sydney symphony orchestra

David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

2016 SEASON

ROMANTIC MEMORIES
Dohnányi conducts Bruckner
Dohnányi conducts Brahms 2
An Australian First
LUTOSŁAWSKI Funeral Music
BERG Seven Early Songs
BRAHMS Symphony No.2
Christoph von Dohnányi conductor
Camilla Tilling soprano

Thursday Afternoon Symphony
Thu 14 Apr 1.30pm
Emirates Metro Series
Fri 15 Apr 8pm
Great Classics
Sat 16 Apr 2pm

Heavenly creatures
Mozart, Beethoven & Haydn
BÉTHOVEN
The Creatures of Prometheus: Overture
HAYDN Te Deum for the Empress Marie Thérèse
MOZART Ave verum corpus, K618
Brett Weymark conductor
Jacqueline Porter soprano
Sally-Anne Russell mezzo-soprano
Andrew Goodwin tenor • David Greco baritone
Sydney Philharmonia Choirs Chamber Singers

Tea & Symphony
Fri 22 Apr 11am
Complimentary morning tea from 10am

Babe – Pig at the Symphony
Film with Live Orchestra
That ‘ll do, pig. That ‘ll do.’ A screening of the family favourite Babe with Nigel Westlake’s score played live and in full.
Nigel Westlake conductor and composer

Meet the Music
Thu 28 Apr 6.30pm
At the Movies
Fri 29 Apr 7pm
Sat 30 Apr 7pm

Leningrad Symphony
Shostakovich & Tchaikovsky
P STANHOPE Dawn and Darkness – Cello Concerto PREMIERE
TCHAIKOVSKY Rococo Variations
SHOSTAKOVICH Symphony No.7, Leningrad
Oleg Caetani conductor
Narek Hakhnazaryan cello

Meet the Music
Wed 4 May 6.30pm
Emirates Metro Series
Fri 6 May 8pm
Great Classics
Sat 7 May 2pm

Haydn’s Creation
HAYDN Die Schöpfung (The Creation)
Sung in German
Masaaki Suzuki conductor
Lydia Teuscher soprano • Allan Clayton tenor
Neal Davies bass-baritone
Sydney Philharmonia Choirs

APT Master Series
Wed 11 May 8pm
Fri 13 May 8pm
Sat 14 May 8pm • A BMW Season Highlight
Mon 16 May 7pm

A very special evening with Josh Groban
Performing hits from all his albums including Closer, ARIA top 5 Awake, Illuminations, All That Echoes and his most recent release Stages.

Tue 19 Apr 8pm
Wed 20 Apr 8pm
Fri 22 Apr 8pm
Sat 23 Apr 8pm

CLASSICAL

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No fees when you book classical concerts online with the SSO
Welcome to tonight’s concert in the APT Master Series – a powerful musical program conducted by one of the world’s top maestros.

For his long-awaited first appearance in Australia, Christoph von Dohnányi brings a great violin concerto – played by Carolin Widmann, also making an Australian debut – and Bruckner’s Fourth Symphony.

Bruckner’s symphonies are often compared to ‘cathedrals of sound’. These beautiful and monumental creations inspired feelings of wonder in the concert hall. In the same way, there are parts of our natural world that have the same epic qualities and inspire similar feelings of wonder and awe. One of those is the Kimberley in Western Australia, with its spectacular gorges and towering cliffs. Everyone who goes there comments on how this vast and imposing landscape also has the power to ‘draw them in’.

Just as it’s worth coming to a concert hall to hear Bruckner live, it’s worth travelling to the Kimberley to see it in person, and when you travel with APT you can experience this remote land in comfort and style, confident that you’re in the hands of experts. Guests who join our September 4WD tours will even be able to experience music and nature together with a performance by an ensemble of SSO musicians in the breathtaking natural acoustic of Cathedral Gorge in the Bungle Bungle Range.

We hope you enjoy tonight’s performance and that it leaves you inspired!

