To the Memory of an Angel

Berg and Bruckner

Thu 21 June 1.30pm
Fri 22 June 8pm
Sat 23 June 2pm

Thursday Afternoon Symphony

Emirates Metro Series

Great Classics
Welcome to the Emirates Metro Series

The Sydney Symphony is a first-class orchestra in one of the world’s most beautiful cities, and Emirates, as a world-class airline, is proud to be Principal Partner for another year. 2012 is a particularly special year – a cause for double celebration as the Sydney Symphony celebrates its 80th anniversary and we share our 10-year partnership.

A First Class experience is always a memorable one. Whether it be exiting your personal Emirates chauffeur-driven car at the airport, ready to be whisked away to the Emirates lounge, or entering a concert hall for an unforgettable night of music, the feeling of luxury and pleasure is the same.

Emirates in Australia has gone from strength to strength. Our growing network now features 29 exciting European destinations to be explored, including Geneva, Copenhagen and St Petersburg, launched in 2011; and most recently Dublin in January this year.

In 2012 we are proud to offer 70 flights per week from Australia to our hub in Dubai, as well as an additional 28 flights per week trans-Tasman. Flying from Sydney to Auckland with Emirates is a unique experience. We operate our state-of-the-art Airbus A380 superjumbo on this route, which offers all the luxuries that you have come to expect from Emirates – from chauffeur-driven transfers and priority check-in and world-class lounges for our Business and First Class customers, to a gourmet food and wine experience once on board, plus over 1000 channels of entertainment.

We are delighted to continue our support of the Sydney Symphony and Sydney as a whole, through sponsorships such as the Emirates Australian Open. We look forward to working with the orchestra throughout this special celebratory year, to showcase the best of the best when it comes to both music and luxury travel.

HH Sheikh Ahmed Bin Saeed Al-Maktoum
Chairman and Chief Executive
Emirates Airline and Group
2012 SEASON

THURSDAY AFTERNOON SYMPHONY
Thursday 21 June, 1.30pm

EMIRATES METRO SERIES
Friday 22 June, 8pm

GREAT CLASSICS
Saturday 23 June, 2pm

Sydney Opera House Concert Hall

To the Memory of an Angel: Berg and Bruckner

Lothar Koenigs CONDUCTOR
Julian Rachlin VIOLIN

Alban Berg (1885–1935)
Violin Concerto (To the Memory of an Angel)
Andante – Allegretto
Allegro – Adagio

INTERVAL

Anton Bruckner (1824–1896)
Symphony No.8 in C minor (1890 version)
Allegro moderato
Scherzo (Allegro moderato) – Trio (Solemnly)
Adagio (Solemnly slow, but without dragging)
Finale (Solemnly, not fast)

Friday’s performance will be recorded by ABC Classic FM for later broadcast.

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

Estimated durations: 25 minutes, 20-minute interval, 70 minutes. The concert will conclude at approximately 3.40pm (Thu), 10.10pm (Fri), 4.10pm (Sat).
Alban Berg dedicated his violin concerto to the memory of Manon Gropius, daughter of Alma (Mahler’s widow) and architect Walter Gropius. Manon – or Mutzi, as Berg fondly called her – died of polio before her 19th birthday.
To the Memory of an Angel

This month the Sydney Symphony has gone to the heart of the orchestral repertoire in all its seriousness. A fortnight ago we were playing Brahms (his Second Piano Concerto) and Shostakovich (the Sixth Symphony) – substantial works to show an orchestra in all its depth and strength. This week the music again asks us – whether performers or listeners – to be vulnerable to the emotions that music can raise.

The theme of the concert comes from Alban Berg’s Violin Concerto and the ‘angel’ is Manon Gropius – beautiful, talented, and a life cut short. Her story gave Berg the inspiration he needed for a concerto that had been commissioned by violinist Louis Krasner. Krasner believed that Berg would be the composer best able to reconcile 1930s audiences with the Schoenbergian method (serialism or 12-tone music). This style sought to develop a new musical language by deliberately undermining our natural desire for tonality, our need for a sense of ‘homecoming’ in the harmonic shape of the music we hear. And Krasner was right. Berg achieves acceptance by nodding to familiar things (folk tunes, Bach chorales, even the reassuring sound of the open strings of a violin), and through his innate lyricism. In the Violin Concerto it’s possible to forget the method and be immersed in the powerful emotion.

If Berg provides the ‘angel’ in this concert, Anton Bruckner provides a cathedral of sound as her dwelling place. His Eighth Symphony is a musical monument: expansive and mighty in its vision. And we know more about that vision than for any of Bruckner’s other symphonies, thanks to a detailed letter he wrote to the conductor Felix Weingartner. He describes the first movement as permeated by a Death Announcement, which leads to surrender or resignation. And in the finale, the Tsar visits the Emperor: we hear the ride of the Cossacks in the strings, military fanfares from the brass, and after all the splendour, a funeral march and transfiguration. Bruckner doesn’t let us forget that this symphony has begun with an announcement of Death, and whatever images he or we might conjure up, this is often dark and turbulent music with a profound emotional power.

Historical Timeline

We are developing an interactive historical timeline, presenting images, documents, audio and video from our past and into the future. It will feature landmark Sydney Symphony events and performances and some of the personalities associated with the orchestra.

The timeline will be launched with our new website later this year, and you can play a part in building it into a rich and valuable resource. If you know of any events, images or stories that belong in the timeline visit sydneysymphony.com/80years/timeline_contributions
Alban Berg
Violin Concerto (To the Memory of an Angel)

Andante – Allegretto
Allegro – Adagio

Julian Rachlin VIOLIN

Alban Berg’s Violin Concerto is one of the most compelling demonstrations of the lyrical and emotional potential inherent in the 12-tone technique. It is one of those works which transcend style and period, and speak directly to the heart of the listener.

In 1935, Alban Berg was in dire financial straits, trying to complete his opera Lulu, though it had few prospects for performance, owing to the Nazis’ antagonism to the new musical language Berg represented.

Louis Krasner, an American violinist studying in Europe, had fallen in love with the music of Schoenberg and his pupils Berg and Webern – the so-called Second Viennese School. He asked for a concerto from Berg, believing him to be the most lyrical of the 12-tone composers, and the composer most able to reconcile audiences with the Schoenbergian method.

Friends counselled Krasner not to get his hopes up, knowing that Berg had recently knocked back a commission for a string quartet from the Library of Congress. But Krasner persisted. Having already proven his clout by persuading Serge Koussevitsky and the Boston Symphony to perform Berg’s Lyric Suite, Krasner had whetted Berg’s interest and they met on several occasions to discuss the possibility of a commission. As Krasner said:

*The personal tone between Berg and myself gradually grew in relaxation and harmony and during a conversation at his home, I soon felt able to broach directly the subject of a full-scale Violin Concerto...[Berg’s] reaction was not unfriendly but he seemed surprised at the idea...: ‘You are a young violinist in the beginnings of a promising concert career,’ he told me. ‘What you require for your programs are brilliant compositions by Wieniawski and Vieuxtemps...’ My response was not difficult to conceive: ‘Meister – Beethoven and Mozart also wrote Violin Concertos.’ ‘Ah, ja,’ he said softly and smiled. I pursued my momentary vantage and spoke on: ‘The attacking criticism of 12-tone music everywhere is that this music is only cerebral and without feeling or emotion. If you undertake to write a Violin Concerto, it certainly will have to be a very serious, deliberate and communicative work – for the violin is a lyrical and songful instrument which I know you love...’*

Keynotes

BERG
Born Vienna, 1885
Died Vienna, 1935

A student of Arnold Schoenberg, Berg followed his teacher’s lead from the rich tonality of the late 19th century to free atonality and the formal processes of 12-tone music. His greatest works include the Lyric Suite, the operas Wozzeck and Lulu, and the Violin Concerto, his last composition. As a result of his lyrical inclinations and an apparent lack of absolute strictness in his use of 12-tone technique, he has always been more popular with audiences than either Schoenberg or his fellow pupil Anton Webern.

VIOLIN CONCERTO

The concerto is dedicated “To the Memory of an Angel” – Manon Gropius, daughter of Alma (Mahler’s widow) and the architect Walter Gropius. Manon had died of polio, aged 18, in April 1935; the concerto was completed in August; Berg died of a septic insect bite in December.

Each of the two movements falls into two sections defined by changes in tempo. Berg’s tone row outlines four chords from conventional harmony, and its last four notes match the beginning of a Bach chorale (‘It is enough’). This chorale, long latent within the music, emerges in the closing Adagio.

