful opening has an important part in the movement, but only in the extended coda does it advance the musical argument. Until then, Grove considers, it is ‘a huge joke’.

DAVID GARRETT © 2002

Beethoven’s Eighth Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The first known Australian performance of Beethoven’s Eighth took place in Melbourne in 1862. It was first performed by the Sydney Symphony, under Malcolm Sargent, in 1937, and most recently in the 2007 Beethoven Festival, conducted by Gianluigi Gelmetti.
GLOSSARY

ATONAL – describing music in which a strong sense of tonal centre or KEY is absent or thwarted. The effect was formalised in Schoenberg’s TWELVE-NOTE SERIAL TECHNIQUE, in which pitches are used in a strictly determined sequence.

CANON – music in which a melody is presented by one ‘voice’ and then repeated by one or more other voices, each entering before the previous voice has finished. Singing rounds are the most common form of canon.

DOUBLE-STOPPING – in string playing double-stopping involves bowing across two strings simultaneously to create chord effects; the left hand fingers, or ‘stops’, notes on both strings.

FOURTH – the interval between two notes that are four scale steps apart, e.g. the first two notes of Advance Australia Fair. Traditional chords are constructed from intervals of thirds (the Sydney Opera House interval bell is a minor third), but Schoenberg uses fourths in his Chamber Symphony.

GREGORIAN – Gregorian chant is a style of Western ecclesiastical chanting.

HORN CROOK – prior to about 1850 a horn player would change the overall length of tubing in the instrument (and thus the keys in which it could play) by swapping in a different crook, or short section of tubing. Modern horns are made with valves, allowing the same result with the press of a lever.

KEYS, MAJOR AND MINOR – in Western music there are two main categories of scale or key: major and minor. Aurally, a major key will sound ‘brighter’ or more cheerful (‘Happy Birthday’), while a minor key will sound sombre or mournful (funeral marches).

METRONOME – a mechanical device, looking like an upside-down pendulum, capable of keeping time with an adjustable number of beats per minute.

MODULATION – a transition from one key to another within the course of a movement.

SCHERZO – literally, a joke; the scherzo as a genre was a creation of Beethoven. For composers such as Haydn the third movement of a symphony had typically been a minuet. In Beethoven’s hands it acquired a joking mood and a much faster tempo.

SONATA FORM – this term describes the harmonically based structure most classical composers had adopted for the first movements of their sonatas and symphonies. It involves the EXPOSITION, or presentation of themes and subjects: the first in the tonic or home key, the second in a contrasting key. The tension between the two keys is intensified in the DEVELOPMENT, where the themes are manipulated and varied as the music moves further and further away from the ultimate goal of the home key. Tension is resolved in the RECAPITULATION, where both subjects are restated in the tonic. Sometimes a CODA (‘tail’) is added to enhance the sense of finality.

TRIPLETs – a rhythmic gesture, in which three notes are played in the time of two of the same kind. Depending on the tempo, continuous triplets can have either a lively, skipping effect or a lilting, rocking effect.

In much of the classical repertoire, movement titles are taken from the (usually) Italian words that indicate the tempo and mood.

Adagio – slow
Allegretto – lively, not as fast as Allegro
Allegretto scherzando – lively, playfully
Allegro assai – very fast
Allegro energico – fast, energetically
Allegro moderato – moderately fast
Allegro vivace – fast, vivaciously
Allegro vivace e con brio – …and with spirit
Presto – as fast as possible

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.
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Adám Fischer conducts the Austro-Hungarian Haydn Orchestra in 2-disc set comprising six of Haydn’s nicknamed symphonies: Le Matin (6), Farewell (45), Maria Theresia (48), The Bear (82), Oxford (92) and Surprise (94).
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SONY CLASSICAL 53986

BRUCH
One of Daniel Hope’s early mentors was Yehudi Menuhin, who recorded the Bruch Concerto many times. To recapture some of the wonder of Menuhin’s own early career, try his first, made in 1931, with the London Symphony and Landon Ronald.
BIDDULPH 031

SCHOENBERG
The exhilarating recording of First Chamber Symphony by the Orpheus Chamber Orchestra reveals the revolutionary nature of Schoenberg’s one-instrument-per-part scoring; coupled with the Second Chamber Symphony and Transfigured Night.
DEUTSCHE GRAMMOPHON 429233

BEETHOVEN
Charles Mackerras, who started out as a schoolboy depuising on oboe with the Sydney Symphony, recently recorded all the Beethoven symphonies with the Scottish Chamber Orchestra; according to Gramophone, his Eighth is the best of a great set.
HYPERION 44301

OLEG CAETANI
Caetani’s recordings of the music of Alexandre Tansman (including three with the Melbourne Symphony) have won the Diapason d’Or. As a comparison with Schoenberg’s, try Tansman’s Symphonie de chamber with the Orchestra della Svizzera Italiana.
CHANDOS 10574

DANIEL HOPE
This artist’s landmark recording of music from Theresienstadt Camp is an intensely moving ‘must hear’.
DEUTSCHE GRAMMOPHON 1080302
His first recording for DG, released in 2008, is of the violin concerto by Bruch’s great precursor, Mendelssohn.
DEUTSCHE GRAMMOPHON 1038202

Broadcast Diary

JUNE–JULY
Saturday 26 June, 8pm
DANCE OF THE IMAGINATION
Oleg Caetani conductor
Sydney Philharmonia Choirs
Schubert, Grainger, Ravel

Friday 2 July, 8pm
MIDORI PLAYS CLASSICS
Antonello Manacorda conductor
Midori violin
Stravinsky, Mozart, Schubert

Thursday 8 July, 1.05pm
HAYDN AND BRUCKNER (2009)
Yannick Nézet-Séguin conductor
Haydn Military Symphony (No.100), Bruckner Symphony No.3

Saturday 10 July, 8pm
A TRUMPET BLAST
Featuring James Morrison

2MBS-FM 102.5
SYDNEY SYMPHONY 2010
Tuesday 13 July, 6pm
What’s on in concerts, with interviews and music.