Geoff McGeary OAM
APT Company Owner
SATURDAY'S performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by Scott Davie at 7.15pm in the Northern Foyer 45 minutes before each performance. For more information visit sydneysymphony.com/speaker-bios

Estimated durations:
22 minutes, 20-minute interval, 65 minutes

The concert will conclude at approximately 9.55pm.

SATURDAY 9 APRIL, 8PM
SYDNEY OPERA HOUSE CONCERT HALL

ROMANTIC MEMORIES

Christoph von Dohnányi *conductor*
Carolin Widmann *violin*

**ALBAN BERG (1885–1935)**
Violin Concerto *To the Memory of an Angel*
Andante – Allegretto
Allegro – Adagio

INTERVAL

**ANTON BRUCKNER (1824–1896)**

*Bewegt, nicht zu schnell* [With movement, not too fast]
*Andante quasi allegretto*
*Scherzo (Bewegt) [With movement]* –
*Trio (Gemächlich) [Leisurely]*
*Finale (Bewegt, doch nicht zu schnell) [With movement, but not too fast]*

**92.9 ABC Classic FM**
Saturday’s performance will be broadcast live across Australia on ABC Classic FM.

Pre-concert talk by Scott Davie at 7.15pm in the Northern Foyer 45 minutes before each performance. For more information visit sydneysymphony.com/speaker-bios

Estimated durations:
22 minutes, 20-minute interval, 65 minutes
The concert will conclude at approximately 9.55pm.

**COVER IMAGE:** Mediæval city on the banks of a river, painting by Karl Friedrich Schinkel (1781–1841) held in the Schloss Charlottenburg Art Museum, Berlin (De Agostini Picture Library / Bridgeman Images)
In this performance the SSO is performing on a tiered stage designed to improve acoustics and sightlines for both audience and orchestra. Because of their benefits, tiered stages are increasingly common in leading concert halls throughout the world. This temporary stage will be used for two weeks (4–16 April) while orchestra members assess its shape and proportions and make suggestions for improvements. Their input will help finalise the design for a permanent, adjustable tiered stage, to be constructed in several years’ time as part of the Sydney Opera House Renewal.

This painting by Karl Friedrich Schinkel (1781–1841) offers a 19th-century vision of a mediæval city – a ‘Romantic memory’. 
Romantic Memories

In the first of his Australian programs, Christoph von Dohnányi has paired Bruckner’s most popular symphony, his Fourth, with Berg’s Violin Concerto.

He is not the only conductor to see Berg and Bruckner as congenial partners. When we last played the Berg Violin Concerto four years ago it was also matched to Bruckner: his more turbulent Eighth Symphony. In that program the underlying theme was a dark one: a concerto conceived as a requiem and a symphony that begins with a ‘death announcement’.

This week, the musical combination suggests reflection, nostalgia and an absorption with the past. Bruckner called his Fourth Symphony the ‘Romantic’ and gave it a programmatic narrative evoking mediaeval castles, knights in armour, the hunt and codes of chivalry. Its visual counterpart is the 19th-century painting by Schinkel on the facing page – a Romantic’s impression of the world of the mediaeval romance. (It is true that Bruckner developed his narrative and nickname some time after he wrote the symphony, but it was nonetheless his idea.)

Berg’s Violin Concerto has as its subtitle a dedication ‘To the memory of an Angel’ and that angel was the beautiful and talented Manon Gropius, who died while still a teenager. Her story inspired a concerto that its first soloist, Louis Krasner, believed would reconcile 1930s audiences to the new ‘12-tone’ method of Schoenberg. While adopting a technique that deliberately undermines our natural desire for tonality, Berg’s music nods to familiar things (folk tunes, Bach chorales, even the reassuring sound of the open strings of a violin). And his innate lyricism has ensured this concerto its place in the repertoire as a powerful, emotionally charged creation.

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ABOUT THE MUSIC

Alban Berg
Violin Concerto (To the Memory of an Angel)

Andante – Allegretto
Allegro – Adagio

Carolin Widmann 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

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 for orchestra, 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.
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...’