Other traditional elements offset the disorienting effects of 12-tone technique: Berg quotes a folksong, and the calm opening blossoms from the soloist’s entry, playing the four open strings of the violin.
Stimulus for the work soon arrived, however, in the death on 22 April 1935 of Manon Gropius, 18-year-old daughter of the architect Walter Gropius and Gustav Mahler’s widow, Alma. Berg was particularly close to Manon, loving her almost as a daughter. At her death he was grief-stricken, and ideas for the work began to crystallise. It acquired an underlying poetic idea: it would commemorate Manon’s life. Berg called on Alma to ask permission to dedicate what he now called his ‘Requiem for an Angel’ to Mutzi (as
Manon had affectionately been known). He began writing feverishly, completing the work in time for Alma’s birthday on 31 August. The work was premiered at the Barcelona International Society for Contemporary Music Festival in April 1936. The soloist was Krasner, with Hermann Scherchen conducting. But Berg did not live to hear the premiere. He had died of blood poisoning on Christmas Eve 1935. Ironically, the work proved also to be a requiem for him.

Berg’s Violin Concerto owes much of its appeal, not just to its palpable grief and consolatory radiance, but to a musical language that re-incorporates the music of the immediate past within Schoenberg’s 12-tone system. There are references here that the traditional listener can respond to on an intuitive level. As Anthony Pople, writing in the Cambridge Music Handbook to the work says, ‘Key features of [classical-romantic] stereotypes are placed in focus just sufficiently for the listener to be alert to the ongoing play of near-repetitions, developments, variations and near-recapitulations.’

The concerto is also based on a tone row which, in keeping with Schoenberg’s system, sets out all 12 notes of the chromatic scale in an order which will remain unique to the piece, but also harks back to tradition in its outlining of common chords.

Berg’s harmonisation of this row can sound Brahmsian at times, as in a passage very soon after the beginning. Nor did it escape Berg’s notice that the last four notes of the row form a whole-tone sequence. The discovery that these four notes are identical to the first four notes of J.S. Bach’s chorale ‘Es ist genug’ (It is enough) from the cantata O Ewigkeit, du Donnerwort, BWV 60, was therefore a particularly fruitful one.

The work is introduced with a poignant sequence derived from the open strings of the violin. It is one of the masterstrokes of this work that Berg makes such an expressive virtue of this ‘given’ feature.

The opening Andante is in ternary form, with three clear sections. With a varied repetition of the chordal material we move into the Allegretto. This contains two Trios and the parody of a waltz, before the bittersweet quotation of a folk tune ‘Ein Vogerl auf ‘m Zwetschgenbaum’ – which flows from the horn ‘come una pastorale’, and is then answered by a celestially high violin. The quotation of a Carinthian folksong at this point is intriguing. Could it refer to Berg’s home on the Wörthersee, where he wrote the work? Unlike the Bach chorale, Berg doesn’t quote the words, which originally referred to a girl called Mizzi.
The movement comes to an almost-indecisive end with a dissonant F sharp added to ‘tonic’ G minor chords.

The second part of the concerto, described as a ‘catastrophe’ in Willi Reich’s officially sanctioned program, begins with an accompanied cadenza for the solo violin which leads into a highly rhythmic section (material which had originally been intended for the ending of the work). In his sketches Berg had headed this section à la Marcia (like a march), and it was meant to take on the characteristics of groaning (stöhnen). The rhythm assumes greater importance as the Allegro progresses. The solo violin takes it over. One of the superb examples of Berg’s use of orchestral colour is revealed in the wailing of bassoons, bass clarinet, clarinet and saxophone which accompanies the soloist. There is a lull in the music which recalls part of the first movement, and this eventually leads to a four-part canon for the solo violin. The opening material of the movement returns and the emotional pitch builds until the characteristic rhythm is beaten out, almost brutally, by the full orchestra.

Out of this, clearly intended to represent the disaster of Manon’s death, Bach’s chorale theme appears. The words of Bach’s original speak to the point: ‘It is enough!’

Lord, when it pleases Thee
relieve me of my yoke!
My Jesus comes:
So goodnight now, O world!
I’m going to my Heavenly home.
I’ll surely journey there in peace,
My great distress will stay below.
It is enough. It is enough.

The chorale is first heard in Bach’s original harmonisation, played on clarinets and bass clarinet as if in imitation of a small church organ. Only wisps of dissonant phrases in the violins represent the distinctive stamp of Berg’s own style. The soloist answers (‘I’ll surely journey there in peace’), and the clarinets respond (‘My great distress will stay below’).

The chorale is subjected to two variations. In the first, the soloist draws a beautiful plaintive melody out of the row, while the bass trombone, milked for all its tragic ungainliness, plays the chorale melody. We enter the second variation, and, as if magically, in one of the work’s most moving touches, the soloist has become the leader of the entire violin section.

Towards the end, the Carinthian folksong reappears. There is a brief closing reference to the Bach chorale melody, and arpeggiated open fifths bring the music full circle to a close.
primary and secondary students attend a Sydney Symphony education concert annually. Many continue to learn music as a result.

Tenix is proud to be the presenting partner of the Sydney Symphony’s Education Program. At Tenix we focus on sustainable outcomes for our clients and congratulate the Sydney Symphony as they build the next generation of musical talent for the future.

Tenix is a leading delivery partner to owners of gas, electricity, water, wastewater, heavy industrial and mining assets across Australia, New Zealand and the Pacific. We design, construct, operate, maintain and manage assets and systems to deliver optimal results for owners and their customers.
And perhaps we may wonder: why does the Carinthian folksong reappear? It may pay to look closer at the words. We may see why they have been deleted. They refer to oversleeping in Mizzi’s bed. Was the subject inappropriately lewd for Berg’s requiem-concerto, or was the reason more personal? Because there was a Mizzi, a Marie Scheuchl working in the Berg household, who bore Berg an illegitimate child in the spring of 1902 when Berg was the same age as Manon Gropius when she contracted polio. Mutzi/Mizzi – we can at least twig there is a personal reference in here – Berg’s youthful indiscretions/Manon’s innocence... Perhaps Berg’s use of this folksong guaranteed that when his Violin Concerto fulfilled its destiny as a requiem, hidden personal references would make it all the more poignant.

GORDON KALTON WILLIAMS ©1997

Berg’s Violin Concerto calls for an orchestra of two flutes (both doubling piccolos), two oboes (one doubling cor anglais), alto saxophone, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, two trumpets, two trombones and tuba; timpani and percussion (bass drum, cymbals, snare drum, triangle, tam-tam, gong); harp and strings.

The Violin Concerto was commissioned and premiered by Louis Krasner, an American violinist attracted to the innate lyricism of Berg’s style. The Sydney Symphony first performed the concerto in 1963 with conductor Joseph Post and violinist Tibor Varga. (Earlier that year Varga had performed the Australian premiere with the Melbourne Symphony Orchestra.) The Sydney Symphony most recently performed the concerto in 2007 with conductor Gianluigi Gelmetti and soloist Frank Peter Zimmermann.
Anton Bruckner
Symphony No.8 in C minor (1890 version)

Allegro moderato
Scherzo (Allegro moderato) – Trio (Solemnly)
Adagio (Solemnly slow, but without dragging)
Finale (Solemnly, not fast)

‘Fame,’ Milton reminds us, ‘is the spur that the clear spirit doth raise...to scorn delights and live laborious days’. Fame came late in life to the clear-spirited Bruckner: the period of his maturity begins around 1864 when the 40-year-old composer had undergone a self-imposed period of seven years’ creative silence while he studied harmony and counterpoint under Simon Sechter. Nearly 20 years were to pass before he was established as a major figure, but when he achieved fame it was on an international scale despite the opposition of the fanatically anti-Wagnerian critic Hanslick, who consistently belittled Bruckner’s achievements.

The catalyst for Bruckner’s success was his Seventh Symphony, which (despite Hanslick’s view of it as ‘sick and perverted’) justly remains one of Bruckner’s most beloved works. Within two years of its premiere in Leipzig under Nikisch, the Seventh had been performed in various cities in Germany, the Netherlands, Austria and the United States. The credit for that work’s success rests largely with the conductor Hermann Levi, remembered by music history as the first conductor entrusted with the score of Wagner’s Parsifal (despite his being Jewish). Levi conducted the second performance of the Seventh in Munich, where the critical response remained one of the great triumphs of Bruckner’s life. Not only did Levi go to great lengths to organise performances of works like the Seventh and Bruckner’s mighty setting of the Te Deum; he also took an active role in raising funds for the publication of a number of Bruckner’s works. In gratitude, Bruckner referred to Levi ever afterwards as ‘my artistic father’, and when the Eighth Symphony was finally completed after some three years’ work, Bruckner sent it to the conductor with the words ‘Hallelujah! At long last the Eighth is finished, and my artistic father must be the first to know about it. May it find grace!’

Sadly for Bruckner, the work failed to find grace with Levi. Despite the latter’s great love and respect for both the composer and his work, it appears that Levi simply could not make sense of the vast scale of the piece, at least in its original version.