Webcast Diary

Selected Sydney Symphony concerts are recorded for webcast by BigPond.
Visit: bigpondmusic.com/sydneysymphony

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Have Your Say
Tell us what you thought of the concert at sydneysymphony.com/yoursay
or email: yoursay@sydneysymphony.com
ABOUT THE ARTISTS

Oleg Caetani conductor

The great teacher Nadia Boulanger discovered Oleg Caetani’s talent and initiated him into music. At Rome’s Conservatory of Santa Cecilia he attended Franco Ferrara’s conducting class, and at 17 made his theatre debut with Monteverdi’s *Il combattimento di Tancredi e Clorinda*. Later, at the Moscow Conservatory, he studied conducting with Kirill Kondrashin, and at the St Petersburg Conservatory with Ilya Musin.

He first conducted the Staatskapelle Dresden at age 20, and his close relationship with that orchestra has now spanned three decades. With the Giuseppe Verdi Orchestra in Milan he has recorded a complete cycle of Shostakovich symphonies.

Oleg Caetani made his Australian debut in 2001 with the Melbourne Symphony Orchestra. He spent four years as the MSO’s Chief Conductor (2005–2009) and in 2007 he led the MSO on its second European tour, with performances in Berlin, Madrid, Milan and Paris.


Forthcoming engagements include Enescu’s *Oedipe* for the 2011 Festival Enescu in Bucharest, concerts with the Konzerthaus Orchester in Berlin, Metropolitan Orchestra in Tokyo, Orchestra Teatro Comunale di Bologna, RAI National Symphonic Orchestra, Orchestre National de Lyon, Hong Kong Philharmonic, Indianapolis Symphony, Maggio Musicale Fiorentino Orchestra and Moscow’s Tchaikovsky Symphony Orchestra. His most recent appearance with the Sydney Symphony was in 2008, when he conducted Tchaikovsky and Schubert.
Daniel Hope violin

Daniel Hope is a student of the Russian pedagogue, Zakhar Bron, and a graduate of the Royal Academy of Music in London. When he was 11 he was invited by Yehudi Menuhin to perform Bartók Duos for German television, and in 2002 he became the youngest ever member of the legendary Beaux Arts Trio.

As a soloist, he has worked with such conductors as Kurt Masur, Christian Thielemann, Roger Norrington, Mstislav Rostropovich, Kent Nagano, Jeffrey Tate and Eliahu Inbal, and appeared with the Israel Philharmonic, Berlin Radio Symphony, Orchestre National de France, Dresden Staatskapelle, Royal Philharmonic, Chamber Orchestra of Europe, Dallas Symphony, RSO Moscow.

He has directed the Chamber Orchestra of Europe, the Camerata Salzburg, Kammerorchester Basel, and the period-instrument ensemble Concerto Köln, and collaborated with vocalist Bobby McFerrin, bassist Edgar Meyer, jazz pianist Uri Caine and drummer Stewart Copeland.

He made the premiere recording of the critically revised Berg Violin Concerto, along with Britten’s Violin Concerto with the BBC Symphony and Paul Watkins. He also made the world première recording of John Fould’s Apotheosis – in memoriam Joachim with the City of Birmingham Symphony Orchestra conducted by Sakari Oramo. Roxanna Panufnik composed a concerto, Abraham, for him; and for the Beaux Arts Trio he has commissioned works by Kurtág and Turnage.

Recent engagement include debuts with the Boston Symphony, Munich Philharmonic, Chicago Symphony and Toronto and Atlanta symphonies. His first recording as an exclusive Deutsche Grammophon artist was the Mendelssohn Concerto. In 2008 he organised a concert at Berlin’s Tempelhof, commemorating the 70th anniversary of Kristallnacht. He has toured extensively with Anne Sofie von Otter and Bengt Forsberg following their acclaimed recording of music composed by prisoners at the Theresienstadt concentration camp.

This is Daniel Hope’s first appearance with the Sydney Symphony.
Performing in this concert...

FIRST VIOLINS
Dene Olding
Concertmaster
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Dimity Hall*
Assistant Concertmaster
Julie Batty
Jennifer Booth
Brielle Clapson
Sophie Cole
Amber Gunther
Georges Lentz
Nicola Lewis
Nicole Masters
Léone Ziegler
Emily Qin

Second Violsins
Kirsty Hilton
Marina Marsden
Leida Delbridge*
Susan Dobbie
Principal Emeritus
Maria Durek
Shuti Huang
Stan W Kornel
Benjamin Li
Emily Long
Biyana Rozenblit
Maja Verunica
Alexandra D’Elia#

VIOLAS
Roger Benedict
Anne-Louise Comerford
Yvette Goodchild
Assistant Principal
Sandro Costantino
Jane Hazelwood
Graham Hennings
Justine Marsden
Mary McVarish
Felicity Tsai
Leonid Volovelsky

CELLOS
Catherine Hewgill
Jesper Svedberg*
Leah Lynn
Assistant Principal
Sandra Gill
Timothy Nankervis
Elizabeth Neville
Adrian Wallis
David Wickham

DOUBLE BASSES
Alex Henery
Neil Brawley
Principal Emeritus
David Campbell
Steven Larson
David Murray
Benjamin Ward

TRUMPETS
Daniel Mendelow
John Foster

TIPAMPI
Mark Robinson
Assistant Principal

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, Zdenek 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 and Elgar orchestral works on the Exton label, and numerous recordings on the ABC Classics label.

This is the second year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
### Principal Partner

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