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.’
UNFORGETTABLE

A symphony in the Bungle Bungle Range

It’s a stirring welcome to the remote Kimberley, as a woodwind quintet from the Sydney Symphony Orchestra performs live beneath the sandstone domes of Cathedral Gorge, a natural amphitheater within World Heritage-listed Purnululu National Park.

Be among the very few to experience this rare event on select September departures of APT’s 4WD Kimberley Adventures. Enjoy the expertise of Driver-Guides and the comforts of APT’s exclusive network of wilderness lodges as the secrets of Australia’s final frontier come to life.

In a rare event, the perfect natural acoustics of Cathedral Gorge bring to life the magic of live symphony.

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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 Vogel’ 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 residence 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.

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

From a brutal climax – the ‘catastrophe’ of Manon’s death – Bach’s chorale theme emerges...
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 twist 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 SSO first performed the concerto in 1963 with conductor Joseph Post and violinist Tibor Varga. (Earlier that year Varga had performed Australian premiere with the Melbourne Symphony Orchestra.) The SSO performed the concerto most recently in 2012 with conductor Lothar Koenigs and soloist Julian Rachlin.
Anton Bruckner
Symphony No.4 in E flat, Romantic
(1878–80 version, 1936 Haas edition)

Bewegt, nicht zu schnell [With movement, not too fast]
Andante quasi allegretto
Scherzo [Bewegt] [With movement] –
   Trio [Gemächlich] [Leisurely]
Finale [Bewegt, doch nicht zu schnell] [With movement, but not too fast]

Bruckner’s Fourth Symphony has long been his most popular. This is a puzzle, since there is a grain of truth in the superficial but amusing observation that Bruckner composed, not nine symphonies, but the same symphony nine times! The Fourth is the only symphony to which Bruckner himself gave a title, and ‘Romantic’ is an apt word for the moods and atmospheres the music evokes. Bruckner went further: when asked to explain his symphony, he invented (after composing it) an imaginary program in which the first movement is supposed to represent a medieval city at dawn, trumpet calls signalling the opening of the city gates, knights riding out into the countryside where they are surrounded by the bird calls and magic of the forest. Bruckner’s program is best ignored - this unsophisticated man provided it to oblige well-meaning friends, and the Fourth is no more programmatic than any of his other symphonies. Bruckner once said of a friend’s program for the Seventh Symphony, ‘If he has to write poetry, why does he have to pick on my symphony?’

Bruckner reluctantly tried to explain his music because its first audiences found it so hard to understand. They were not helped by Vienna’s music critics, particularly the powerful Eduard Hanslick, champion of Brahms, and deeply prejudiced against the Wagner disciple, Bruckner. When the Vienna Philharmonic played through the first version of the symphony shortly after Bruckner completed it in late 1874, all except the first movement was pronounced ‘idiotic’. The most famous of all Bruckner stories presages the success of the revised Fourth Symphony at its first performance, at a Vienna Philharmonic concert conducted by Hans Richter in February 1881. After a rehearsal, Bruckner gratefully approached Richter and slipped a coin into his hand. ‘Take it and drink a beer to my health,’ said the delighted composer.

Bruckner’s symphonies demanded a new way of listening. He is often tagged ‘the Wagnerian symphonist’, but his debt to Wagner was very partial: he studied Tristan und Isolde from a piano score without text, and when he went to hear Die Walküre he is reported

Keynotes
BRUCKNER
Born near Linz, 1824
Died Vienna, 1896

In 1868 Anton Bruckner moved to Vienna from the Austrian city of Linz in order to advance his career as organist, teacher and, above all, composer. He was famously provincial in his manners and dress, diffident and eccentric, but enjoyed success as an organist (and improviser), held academic posts, and was internationally feted. Bruckner’s symphonies have an ‘alpine splendour’—long in duration, noble in character, splendid in effect and full of profoundly felt melodies. They ask ‘Big Questions’ and take time in contemplating the answers.