The rejection, delivered as tactfully as possible, was a crippling blow to Bruckner’s confidence, yet it provided the
spur for him to completely (and in some cases radically) revise the score. Accordingly, where in many other instances the well-meant advice or editorial action of disciples has obscured Bruckner's intentions, the version we now possess of the present work is, except at one or two questionable points, definitive. It is, on the whole, shorter than the first version, with recomposed sections and completely rethought structures, as in the new shape of the first movement. The scoring is also altered, with the re-disposition of the woodwind from double to triple (though dispensing with the piccolo and contrabassoon of the first version) and the addition, for the first time in Bruckner, of the sound of the harp. This, incidentally, reminds us that Bruckner's orchestral palette is usually much closer to Brahms' than to Wagner's. In any case, when the work received its first performance under Richter in Vienna in 1892, its success was overwhelming and (with the exception of Hanslick's view that it sounded like 'nightmarish misery') complete.

There are numerous unfortunate misconceptions about Bruckner and his work, one of the more pervasive being that he wrote the same symphony nine times. To this remark the more charitable critic usually appends some remark
DAVID ROBERTSON
Your chance to witness him in action.
The Sydney Symphony's Chief Conductor and Artistic Director designate conducts two great programs in 2012.

KALKADUNGU
DIDJERIDU MEETS ORCHESTRA

After sold-out concerts in 2008, William Barton returns with his didjeridu to play Kalkadungu.

MOZART Symphony No.31 (Paris)
MACKEY Stumble to Grace – Piano Concerto
AUSTRALIAN PREMIERE
BARTON & HINDSON Kalkadungu
PROKOFIEV Classical Symphony

David Robertson conductor
William Barton didjeridu (pictured right)
Orli Shaham piano

MEET THE MUSIC
PRESENTED BY AUSGRID
27 & 28 Jun 6.30pm
Pre-concert talk at 5.45pm – Orli Shaham in conversation

TCHAIKOVSKY’S PATHÉTIQUE
IMPASSIONED MASTERPIECE

VAUGHAN WILLIAMS
Fantasia on a Theme by Thomas Tallis
ADÈS Violin Concerto – Concentric Paths
TCHAIKOVSKY Symphony No.6, Pathétique

David Robertson conductor
Anthony Marwood violin (right)

AUSGRID MASTER SERIES
4, 6 & 7 Jul 8pm
Pre-concert talk by David Robertson at 7.15pm

BOOK NOW! Tickets available from $35*
SYDNEYSYMPHONY.COM or call 8215 4600 Mon-Fri 9am-5pm
Tickets also available at sydneyoperahouse.com 9250 7777 Mon-Sat 9am-8.30pm | Sun 10am-6pm

*Booking fees of $7.50 – $8.95 may apply
likening the Bruckner symphony to the Gothic cathedral. There is, of course, no disputing the fact and nature of Bruckner’s religious faith, nor that each of his works is composed more or less to the greater glory of God. He was, after all, the product of a rural society in Metternich-era Austria. One can, furthermore, point to stylistic correspondences between his works, and even to quotations of one by another. The same can be said of Mahler, with whom Bruckner is so often, and erroneously, bracketed. The point is that in both cases the differences between works are considerable, and these differences contribute to the richness of experience contained in each composer’s output.

Levi’s inability to comprehend the Eighth must stem in part from its complete difference from its predecessor. The Seventh is a profoundly Apollonian work, with its nobly expansive themes and richly glowing orchestration: even the grief of the Adagio, occasioned by Wagner’s death, is typically balanced by the rising, flowing acceptance of the second theme. The Eighth Symphony, by contrast, dramatises a journey from doubt to affirmation. Its subject is therefore its own process, and in the course of its unfolding the work inevitably explores musical metaphors of uncertainty, pain and ultimately reconciliation, hitherto not found in Bruckner’s œuvre. ‘The essence of Bruckner,’ according to the British composer Robert Simpson in a thoughtful monograph of that title, ‘lies in a patient searching for pacification… I mean [the music’s] tendency to remove, one by one, disrupting or distracting elements, to seem to uncover at length a last stratum of calm contemplation.’ Not surprisingly, Simpson regards the Eighth as the finest example of this type.

Unease is established at the very outset of the first movement. As in the majority of Bruckner’s symphonies, a soft string tremolo provides the neutral backdrop for the thematic material, but something is not quite right: the strings’ note is an F, an unusual one with which to start a piece in C minor where C (the tonic) or G (the dominant) would be more likely. ‘F’ implies a descent into flat keys, an impression borne out by the fragmentary, unstable theme which gradually emerges underneath, and which stresses such ‘foreign’, or chromatic notes as G flat and D flat. The tonic key is in fact never strongly established until the appearance of its dominant, G major, for the second theme, a calmly rising scale figure which uses Bruckner’s favourite rhythm: two beats followed by a slow triplet.

Following his usual practice, Bruckner introduces a third theme, here a ‘question and answer’ motif in horns and woodwinds. The main body of the movement elaborates elements of this material in music which is often turbulent and which fulfils the foreboding of the opening. The coda
or final section of the movement is one result of Bruckner’s revision, and is unique in his work. As if to underline the tragic implications of the movement it ends not on a full forte cadence, but, after a shattering climax, with a soft, exhausted and fragmentary music which Bruckner himself described as a ‘death-watch’.

The Scherzo, which for the first time Bruckner places before the Adagio, fulfils something of its Classical function as a lightener of the mood, while, as Simpson remarks, revealing the energy behind the turbulence of the first movement. A sonata design, its principal key is C minor, but its contrasting episodes in major keys, and its relentless rhythm like a titanic laugh (or, to borrow Simpson’s phrase, ‘celestial engine’) give it a pervasive good humour. The Trio section, in A flat, gives the first real glimpse of repose so far, underlined by the presence of the harp.

The Adagio is considerably longer than either of its predecessors, and is without doubt one of the greatest single movements in Bruckner. ‘Solemnly slow, but without dragging’, its key is D flat, a half step above the key of the whole work (and a relationship much loved by both Bruckner and Schubert, a composer with whom comparison is instructive). Also Schubertian is the fact that the first full tutti here is in A – effectively a third away from D flat. This movement, with its rising theme crowned by a distinctive quintuplet figure, is the central pillar of the movement’s structure. It is notable for seeming harmonically immobile at each appearance, until its last, at the work’s climax where one’s breath is taken away, as much by the sudden shift of harmony to a key a third away as by Bruckner’s uncharacteristic cymbal crash!

Before this, Bruckner explores some of the tragic landscapes hinted at in the first movement, but with deliberate and inexorable exorcism of the pain as the movement progresses. One of the most beautiful touches, however, makes its first appearance immediately after the first orchestral tutti. A brooding, low string figure is answered by a rising scale figure that reaches a glowing apogee, only to be suddenly transformed into high string chords outlined by harp arpeggios. The rising figure is a common Bruckner gambit, but the sudden transformation, if not transubstantiation, is new, and suggests a real image for the ‘foretaste of the heavenly banquet’ which allows the music to reach a state of real serenity at the end of the movement.

In the Finale, according to Simpson, ‘Bruckner finds the essence of his nature’. Only marginally shorter than the Adagio (with a tempo marked ‘Solemnly, not fast’) it reaches out through a variety of themes, keys and moods, through brass chorales and resonating silences, as if it were to embrace the
world. Perhaps part of the resistance to Bruckner results from expecting his music to behave like ‘sonata form’ or other traditional aspects of the symphony. Here his practice is most perfectly actualised and vindicated: immensely slow-moving but inexorable tonal movement underpins the structure, as it does in Wagner. The Finale is not the eruption of energy, but the discovery of something elemental. With Olympian serenity, the music moves towards its close where Bruckner produced a wonderful image for cosmic unity: the last pages of the score contain superimposed thematic material from all four movements, harmonised in a radiant C major chord and then gathered into a mighty unison figure.

GORDON KERRY © 2001

The 1892 first printed edition of Bruckner’s Eighth Symphony, ‘dedicated to his Royal Imperial and Apostolic Majesty Franz Josef I’, calls for an orchestra of three flutes (one doubling piccolo), three oboes, three clarinets and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and contrabass tuba with two tenor Wagner tubas (doubling horns 5 and 6) and two bass Wagner tubas (doubling horns 7 and 8); timpani and percussion (cymbals, triangle); three harps and strings.

The landmark first Australian performance of any of Bruckner’s symphonies was of the Eighth, given by the Melbourne Symphony Orchestra and Bernard Heinze on 15 December 1936, and broadcast nationally the following week on ABC radio. The Sydney Symphony did not perform the Eighth Symphony until 1979, with Pinchas Steinberg, but has since made up for any initial tardiness with frequent outings, most recently in 2005, conducted by Yannick Nézet-Séguin on his first visit to Sydney.

Make Music at The Con

The Open Academy at the Sydney Conservatorium of Music offers short courses and programs for everyone from 3 to 93. We continue the Conservatorium’s tradition of providing community music and training to the people of Sydney and NSW.

Find out more about:
- The Con for Kids
- Rising Stars
- Short Music Courses for Adults
- Workshops and Festivals

at our website openacademy.sydney.edu.au
BERG & CO.

The Violin Concerto is the most approachable work by this most approachable of Second Viennese School composers. How far further you inquire into Berg and his fellow Second-Schoolers will depend on your tolerance for dissonance. But if you want to push yourself, try this sample of all three: Berg’s 3 Pieces for Orchestra, Schoenberg’s 5 Pieces, and Webern’s 6, in a persuasive 1986 recording from the Berlin Philharmonic under James Levine.

DEUTSCHE GRAMMOPHON 419781

Alternatively, if you’re seeking a Berg ‘immersion’, look for the 2-CD collection of his major orchestral and chamber works with a variety of artists, including Frank Peter Zimmermann and Gianluigi Gelmetti, who gave the previous performances of the Violin Concerto in Sydney in 2007 (the orchestra on the recording is the Stuttgart Radio Symphony Orchestra).

EMI CLASSICS 07211

DOKTOR BRUCKNER

One of the earliest references to Herr Doktor Bruckner in the Australian press marked his 70th birthday in 1894. Then only his Third Symphony had been performed anywhere in the British Empire, which generally dismissed Bruckner as ‘dry-as-dust’. Not so in Germany, where, on announcing Hitler’s suicide, German Radio played the great Adagio from the Seventh Symphony. But for a more conciliatory musical and moral take on Bruckner, try the live DVD video performance of the Eighth Symphony, by the Israel Philharmonic under Zubin Mehta at the Alte Oper Frankfurt in 2002.

ARTHAUS DVD (REGION 2) B000062Y8I

And for a recording with an Australian take, look out for Simone Young who, with the Hamburg Philharmonic Orchestra, makes a strong case for the first version (1887) of the Eighth Symphony. Recorded live in 2009.

OEHMS 638

JULIAN RACHLIN

In 2010 Julian Rachlin became a UNICEF goodwill ambassador, having been introduced to the project by his friend, actor Roger Moore. He and Moore have undertaken many musical projects together, from obvious actor-musician collaborations such as Saint-Saëns’s Carnival of the Animals and Prokofiev’s Peter and the Wolf, to their latest, Vivaldi’s and Piazzolla’s (Eight) Seasons with poetry read by Moore. Watch Moore, Rachlin and another friend John Malkovich working together in authorised videos on Youtube, and at www.rachlinandfriends.com

Among Rachlin’s more recent recordings is a pairing of the Brahms Violin Concerto and Mozart’s Violin Concerto No.3 (K216), accompanied by the Bavarian Radio Symphony Orchestra and Mariss Jansons.

WARNER CLASSICS 61561-2

Broadcast Diary
June–July

729.9 ABC Classic FM

Thursday 28 June, 8pm
KALKADUNGU
David Robertson conductor
William Barton didjeridu | Orli Shaham piano
Mozart, Barton & Hindson, Mackey, Prokofiev

Friday 6 July, 7.30pm
ABC SYMPHONY AUSTRALIA
YOUNG PERFORMERS AWARDS
Stage III Final – Piano
Finalists: Young Kwon Choi, John Fisher,
Tony Lee, Jeremy So
Tasmanian Symphony Orchestra conducted by
Marc Taddei
Tchaikovsky, Prokofiev and Liszt

Tuesday 17 July, 8pm
Wednesday 18 July, 8pm
SYDNEY INTERNATIONAL PIANO COMPETITION
Nicholas Carter conductor
Mozart concerto finals

Friday 20 July, 8pm
Saturday 21 July, 2.30pm
SYDNEY INTERNATIONAL PIANO COMPETITION
Nicholas Milton conductor
19th and 20th-century concerto finals

2MBS-FM 102.5
SYDNEY SYMPHONY 2012
Tuesday 10 July, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.
Webcasts

Select Sydney Symphony concerts are webcast live on BigPond and Telstra T-box and made available for later viewing On Demand.

Coming up next:

**KALKADUNGU**
Thursday 28 June at 6.30pm
Visit: bigpondmusic.com/sydneysymphony
Live webcasts can also be viewed via our mobile app.

Sydney Symphony Live

The Sydney Symphony Live label was founded in 2006 and we’ve since released more than a dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists, including the Mahler Odyssey cycle, begun in 2010. To purchase, visit sydneysymphony.com/shop

**Glazunov & Shostakovich**
Alexander Lazarev conducts a thrilling performance of Shostakovich 9 and Glazunov’s Seasons. SSO 2

**Strauss & Schubert**
Gianluigi Gelmetti conducts Schubert’s Unfinished and R Strauss’s Four Last Songs with Ricarda Merbeth. SSO 200803

**Sir Charles Mackerras**
A 2CD set featuring Sir Charles’s final performances with the orchestra, in October 2007. SSO 200705

**Brett Dean**
Brett Dean performs his own viola concerto, conducted by Simone Young, in this all-Dean release. SSO 200702

**Ravel**
Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes Bolero. SSO 200801

**Rare Rachmaninoff**
Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

**MAHLER ODYSSEY ON CD**
During the 2010 and 2011 concert seasons, the Sydney Symphony and Vladimir Ashkenazy set out to perform all the Mahler symphonies, together with some of the song cycles. These concerts were recorded for CD, with nine releases so far and more to come.

**Mahler 9** OUT NOW
In March, Mahler’s Ninth, his last completed symphony, was released. SSO 201201

**ALSO CURRENTLY AVAILABLE**

**Mahler 1 & Songs of a Wayfarer**
SSO 201001

**Mahler 8** (Symphony of a Thousand)
SSO 201002

**Mahler 5**
SSO 201003

**Song of the Earth**
SSO 201004

**Mahler 3**
SSO 201101

**Mahler 4**
SSO 201102

**Mahler 6**
SSO 201103

**Mahler 7**
SSO 201104

Sydney Symphony Online

- Join us on Facebook facebook.com/sydneysymphony
- Follow us on Twitter twitter.com/sydsymph
- Watch us on YouTube www.youtube.com/SydneySymphony
- Visit sydneysymphony.com for concert information, podcasts, and to read the program book in the week of the concert.
- Stay tuned. Sign up to receive our fortnightly e-newsletter sydneysymphony.com/staytuned
- Download our free mobile app for iPhone or Android sydneysymphony.com/mobile_app
ABOUT THE ARTISTS

Lothar Koenigs CONDUCTOR

Lothar Koenigs was born in Aachen and studied piano and conducting in Cologne. From 1999 to 2003 he was Music Director in Osnabrück, Germany. Since then his guest conducting engagements have included the Vienna State Opera, Metropolitan Opera New York, and the opera houses of Munich, Dresden, La Scala, Hamburg, Brussels and Lyon, in a wide repertoire ranging from Mozart to Berg, with a particular emphasis on the operas of Wagner, Strauss and Janáček. Recent and future engagements include Rise and Fall of the City of Mahagonny (Cologne); Wozzeck, Ariadne auf Naxos and Lohengrin (Munich); and Lulu at La Monnaie in Brussels. Later this year he will conduct a concert performance of Tristan und Isolde at the Edinburgh International Festival.

In 2009 Lothar Koenigs took up the position of Music Director with Welsh National Opera, having conducted the WNO Orchestra for the first time in 2005. Highlights with the company have included an acclaimed production of Die Meistersinger, which he also conducted in a televised performance at the BBC Proms in 2010; other productions include Tristan und Isolde, Don Giovanni, Katya Kabanova, Fidelio, Ariadne auf Naxos and Turandot. He also appears each season with the WNO Orchestra in concert at St David’s Hall Cardiff.

His symphonic engagements include the Hallé Orchestra, Beethoven Orchester Bonn, Orchestre Philharmonique de Luxembourg, Yomiuri Nippon Symphony Orchestra Tokyo, Deutsche Kammerphilharmonie Bremen, Radio Orchestra Saarbrücken, RAI Orchestra Turin, Orchestra dell’Accademia di Santa Cecilia Rome, Rotterdam Philharmonic, Orchestra Sinfonica de Sao Paulo, Radio Symphony Orchestra Berlin, Wiener Symphoniker, Dresden Philharmonic (in Verona), and concerts at the Tanglewood Festival.

This is Lothar Koenigs’ first appearance with the Sydney Symphony and his Australian debut.

We regret that Donald Runnicles has had to cancel these concerts with us for personal family reasons, but are grateful that Lothar Koenigs was able to step in at short notice.
**Julian Rachlin** VIOLIN

Born in Lithuania in 1974, Julian Rachlin emigrated to Vienna in 1978. He studied with the eminent teacher Boris Kuschnir at the Vienna Conservatory and took private lessons with Pinchas Zukerman. In 1988 he achieved overnight international acclaim by winning the Young Musician of the Year Award at the Eurovision Competition in Amsterdam. He then became the youngest soloist ever to play with the Vienna Philharmonic, making his debut under the baton of Riccardo Muti. Since 1999, he has been on the faculty at the Vienna Conservatory Private University.