SYMPHONY NO.4
This is the most popular of Bruckner’s symphonies. Its title and narrative program (provided by the composer well after the fact) refer not to Romanticism of the 19th century but to the world of the medieval romance, evoking castles, knights and chivalry. The horn calls of the beginning suggest the beginning suggest the beginning of music itself; the second theme, when it arrives, offers a lighter tone with lively rhythms. After the slow second movement, the scherzo introduces hunting horns—Bruckner says they’re after hare but the mood has a Wagnerian grandeur that suggests wilder quarry. The trio in the middle has the character of a peasant waltz—Bruckner returning to his Austrian roots. The powerful finale brings this symphony to an optimistic and heroic conclusion.
to have asked someone after the performance, ‘Tell me, why did they burn the woman at the end?’ Even the orchestral and harmonic innovations in Bruckner which sound so Wagnerian – the chromatic harmony, the rich brass scoring, the expressive use of the massed strings – are present in embryo in Bruckner’s earliest orchestral music, before he became familiar with Wagner.

The true sources of the musical craft of this church-trained teacher and organist from Upper Austria lie in that country’s musical tradition – in Beethoven and even more in Schubert. Bruckner’s symphonies are not dramatic in Wagner’s sense, nor dialectical or argumentative in Beethoven’s. His inspiration, like Schubert’s, is lyrical, and the music is built into long paragraphs, put side by side, and compared by one musician to a series of terraces. ‘Schubert,’ wrote the great English musicologist Sir Donald Tovey, ‘is always ready to help Bruckner whenever Wagner will permit.’

The spirit of Bruckner hidden behind the ‘Wagnerian’ sound is entirely different from Wagner’s. As Tovey puts a truth obvious to anyone who knows Bruckner well, he never forgets the high altar of his Catholic church, nor, one might add, the magnificent organ of the Augustinian monastery of St Florian, where he first learnt music. The simple religious devotion of the man can be heard in the developments of the second subject of the Romantic Symphony’s first movement, and in the magnificent brass chorales which recur in the last movement.

It is often called organists’ music, and certainly Bruckner’s fondness for contrapuntal devices such as inversion, augmentation and diminution is very obvious in the symphonies, and shows his deep learning in the methods of the old church composers. Bruckner was one of the great improvisers at the organ, but his symphonies, despite their vast scale, are never rambling. His orchestra often sounds like an organ, but as Tovey observes, this is because it is completely free of the mistakes of the organ-loft composer. Bruckner is master of the orchestra.

Perhaps the popularity of Bruckner’s Fourth Symphony is chiefly due to the memorable opening of the first movement. The mysterious beginning of Beethoven’s Ninth Symphony fascinated Bruckner, and it has been said that he couldn’t get a symphony under way without a tremolo. It is not a symphony which starts, but the beginning of music itself: major and minor horn calls sounding the interval of a fifth, gradually rousing the woodwind to join in. The string tremolos continue, after a climax, as accompaniment to the second subject, and the characteristic ‘Bruckner rhythm’ of a duplet and a triplet is heard. The recapitulation starts with the opening horn calls,
Bruckner was notorious for reworking his music and the Fourth Symphony offers a particularly complicated history. In the decade after completing it in 1874 he made extensive revisions throughout, including a new scherzo and trio movement in 1878 and a revised finale in 1880. The result is known as the 1878–80 version and it was this that was first performed in 1881. Both the principal editors of Bruckner symphonies – Robert Haas and Leopold Nowak – made editions based on this version, with Haas (1936) incorporating subsequent changes made later in 1881 and Nowak (1953) incorporating changes made as late as 1886. Of these two editions the most significant, and easily discerned, difference is heard in the final bars: in Nowak’s the third and fourth horns return the main theme of the first movement.

The slow movement is an elegiac march in C minor, the relative minor key. Whereas the slow movement of Beethoven’s Ninth, often invoked as Bruckner’s model, consists of variations on two themes, the returns of Bruckner’s broad main theme are separated by an episode that returns twice, a chant-like theme for the violas heard against pizzicato notes from the other strings. Each statement of the main theme is more richly scored and displays more movement than its predecessor, rising at last to a great climax before a solemn coda.