During a concert career of 24 years, he has formed close relationships with many leading conductors and orchestras. In addition to playing violin, he has also won praise as a viola player and, most recently, as a conductor. This year marks the twelfth anniversary of his internationally renowned Julian Rachlin & Friends festival held annually in Dubrovnik, Croatia – a platform for creative projects with leading musicians and actors. He has also been recognised for his philanthropic work as a UNICEF Goodwill Ambassador and for his educational outreach.

Recent performance highlights have included his debut with the Cleveland Orchestra and Franz Welser-Möst, the opening of the Philadelphia Orchestra season with Charles Dutoit, and performances with the Israel Philharmonic and Zubin Mehta, the Orchestra Filarmonica della Scala and Daniel Harding, and the Gewandhaus Leipzig and Josep Pons. He has also given play-and-conduct performances with Camerata Salzburg, Deutsche Kammerphilharmonie Bremen, Moscow Virtuosi, and the Taipei Symphony, and with his regular duo partner, pianist Itamar Golan, he presented a Brahms cycle in New York, the Concertgebouw Amsterdam and Musikverein in Vienna.

Krzysztof Penderecki is currently writing a Double Concerto for Julian Rachlin and fellow violinist Janine Jansen, to be premiered at Vienna’s Musikverein later this year with the Bavarian Radio Symphony Orchestra conducted by Mariss Jansons.

Julian Rachlin’s most recent appearance with the Sydney Symphony was in 2006, when he performed Shostakovich’s Violin Concerto No.1.

Julian Rachlin plays the 1704 ‘ex Liebig’ Stradivarius, on loan to him courtesy of Dkfm. Angelika Prokopp Privatstiftung.
MUSICIANS

FIRST VIOLINS
Dene Olding
Concertmaster
Sun Yi
Associate Concertmaster
Kirsten Williams
Associate Concertmaster
Fiona Ziegler
Assistant Concertmaster
Julie Batty
Jennifer Coy
Marianne Broadfoot
Brielle Clapson
Sophie Cole
Amber Davis
Jennifer Hoy
Nicola Lewis
Alexander Norton
Léone Ziegler
Lucy Warren!

SECOND VIOLINS
Kirsty Hilton
Marina Marsden
Emily Long
A/Assistant Principal
Shuti Huang
Benjamin Li
Nicole Masters
Philippa Paige
Biyana Rozenblit
Alexandra D’Elia*
Monique Irik*
Victoria Jacono-Gilmovitch*
Belinda Jezek*
Liisa Pallandi*
Emily Qin*
Emma West
Assistant Principal
Susan Dobbie
Principal Emeritus
Maria Durek
Emma Hayes
Stan W Kornel
Maja Verunica

VIOLAS
Roger Benedict
Tobias Breider
Anne-Louise Conerford
Justin Williams*
Robyn Brookfield
Sandro Costantino
Jane Hazewood
Graham Hennings
Stuart Johnson
Justine Marsden
Leonid Volovelsky
Tara Houghton*
Felicity Tsai

CELLOS
Catherine Hewgill
Leah Lynn
Assistant Principal
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Picock
Adrian Wallis
David Wickham
Rowena Macneish*
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
Carolyn Harris
Rosamund Plummer
Principal Piccolo
Janet Webb

OBOES
Diana Doherty
David Papp
Alexandre Oguey
Principal Cor Anglais
Shefali Pryor

CLARINETS
Francesco Cefalu
Christopher Tingay
Craig Wernicke
Principal Basset Clarinet
Lawrence Dobell

SAXOPHONE
James Nightingale*

BASSOONS
Nicole Tait*
Fiona McNamara
Noriko Shimada
Principal Contrabassoon
Matthew Wilkie

HORNs
Ben Jacks
Robert Johnson
Geoffrey O’Reilly
Principal 3rd
Euan Harvey
Marnie Sebire
Sharn McIver!
Jenny McLeod-Sneyd*
Brendan Parravicini*
Sarah Willis*

TRUMPETS
David Elton
John Foster
Anthony Heinrichs
Paul Goodchild

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

TUBA
Tim Buzzee*
Steve Rossé

TIMPANI
Richard Miller

PERCUSSION
Rebecca Lagos
Colin Piper
Mark Robinson

HARPS
Louise Johnson
Natalie Wong

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 men of the Sydney Symphony are proudly outfitted by Van Heusen.
SYDNEY SYMPHONY
Vladimir Ashkenazy, Principal Conductor and Artistic Advisor
PATRON Her Excellency Professor Marie Bashir AC CVO

Founded in 1932 by the Australian Broadcasting Commission, 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, most recently in the 2011 tour of Japan and Korea.

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 Gianluigi Gelmetti. David Robertson will take up the post of Chief Conductor in 2014. 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 orchestra 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, Gordon Kerry 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 orchestra has recently completed recording the Mahler symphonies, and has also released recordings with Ashkenazy of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on the ABC Classics label.

This is the fourth year of Ashkenazy’s tenure as Principal Conductor and Artistic Advisor.
BEHIND THE SCENES

Sydney Symphony Staff
MANAGING DIRECTOR
Rory Jeffes
EXECUTIVE TEAM ASSISTANT
Lisa Davies-Galli
ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC PLANNING
Peter Czornyj
Artistic Administration
ARTISTIC ADMINISTRATION MANAGER
Elaine Armstrong
ARTIST LIASON MANAGER
Ilmar Leetberg
RECORDING ENTERPRISE MANAGER
Philip Powers
Education Programs
HEAD OF EDUCATION
Kim Waldock
EMERGING ARTISTS PROGRAM MANAGER
Mark Lawrenson
EDUCATION COORDINATOR
Rachel McLarin
Library
LIBRARIAN
Anna Cernik
LIBRARY ASSISTANT
Victoria Grant
LIBRARY ASSISTANT
Mary-Ann Mead
Orchestra Management
DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert
ORCHESTRA MANAGER
Chris Lewis
ORCHESTRA COORDINATOR
Georgia Stamatopoulos
OPERATIONS MANAGER
Kerry-Anne Cook
TECHNICAL MANAGER
Derek Coutts
PRODUCTION COORDINATOR
Tim Dayman
PRODUCTION COORDINATOR
Ian Spence
STAGE MANAGER
Peter Gahan
Sales and Marketing
DIRECTOR OF SALES & MARKETING
Mark J Elliott
MARKETING MANAGER, SUBSCRIPTION SALES
Simon Crossley-Meates
A/Senior Marketing Manager, Sales
Matthew Rive
MARKETING MANAGER, BUSINESS RESOURCES
Katrina Riddle
ONLINE MARKETING MANAGER
Eve Le Gall
Marketing & Online Coordinator
Kaisa Heino
Graphic Designer
Lucy McCullough
Data Analyst
Varsha Karnik
Marketing Assistant
Jonathon Symonds
Box Office
MANAGER OF BOX OFFICE SALES & OPERATIONS
Lynn McLaughlin
MANAGER OF BOX OFFICE OPERATIONS
Tom Downey
CUSTOMER SERVICE REPRESENTATIVES
Steve Clarke – Senior CSR
Michael Dowling
Derek Reed
John Robertson
Bec Sheedy
Communications
HEAD OF COMMUNICATIONS
Yvonne Zammit
Publicist
Katherine Stevenson
Digital Content Producer
Ben Draisma
Publications
PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER
Yvonne Frindle
Development
DIRECTOR OF DEVELOPMENT
Caroline Sharpen
Corporate Relations
Julia Owens
Corporate Relations
Stephen Atfield
Philanthropy, Patrons Program
Ivana Jirasek
Philanthropy, Events & Engagement
Amelia Morgan-Hunn
Business Services
DIRECTOR OF FINANCE
John Horn
Finance Manager
Ruth Tolentino
Accountant
Minerva Prescott
Accounts Assistant
Emma Ferrer
Human Resources
Human Resources Manager
Anna Kearsley

Sydney Symphony Board
John C Conde AO Chairman
Terrey Arcus AM
Ewen Crouch
Ross Grant
Jennifer Hoy
Rory Jeffes
Andrew Kaldor
Irene Lee
David Livingstone
Goetz Richter
David Smithers AM

Sydney Symphony Council
Geoff Ainsworth AM
Andrew Andersons AO
Michael Baume AO
Christine Bishop
Ita Buttrose AO OBE
Peter Cudlipp
John Curtis AM
Greg Daniel AM
John Della Bosca
Alan Fang
Eri Nlaherty
Dr Stephen Freiberg
Donald Hazelwood AO OBE
Dr Michael Joel AM
Simon Johnson
Yvonne Kenny AM
Gary Linnane
Amanda Love
Helen Lynch AM
Joan MacKenzie
David Maloney
David Malouf AO
Julie Manfredi-Hughes
Deborah Marr
The Hon. Justice Jane Mathews AO
Danny May
Wendy McCarthy AO
Jane Morschel
Greg Paramor
Dr Timothy Pascoe AM
Prof. Ron Penny AO
Jerome Rowley
Paul Salteri
Sandra Salteri
Juliana Schaeffer
Leo Schofield AM
Fred Stein OAM
Gabrielle Trainor
Ivan Ungar
John van Ogtrop
Peter Weiss AM
Mary Whelan
Rosemary White