The last two movements were subject to the revisions and second thoughts so typical of Bruckner’s career as a symphonist. Between 1878 and 1880, years after the fiasco of the first read-through, Bruckner wrote a completely new Scherzo, and revised the Finale extensively. The success of the first performance under Richter protected the Fourth Symphony from further major revision by the composer.

Bruckner’s description of the Scherzo as a hunt with horn calls, and its Trio as a dance melody played to the hunters during the rest, is the only useful though obvious part of his ‘program’. The scale of this sounding of the horn, however, suggests King Mark’s moonlight hunt in Tristan und Isolde, or even the Ride of
The Fourth Symphony is often called organists’ music. (Silhouette of Bruckner at the organ by Otto Böhle)

DAVID GARRETT © 2002

Bruckner’s Fourth Symphony calls for a modest-sized orchestra: pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba; timpani and strings. The first ABC orchestra to perform this symphony was the Melbourne Symphony Orchestra, in 1949 with conductor Rafael Kubelik. The SSO first performed it in 1955 with Josef Krips, and more recent performances have included concerts in 1997 with Edo de Waart and in 2004 with Jaap van Zweden.

The Valkyries, more than Bruckner’s bucolic ‘hunting of the hare’. The Trio, by contrast, is an Austrian peasant dance with which Haydn, Mozart and of course Schubert would have felt at home.

The Finale is the longest movement, a feature of the overall balance of the symphony again suggested by Beethoven’s Ninth. As in Beethoven, there are reminiscences here of the earlier movements. A three-note descending phrase is heard in the introduction, recalling the opening of the symphony, while the brass remember the Scherzo. This phrase is gradually revealed as the main theme, played in unison by the whole orchestra. The second thematic group is dominated by a C minor melody for violins and violas, later combined with a lively woodwind motif. Themes from all the movements occur, combined most artfully with the new thematic material, as Bruckner works his way to a restatement of the symphony’s opening theme in the home key. The brass dominates the coda, with the motto of the symphony’s first pages.
BERG & CO.

The Violin Concerto is the most approachable work by this most approachable of Second Viennese School composers (the First Viennese School was, of course, headlined by Haydn, Mozart, and Beethoven). 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 2CD collection of his major orchestral and chamber works with a variety of artists, including Frank Peter Zimmermann and Gianluigi Gelmetti, who conducted the Violin Concerto in Sydney in 2007 (the orchestra on the recording is the Stuttgart Radio Symphony Orchestra). Also in the set: Three Pieces for orchestra, the Lyric Suite, the suite from Lulu and the Piano Sonata Op.1.

EMI CLASSICS 07211

You can hear Christoph von Dohnányi conduct Berg’s opera Wozzeck, together with Erwartung by Schoenberg on a 2-CD album with the Vienna Philharmonic and State Opera Chorus and a cast led by soprano Anja Silja.

DECCA 478 3408

BRUCKNER FOUR

Christoph von Dohnányi’s most recent recording of Bruckner Four can be found in a live concert recording with the Philharmonia Orchestra on Signum UK. He also recorded it with the Cleveland Orchestra, where he was Music Director for 20 years. That recording, on the Decca label, is out of print but can be ordered as an ArkivCD.

SIGNUM UK 256

Australian conductor Simone Young and the Hamburg Philharmonic Orchestra have recorded six of the numbered Bruckner symphonies to date, including No.4, together with the ‘Nullte’ or Symphony No.0 and the ‘Study Symphony’ in F minor. These are all live concert recordings, available on the Oehms label, and the most recent [released last year] is of Symphony No.6.

OEHMS 685

CHRISTOPH VON DOHNÁNYI

Among recent releases of Dohnányi’s recordings is an all-Ravel album, made with the Cleveland Orchestra. It begins with the orchestral ‘guitar playing’ of Alborada del gracioso before launching into the heady delights of La Valse, Daphnis et Chloé [Suite No.2] and Boléro.