26 SYDNEY SYMPHONY
SYDNEY SYMPHONY PATRONS

Maestro’s Circle

Peter Weiss AM – Founding President & Doris Weiss
John C Conde AO – Chairman
Geoff Ainsworth AM & Vicki Ainsworth
Tom Breen & Rachael Kohn
In memory of Hetty & Egon Gordon
Andrew Kaldor & Renata Kaldor AO
Roslyn Packer AO
Penelope Seidler AM
Mr Fred Street AM & Mrs Dorothy Street
Westfield Group
Brian & Rosemary White
Ray Wilson OAM in memory of the late James Agapitos OAM

Sydney Symphony Leadership Ensemble

David Livingstone, CEO, Credit Suisse, Australia
Alan Fang, Chairman, Tianda Group
Tony Grierson, Braithwaite Steiner Pretty
Macquarie Group Foundation
John Morschel, Chairman, ANZ
Andrew Kaldor, Chairman, Pelikan Artline

Lynn Kraus, Sydney Office Managing Partner, Ernst & Young
Shell Australia Pty Ltd
James Stevens, CEO, Roses Only
Stephen Johns, Chairman, Leighton Holdings,
and Michele Johns

Directors’ Chairs

01 Roger Benedict
   Principal Viola
   Kim Williams AM & Catherine Dovy Chair
02 Lawrence Dobell
   Principal Clarinet
   Anne Arcus & Terrey Arcus AM Chair
03 Diana Doherty
   Principal Oboe
   Andrew Kaldor & Renata Kaldor AO Chair
04 Richard Gill OAM
   Artistic Director Education
   Sandra & Paul Salteri Chair
05 Jane Hazelwood
   Viola
   Veolia Environmental Services Chair
06 Catherine Hewgill
   Principal Cello
   Tony & Fran Meagher Chair
07 Elizabeth Neville
   Cello
   Ruth & Bob Magid Chair
08 Colin Piper
   Percussion
   Justice Jane Mathews AO Chair
09 Shefali Pryor
   Associate Principal Oboe
   Rose Herceg Chair
10 Emma Sholl
   Associate Principal Flute
   Robert & Janet Constable Chair

For information about the Directors’ Chairs program, please call (02) 8215 4619.

Join in the conversation

twitter.com/sydsymph
facebook.com/sydneysymphony
Playing Your Part

The Sydney Symphony gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Donations of $50 and above are acknowledged on our website at sydneysymphony.com/patrons

Platinum Patrons
$20,000+
Brian Abel
Geoff Ainsworth AM & Vicki Ainsworth
Robert Albert AO & Elizabeth Albert
Terrery Arcus AM & Anne Arcus
Tom Breen & Rachael Kohn
Sandra & Neil Burns
Mr John C Conde AO
Robert & Janet Constable
Dr Bruno & Mrs Rhonda Giuffre
In memory of Hetty & Egon Gordon
Ms Rose Herceg
Mrs E Herrman
Mr Andrew Kaldor & Mrs Renata Kaldor AO
D & I Kallinikos
James N Kirby Foundation
Justice Jane Mathews AO
Mrs Roslyn Packer AO
Dr John Roarty in memory of
Mrs June Roarty
Paul & Sandra Salteri
Mrs Penelope Seidler AM
Mrs W Stening
Mr Fred Street AM & Mrs Dorothy Street
Mr Peter Weiss AM & Mrs Doris Weiss
Westfield Group
Mr Brian & Mrs Rosemary White
Ray Wilson OAM in memory of
James Agapitos OAM
Kim Williams AM & Catherine Dovy
June & Alan Woods Family Bequest
Anonymous (1)

Silver Patrons
$5,000–$9,999
Mark Bethwaite AM & Carolyn Bethwaite
Jan Bowen
Mr Alexander & Mrs Vera Boyarsky
Mr Robert Brakspear
Mr Robert & Mrs L Alison Carr
Bob & Julie Clampett
Ian Dickson & Reg Holloway
Mr Colin Draper & Mary Jane Brodribb
Penny Edwards
Michael & Gabrielle Field
Mr James Graham AM & Mrs Helen Graham
Mrs Jennifer Hershon
Michelle Hilton
Stephen Johns & Michele Bender
Judges of the Supreme Court of NSW
Mr Ervin Katz
The Estate of the late Patricia Lance
Gary Linnane
Mr David Livingstone
William McIlrath Charitable Foundation
David Maloney & Erin Flaherty
Eva & Timothy Pascoe
Roderney Rosenblum AM & Sylvia Rosenblum
Manfred & Linda Salamon
The Sherry Hogan Foundation
David & Isabel Smithers
Ian & Wendy Thompson
Michael & Mary Whelan Trust
Dr Richard Wingate
Jill Wran
Anonymous (1)

Bronze Patrons
$1,000–$2,499
Charles & Rence Abrams
Andrew Andersons AO
Mr Henri W Aram OAM
Dr Francis J Augustus
Richard Banks
David Barnes
Doug & Alison Battersby
Michael Baume AO & Toni Baume
Phil & Elese Bennett
Nicole Berger
Mrs Jan Biber
Allan & Julie Bligh
M Bulmer
In memory of R W Burley
Eric & Rosemary Campbell
Dr John H Casey
Debby Cramer & Bill Caukill
Dr Diana Choquette & Mr Robert Milliner
Joan Connery OAM & Maxwell Connery OAM
Mr John Cunningham SCM & Mrs Margaret Cunningham
Lisa & Miro Davis
Matthew Delacey
John Favaloro
Mr Edward Federman
Mr Ian Fenwicke & Prof. N R Wills
Dr & Mrs C Goldschmidt
Warren Green
Akiko Gregory
In memory of the late Dora & Oscar Grynberg
Janet Hamilton
Dorothy Hoddinott AO
Paul & Susan Hotz
The Hon. David Hunt AO & Mrs Margaret Hunt
Dr & Mrs Michael Hunter
Mr Peter Hutchison
Michael & Anna Joel
The Hon. Paul Keating
In Memory of Bernard MH Khaw
Anna-Lisa Klettenberg
Mr Justin Lam
Wendy Lapointe
Mr Peter Lazar
Kevin & Deidre McCann
Robert McDougall
Ian & Pam McGaw
Matthew McInnes
Macquarie Group Foundation
To find out more about becoming a Sydney Symphony Patron, please contact the Philanthropy Office on (02) 8215 4625 or email philanthropy@sydneysymphony.com

Mr Robert & Mrs Renee Markovic
Alan & Joy Martin
Harry M Miller, Lauren Miller Cilento & Josh Cilento
Miss An Nhan
Ms Jackie O’Brien
Mrs Rachel O’Conor
Drs Keith & Eileen Ong
Mr R A Oppen
Mr Robert Orrell
Mr & Mrs Orts
Maria Page
Platti Holdings Pty Ltd
Adrian & Dairneen Pilton
Robin Potter
Dr Raffi Qasabian
Ernest & Judith Rapee
Kenneth R Reed
Patricia H Reid Endowment Pty Ltd
Robin Rodgers
John Saunders
In memory of H St P Scarlett
Juliana Schaeffer
Mr & Mrs Jean-Marie Simart
Catherine Stephen
John & Alist Sullivan
The Hon Brian Sully QC
Mildred Teitler
Andrew & Isolde Tornya
Gerry & Carolyn Travers
John E Tuckey
Mrs M Turkington
In memory of Joan & Rupert Vallentine
In memory of Dr Reg Walker
Henry & Ruth Weinberg
The Hon, Justice A G Whealy
Geoff Wood & Melissa Waites
Mr R R Woodward
In memory of Lorna Wright
Dr John Yu & Dr George Soutter
Anonymous (12)