WARNER CLASSICS 553 998

Dohnányi has also recorded Bruckner’s Ninth Symphony – another live concert recording with the Philharmonia Orchestra, made in 2014.

CAROLIN WIDMANN

Carolin Widmann’s most recent recording was released just last month: a collection of music by Julian Anderson, who was the London Philharmonic Orchestra’s composer-in-residence over a five-year period (2010–2014). Widmann appears as soloist in In lieblicher Bläuer for violin and orchestra. The other works are Alleluia [a choral-orchestral piece] and The Stations of the Sun. Vladimir Jurowski conducts the LPO.

ECM 164 8702


Broadcast Diary

April

92.9 ABC Classic FM

abc.net.au/classic

Saturday 9 April, 8pm

ROMANTIC MEMORIES

See this program for details.

Sunday 17 April, 1pm

JANINE JANSEN PLAYS BRAHMS (2015)

Daniel Blendulf conductor

Janine Jansen violin

Brahms, Bach, Butterley, Sibelius

Sunday 24 April, 1pm

DOHNÁNYI CONDUCTS BRAHMS

Christoph von Dohnányi conductor

Camilla Tilling soprano

Lutosławski, Berg, Brahms

SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:

sydneysymphony.com/SSO_radio

SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 April, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

finemusicfm.com
SSO Live Recordings
The Sydney Symphony Orchestra Live label was founded in 2006 and we’ve since released more than two dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit sydneysymphony.com/shop

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
Two discs featuring the music of Brett Dean, including his award-winning violin concerto, The Lost Art of Letter Writing. SSO 200702, SSO 201302

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

Prokofiev’s Romeo and Juliet
Vladimir Ashkenazy conducts the complete Romeo and Juliet ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205

Tchaikovsky Violin Concerto
In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno [the Canadian Grammy]. Lyrical miniatures fill out the disc. SSO 201206

Tchaikovsky Second Piano Concerto
Garrick Ohlsson is the soloist in one of the few recordings of the original version of Tchaikovsky’s Piano Concerto No.2. Ashkenazy conducts. SSO 201301

Stravinsky’s Firebird
David Robertson conducts Stravinsky’s brilliant and colourful Firebird ballet, recorded with the SSO in concert in 2008. SSO 201402

MAHLER ODYSSEY
The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons. As a bonus: recordings from our archives of Rückert-Lieder, Kindertotenlieder and Das Lied von der Erde. Available in a handsome boxed set of 12 discs or individually.

Mahler 1 & Songs of a Wayfarer SSO 201001
Mahler 2 SSO 201203
Mahler 3 SSO 201101
Mahler 4 SSO 201102
Mahler 5 SSO 201003
Mahler 6 SSO 201103
Mahler 7 SSO 201104
Mahler 8 [Symphony of a Thousand] SSO 201002
Mahler 9 SSO 201201
Mahler 10 [Barshai completion] SSO 201202
Song of the Earth SSO 201004

From the archives:
Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde SSO 201204

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Christoph von Dohnányi

Christoph von Dohnányi is recognised as one of the world’s most distinguished conductors. He began his career as assistant to George Solti in Frankfurt and after four years became the youngest General Music Director in Germany, in Lübeck in 1957. He was later opera director and GMD at the Frankfurt Opera, and Intendant and Chief Conductor at Hamburg State Opera. He has been chief conductor at the WDR Sinfonie Orchestra in Cologne and the NDR Sinfonieorchester Hamburg, and Principal Guest Conductor and Artistic Advisor of L’Orchestre de Paris. He has been named Honorary Conductor for Life by the Philharmonia Orchestra, where he was Principal Conductor and Artistic Adviser in a partnership that began in 1994.

He served as the Cleveland Orchestra’s sixth Music Director from 1984 to 2002, and was the first conductor to be named Music Director Laureate of the orchestra. Since his tenure in Cleveland, he has been a regular guest conductor with the Boston Symphony Orchestra (including conducting at the Tanglewood Music Festival), New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, Chicago Symphony Orchestra (also conducting at the Ravinia Festival) and the Los Angeles Philharmonic, as well as the Cleveland Orchestra.