Bronze Patrons
$500–$999
Mr Peter J Armstrong
Mr & Mrs Garry S Ash
Mrs Baiba B Berzins & Dr Peter Loveday
Dr & Mrs Hannes Boshoff
Minnie Briggs
Dr Miles Burgess
Pat & Jenny Burnett
Ita Buttrose AO OBE
Stephen Bryne & Susie Gleson
The Hon. Justice J C & Mrs Campbell
Mr Percy Chissick
Mrs Catherine J Clark
Jen Cornish
Greta Davis
Elizabeth Donati
Dr Nita & Dr James Durham
Greg Earl & Debbie Cameron
Mr & Mrs Farrell
Robert Gelling
Vivienne Goldschmidt
Mr Robert Green
Mr Richard Griffin AM
Jules & Tanya Hall
Mr Hugh Hallard
Mr Ken Hawkings
Mrs A Hayward
Dr Heng & Mrs Cilla Tey
Mr Roger Henning
Rey Harry & Mrs Meg Herbert
Sue Hewitt
Mr Joerg Hofmann
Ms Dominique Hogan-Doran
Mr Brian Horstfield
Alex Houghton
Bill & Pam Hughes
Susie & Geoff Israel
Mrs W G Keighley
Dr Henry Kilham
Mr & Mrs Giles T Kryger
Mrs M J Lawrence
Dr & Mrs Leo Leader
Margaret Lederman
Mrs Yolanda Lee
Martine Letts
Anita & Chris Levy
Erna & Gerry Levy AM
Dr Winston Liauw
Mrs Helen Little
Sydney & Airdrie Lloyd
Mrs A Lozan
Mrs Panee Low
Carolyn & Peter Lowry OAM
Dr David Luis
Melyn Madigan
Dr Jean Malcolm
Mrs Silvana Mantellato
Mr K J Martin
Geoff & Jane McClellan
Philip & Catherine McClelland

Mrs Flora MacDonald
Mrs Helen Meddings
David & Andree Milman
Kenneth N Mitchell
Chris Morgan-Hunn
Nola Nettheim
Mrs Margaret Newton
Mr Graham North
Dr M C O’Connor AM
A Willmers & R Pal
Dr A J Palmer
Mr Andrew C Patterson
Dr Kevin Pedemont
Dr Natalie E Pelham
Mr Allan Pidgeon
Robin Potter
Lois & Ken Rae
Mr Donald Richardson
Pamela Rogers
Agnes Ross
Dr Mark & Mrs Gillian Selikowitz
Caroline Sharpen
Mrs Diane Shleinman AM
Dr Agnes E Sinclair
Doug & Judy Sotheren
Mrs Elsie Stafford
Mr Lindsay & Mrs Suzanne Stone
Margaret Suthers
Mr D M Swan
Mr Norman Taylor
Ms Wendy Thompson
Kevin Troy
Judge Robyn Tupman
Gillian Turner & Rob Bishop
Prof. Gordon E Wall
Ronald Walledge
Mr Robert & Mrs Rosemary Walsh
Mr Palmer Wang
David & Katrina Williams
A Willmers & R Pal
Audrey & Michael Wilson
Dr Richard Wing
Mr Robert Woods
Mr & Mrs Glenn Wyss
Mrs Robin Yabsley
Anonymous (18)

To find out more about becoming a Sydney Symphony Patron, please contact the Philanthropy Office on (02) 8215 4625 or email philanthropy@sydneysymphony.com
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.
LUCKY BREAK

In 2001 Principal Cello Catherine Hewgill suffered a potentially career-ending injury. She talks about what it’s like to come through a period of such turmoil.

Catherine Hewgill is an elegantly poised presence on stage. Whether it’s the tranquil cello solo from the slow movement of Brahms’s Second Piano Concerto, or fearlessly leading her troops into the fray of a mighty Bruckner symphony, she takes it all in her stride. Principal Cello with the Sydney Symphony for 22 years, Catherine even managed to overcome a potentially career-ending injury when she slipped over after a concert and crushed all the bones in her wrist. ‘The surgeon thought I would never play again.’

Lying in her hospital bed, Catherine initially welcomed the thought of being able to take time off. ‘Wow! For the next couple of months, I’ll be able to do normal things like a normal person!’ Those feelings quickly wore off. ‘I didn’t feel at all fulfilled. I felt really strongly that I’d lost my raison d’être.’

It was a difficult, frustrating time. ‘My husband said I was horrible to live with, that I wasn’t the same. He used to say that I needed to be “clapped at” about four times a week!

‘I really lost all my self-confidence. I’ll never forget, after 14 months, when I came back to work, it was like the first day back at school. I was petrified!’ But after about 30 minutes of rehearsal, it was like I’d never left. It was really like getting straight back on the bike.’

Was the accident a blessing in disguise? A lot of people say this after they’ve had some kind of interruption in their career – it felt like a rebirth.’ I felt as though I played much better than before, I thought about things better, and I didn’t take anything for granted any more. In a way, so long as my wrist holds out, it wasn’t such a bad thing after all.’

So does Catherine take any extra precautions now? ‘No! I’m always shocking my husband with the way I chop onions. I love cooking. That’s my favourite place to be – in the kitchen. And he takes one look at me, and then has to look away. But I never really think about it. I’m not precious at all.’

The Principal Cello Chair is supported by Fran & Tony Meagher. Through this support, the Meaghers enjoy a close relationship with Catherine and the orchestra. For more information on Directors’ Chairs call 8215 4663
Your Say

Our post-concert surveys always bring a variety of views. The one for Tchaikovsky at the Ballet in April was no exception:

‘We can’t say that we have enjoyed the first half of the concert because of the choice of the music pieces. [Golijov’s Last Round] was poorly composed and poorly rehearsed. The second piece “Spanish Garden” [sic] was something resembling the sound of a graveyard. However, we thoroughly enjoyed the second half of the concert! The brilliant music, the fine direction of the conductor and the passion of the orchestra were absolutely heavenly!’

‘Conductor Andrew Grams was a joy to watch – he should have had a whip to conduct with, not to hit the musicians of course, but to swish it above their heads. He was on fire! The music selection was very interesting – [the Golijov] Lohengrin) all took advantage of the ophicleide’s special sound. Sweet and versatile in the upper register, open and gruff in its lower tones, the ophicleide is wholly individual in character and temperament compared with its modern generic replacements. Tragically, by 1860–70 the ophicleide had been superseded by the bass tuba and euphonium.

Nick Byrne, Second Trombone www.ophicleide.com

Have a question about the music, instruments or inner workings of the orchestra? Write to us using Your Say addresses above.

Ask a Musician

One concert-goer was intrigued by the ophicleide, which recently appeared in Berlioz’s Harold in Italy. ‘What are they, and why would a composer choose to include them?’ he asked. Our resident ‘ophicleidian’ Nick Byrne was more than happy to respond.

The ophicleide was invented in 1817 by Frenchman Jean Hilaire Asté. It’s a lower-pitched extension of the keyed bugle family and came into being at a time when composers were searching for a lower voice to supplement the sound of the trombone. Piston valves were still in an early (some would say primitive!) stage of their development, but composers like Berlioz (Symphonie fantastique, Harold in Italy), Mendelssohn (Overture to A Midsummer Night’s Dream, Elijah) and Wagner (Rienzi, The Flying Dutchman, Lohengrin) all took advantage of the ophicleide’s special sound. Sweet and versatile in the upper register, open and gruff in its lower tones, the ophicleide is wholly individual in character and temperament compared with its modern generic replacements. Tragically, by 1860–70 the ophicleide had been superseded by the bass tuba and euphonium.

Nick Byrne, Second Trombone www.ophicleide.com

Have a question about the music, instruments or inner workings of the orchestra? Write to us using Your Say addresses above.

Education News

Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Violinist Freya Franzen, rehearsing Reich’s Variations for Vibes, Pianos and Strings.
Below: Wearing his trademark baseball cap, the composer looks on in rehearsal.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.

Right: Meeting Steve Reich

In May four members of the Sydney Symphony’s emerging artists program – Freya Franzen, Liisa Pallandi (violin), Tara Houghton (viola) and Adam Szabo (cello) – took part in a marathon concert celebrating the works of American minimalist composer Steve Reich. The Sydney Opera House hosted Steve’s residency, which included performances of many of his seminal works. Our musicians gave the Australian premiere of Variations for Vibes, Pianos and Strings, alongside members of Synergy Percussion, and other young string players, conducted by Roland Peelman.
The story goes that at a performance of Szymanowski’s Fourth Symphony by a North American orchestra, the end of the thrilling first movement drew applause from a handful of eager audience members. It was short-lived when exuberance turned to embarrassment at clapping in the ‘wrong place’. But the conductor for that occasion quickly turned around with words of reassurance: ‘It’s okay. We’re excited too!’

The conductor was David Robertson, the recently announced Chief Conductor designate of the Sydney Symphony. And this delightful concert vignette illustrates the importance he places on honest and open communication. He’s not afraid to communicate with audiences, introduce new ideas and be a dynamic advocate for the music of our time.

At the announcement of his appointment on 15 May, Principal Cello Catherine Hewgill recalled Robertson’s first visit to the Sydney Symphony in 2003: ‘I had what can only be described as an out-of-body experience during a performance of John Adams’ Harmonielehre. Having David direct us through this incredibly harmonically complex music just took me somewhere else completely.’

Current Principal Conductor and Artistic Advisor Vladimir Ashkenazy will continue to return annually to the Sydney Symphony. That the orchestra is able to continue its relationship with Ashkenazy, at the same time as building a new partnership with David Robertson is testament to the mutual respect and admiration the musicians share for both men, and the conductors for each other. Critic Peter McCallum from The Sydney Morning Herald, summed up Ashkenazy’s time with the orchestra beautifully: ‘He has built supportive audiences and international networks and will depart much loved for his deep musical understanding, humility, warmth and charm, and the abiding memory of many insightful performances.’

For the incoming Chief Conductor, Concertmaster Dene Olding is full of praise: ‘He is an exceptional musician – highly intelligent, articulate and a wonderful communicator. His four previous appearances with the orchestra have shown the breadth of his repertoire and the sophistication of his musical interpretations.’

David Robertson’s plans from 2014 include a series of innovative projects with the orchestra. These include an annual opera-in-concert, commissioning partnerships with other orchestras such as the Royal Concertgebouw, and annual international touring. There’s much to look forward to. As Catherine Hewgill says, ‘This marriage will be a good one!’

David Robertson’s tenure as Chief Conductor will begin in 2014, with a five-year contract.

The wonders of technology allowed David Robertson to join us by live video feed from New York for the announcement on 15 May. From left: Peter Czornyj, Simon Crean, John Conde, Catherine Hewgill and Rory Jeffes.

DAVID ROBERTSON
We announce David Robertson as Chief Conductor and Artistic Director designate.
VANGUARD

Our new philanthropic program Vanguard got off to a strong start on 4 April and its members have already enjoyed a second event. On 23 May the musical program saw a collaboration between double bass, trombone, guitar and voice – mixing classical, jazz and hip-hop. There are more private events scheduled for 2012, all intended to create intimate but surprising experiences of classical music. To find out more and to join, visit sydneysymphony.com/vanguard.

ARRIVALS...

We’ve welcomed quite a few recent additions to the Sydney Symphony family: Eloise Anwyl was welcomed by Penny Evans (Senior Marketing Manager) and her husband Ben on 10 February; Hannah Ying-Leng met her parents Felicity (viola) and Thomas Tsai on 10 March; Emma West (Assistant Principal Second Violin) and her husband Andrew welcomed Lila Grace into the world on 20 March; and proud parents Alexandra Mitchell (First Violin) and husband Charlie announced the arrival of Thomas Ashton on 18 May. Pweh! Sydney Symphony crèche anyone?

…and A Farewell

Lee Bracegirdle retired from the Horn section after 32 years of service with the orchestra. But that doesn’t necessarily mean that audiences won’t be hearing from him. Lee is also a composer, and will no doubt retain his connection with the world of music-making through this creative outlet. We wish him all the best into the future.

Strings on Steroids

In recent months we’ve seen a number of guest players in the concertmaster and principal cello chairs as we seek to fill these positions. Two of our guests – violinist Andrew Haveron and cellist Teije Hylkema – managed to find some time for offstage creativity as well. We’re assured no cellos were harmed in the making of this music video: bit.ly/StringsOnSteroids

CODA

500 YEARS OF TROMBONE: THE CONCERT

On Wednesday 13 June, trombonists Ron Prussing, Scott Kimmont, Nick Byrne and Christopher Harris will present a lunchtime concert at St James’ Church King Street. The program will include original music and transcriptions from composers such as Josquin des Prez, Dowland, Daniel Speer, Beethoven, Bruckner, Tomasi and Elena Kats-Chernin.

Acoustic Refinement

The installation of new acoustic panels in the Sydney Opera House Concert Hall is on track, with the work due for completion in early June. Acoustician Larry Kirkegaard will be in Sydney 19–23 June to do further testing during our rehearsals and concerts. Based on these results, and feedback given by the musicians, Larry will be refining the angles of the various panels to achieve an optimum sound.

SYDNEY OPERA HOUSE

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

SYMPHONY SERVICES INTERNATIONAL

Suite 2, Level 5, 1 Oxford Street, Darlinghurst NSW 2010 PO Box 1145, Darlinghurst NSW 1300 Telephone (02) 8622 9400 Facsimile (02) 8622 9422 www.symphonyinternational.net

This is a PLAYBILL / SHOWBILL publication. Playbill Proprietary Limited / Showbill Proprietary Limited ACN 003 311 064 ABN 27 003 311 064 Head Office: Suite A, Level 1, Building 16, Fox Studios Australia, Park Road North, Moore Park NSW 2021 PO Box 410, Paddington NSW 2021 Telephone +61 2 9921 5353 Fax +61 2 9449 6053 E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman Brian Nebenzahl swx 110 Managing Director Michael Nebenzahl Editorial Director Jocelyn Nebenzahl Producer/Production & Graphic Design Debbie Clarke Producer/Production—Classical Music Alan Ziegler

Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

All requirements for advertising space in this publication should be directed to the above company and address. Colour concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered trade mark of Playbill Proprietary Limited. Title ‘Showbill’ is the registered trade mark of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published, or distributed at any other event than specified on the title page of this publication.

PAPER PARTNER

K.W. DODGETT Fine Paper

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers’ errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor: Email program.editor@sydneysymphony.com

SYMPHONY OPERA HOUSE TRUST

Mr Kim Williams AM [Chair] Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Ms Renata Kaldor AO, Mr Robert Leece AM RFD, Mr Peter Mason AM, Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Mr Brian Southey AM, Mr Robert Xero AM, Mr Peter Xero AM, Ms Thomas Prarry AM, Mr Leo Schofield AM, Mr John Symond AM

EXECUTIVE MANAGEMENT

Acting Chief Executive Officer Jonathan Bielski Director, Theatre and Events David Claringbold Director, Marketing, Communications and Director, Customer Services Victoria Osselge Building Development and Maintenance Greg McGaggart Director, Venue Partners and Safety Julia Pucci Chief Financial Officer Claire Spencer

SYDNEY OPERA HOUSE

Clocktower Square, Argyle Street, The Rocks NSW 2000 GPO Box 4972 Sydney NSW 2001 Telephone (02) 8215 4644 Box Office (02) 8215 4600 Facsimile (02) 8215 4646 www.sydneysymphony.com

All enquiries for advertising space in this publication should be directed to the above company and address. Colour concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered trade mark of Playbill Proprietary Limited. Title ‘Showbill’ is the registered trade mark of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published, or distributed at any other event than specified on the title page of this publication.

PAPER PARTNER

K.W. DODGETT Fine Paper

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers’ errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor: Email program.editor@sydneysymphony.com

SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM [Chair] Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Ms Renata Kaldor AO, Mr Robert Leece AM RFD, Mr Peter Mason AM, Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Mr Brian Southey AM, Mr Robert Xero AM, Mr Peter Xero AM, Ms Thomas Prarry AM, Mr Leo Schofield AM, Mr John Symond AM

EXECUTIVE MANAGEMENT

Acting Chief Executive Officer Jonathan Bielski Director, Theatre and Events David Claringbold Director, Marketing, Communications and Director, Customer Services Victoria Osselge Building Development and Maintenance Greg McGaggart Director, Venue Partners and Safety Julia Pucci Chief Financial Officer Claire Spencer

SYDNEY OPERA HOUSE

Clocktower Square, Argyle Street, The Rocks NSW 2000 GPO Box 4972 Sydney NSW 2001 Telephone (02) 8215 4644 Box Office (02) 8215 4600 Facsimile (02) 8215 4646 www.sydneysymphony.com

All enquiries for advertising space in this publication should be directed to the above company and address. Colour concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered trade mark of Playbill Proprietary Limited. Title ‘Showbill’ is the registered trade mark of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the condition that it shall not, by way of trade or otherwise, be sold, hired out or otherwise circulated without the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover other than that in which it was published, or distributed at any other event than specified on the title page of this publication.

PAPER PARTNER

K.W. DODGETT Fine Paper

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers’ errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor: Email program.editor@sydneysymphony.com

SYDNEY OPERA HOUSE TRUST

Mr Kim Williams AM [Chair] Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Ms Renata Kaldor AO, Mr Robert Leece AM RFD, Mr Peter Mason AM, Ms Catherine Brenner, The Hon Helen Coonan, Mr Wesley Enoch, Mr Brian Southey AM, Mr Robert Xero AM, Mr Peter Xero AM, Ms Thomas Prarry AM, Mr Leo Schofield AM, Mr John Symond AM

EXECUTIVE MANAGEMENT

Acting Chief Executive Officer Jonathan Bielski Director, Theatre and Events David Claringbold Director, Marketing, Communications and Director, Customer Services Victoria Osselge Building Development and Maintenance Greg McGaggart Director, Venue Partners and Safety Julia Pucci Chief Financial Officer Claire Spencer

SYDNEY OPERA HOUSE

Clocktower Square, Argyle Street, The Rocks NSW 2000 GPO Box 4972 Sydney NSW 2001 Telephone (02) 8215 4644 Box Office (02) 8215 4600 Facsimile (02) 8215 4646 www.sydneysymphony.com