His distinguished career as an opera conductor includes productions at the Royal Opera House Covent Garden, Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Opéra National de Paris, Opernhaus Zürich, Vienna State Opera, and at the Théâtre du Châtelet in Paris with the Philharmonia Orchestra. During Herbert von Karajan and Gerard Mortier’s years at the Salzburg Festival, he conducted the Vienna Philharmonic in many new opera productions and premieres, as well as concerts and recordings.

Born in Berlin, Christoph von Dohnányi studied law in Munich from the age of 16. After two years he changed to music, studying composition, piano and conducting at the Hochschule für Musik und Theater. On graduation, he was awarded the Richard Strauss Prize for conducting by the City of Munich. He continued his studies in the United States with his grandfather, Ernst von Dohnányi, at Florida State University and the Tanglewood Music School. His many awards and recognitions include Doctor of Music degrees from the Royal Academy of Music, Eastman School of Music and Oberlin College of Music. This is his Australian debut.
Carolin Widmann

violin

A wonderfully versatile musician, Carolin Widmann’s activities span performances of the great classical concertos as well as new works commissioned for her, solo recitals, a wide variety of chamber music and, increasingly, period instrument performances, often directing from the violin.

Carolin Widmann was born in Munich and studied with Igor Ozim in Cologne, Michèle Auclair in Boston and David Takeno at the Guildhall School of Music and Drama in London. She has played with the Leipzig Gewandhaus, Tonhalle Zurich, Czech Philharmonic, Vienna Radio Symphony, London Philharmonic, BBC Symphony and Bayerische Rundfunk orchestras and with the Orchestre National de France, collaborating with distinguished conductors such as Simon Rattle, Riccardo Chailly, Roger Norrington, Vladimir Jurowski, Marek Janowski and Pablo Heras-Casado.

She has a particular affinity with the Berg concerto and last year returned to the Philharmonia Orchestra to perform it with Christoph von Dohnányi. Other highlights of the 2015–16 season include concerts with the Vienna Symphony Orchestra, Munich and Zurich chamber orchestras, Beethoven’s Triple Concerto (Hamburg Philharmonic), a solo recital at Wigmore Hall, and a role as Artist in Residence at Teodor Currentzis’s Diaghilev Festival in Perm, Russia. Last season she premiered a violin concerto written for her by Julian Anderson (commissioned by the Seattle Symphony, London Philharmonic Orchestra and Deutsche Symphonie-orchester Berlin) and a new solo piece by Pascal Dusapin. She also made her Royal Stockholm Philharmonic Orchestra debut playing the Anders Hillborg concerto under Sakari Oramo, and was Artist in Residence at the Alte Oper, Frankfurt.

A regular visitor to London’s Wigmore Hall, Carolin Widmann enjoys highly praised duo partnerships with pianists Alexander Lonquich and Dénes Várjon. A keen chamber musician, she was Artistic Director of Germany’s oldest chamber music festival, the Sommerliche Musiktagte Hitzacker, and regularly appears at the Berliner Festspieler, Salzburg, Lucerne, Festival d’Automne and Mecklenburg-Vorpommern festivals.

Her recent recordings include the Schumann and Mendelssohn concertos (Chamber Orchestra of Europe), Morton Feldman’s concerto Violin and Orchestra (Frankfurt Radio Symphony Orchestra) and award-winning albums of Schubert and Schumann sonatas. In 2006 her debut CD, Reflections I, was named Critics’ Choice by the German Record Critics’ Award Association, and she was voted Artist of the Year at the 2013 International Classical Music Awards.

Carolin Widmann plays a G.B. Guadagnini violin from 1782. This is her Australian debut.
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON
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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra 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 SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

The orchestra’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. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra’s history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO’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, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the third year of David Robertson’s tenure as Chief Conductor and Artistic Director.
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Dr John Wintner
Mr Patrick Quinn-Graham
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Ernest & Judith Raper
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