

2–3 August 2024

# TCHAIKOVSKY'S FOURTH SYMPHONY



Presenting Partner



SYDNEY  
SYMPHONY  
ORCHESTRA

Principal Partner



# SYDNEY SYMPHONY ORCHESTRA

**PATRON** Her Excellency The Honourable Margaret Beazley AC KC

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, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA 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, followed by David Robertson as Chief Conductor from 2014 to 2019. Australian-born Simone Young commenced her role as Chief Conductor in 2022, a year in which the Orchestra made its return to a renewed Sydney Opera House Concert Hall. The Sydney Symphony Orchestra's concerts encompass masterpieces from the classical repertoire, music by some of the finest living composers, and collaborations with guest artists from all genres, reflecting the Orchestra's versatility and diverse appeal. Its award-winning education program is central to its commitment to the future of live symphonic music, and the Orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

## PERFORMING IN THIS CONCERT

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### FIRST VIOLINS

**Andrew Haveron**

*Concertmaster*

**Harry Bennetts**

*Associate Concertmaster*

**Lerida Delbridge**

*Assistant Concertmaster*

**Fiona Ziegler**

*Assistant Concertmaster*

**Sun Yi**

*Associate Concertmaster  
Emeritus*

Jennifer Booth

Sophie Cole

Sercan Danis

Claire Herrick

Georges Lentz

Emily Long

Alexandra Mitchell

Alexander Norton

Léone Ziegler

Benjamin Tjoa°

### SECOND VIOLINS

**Kirsty Hilton**

*Principal*

**Marina Marsden**

*Principal*

**Emma Jezek**

*Acting Associate Principal*

**Wendy Kong**

*Acting Assistant Principal*

Alice Bartsch

Victoria Bihun

Monique Irik

Nicole Masters

Marcus Michelsen°

Emily Qin°

Riikka Sintonen°

Dominic Azzi†

Rain Liu†

### VIOLAS

**Tobias Breider**

*Principal*

**Anne-Louise**

**Comerford**

*Associate Principal*

**Justin Williams**

*Assistant Principal*

Sandro Costantino

Rosemary Curtin

Jane Hazelwood

Stuart Johnson

Justine Marsden

Felicity Tsai

Leonid Volovelsky

Stephen Wright°

Harry Swainston†

Sarah Sung†

### CELLOS

**Catherine Hewgill**

*Principal*

**Simon Cobcroft**

*Associate Principal*

**Leah Lynn**

*Assistant Principal*

Kristy Conrau

Fenella Gill

Timothy Nankervis

Elizabeth Neville

Christopher Pidcock

Adrian Wallis

Eliza Sdraulig°

### DOUBLE BASSES

**Alex Henery**

*Principal*

David Campbell

Dylan Holly

Steven Larson

Richard Lynn

Jaan Pallandi

Benjamin Ward

Alexandra Elvin†

### FLUTES

**Emma Sholl**

*Acting Principal*

Carolyn Harris

**Julia Grenfell\***

*Guest Principal Piccolo*

### OBOES

**Joshua Oates\***

*Guest Principal*

Callum Hogan

**Alexandre Oguey**

*Principal Cor Anglais*

### CLARINETS

**Francesco Celata**

*Acting Principal*

Clare Fox†

**Alexander Morris**

*Principal Bass Clarinet*

### BASSOONS

**Matthew Wilkie**

*Principal Emeritus*

Fiona McNamara

**Noriko Shimada**

*Principal Contrabassoon*

### HORNS

**Samuel Jacobs**

*Principal*

Marnie Sebire

Rachel Silver

Emily Newham°

Stefan Grant†

### TRUMPETS

**Brent Grapes**

*Associate Principal*

Anthony Heinrichs

Joel Walmsley†

### TROMBONES

**Jonathan Ramsay\***

*Guest Principal*

Nick Byrne

Jordan Mattinson†

**Christopher Harris**

*Principal Bass Trombone*

### TUBA

**Steve Rossé**

*Principal*

### TIMPANI

**Antoine Siguré**

*Principal*

### PERCUSSION

**Rebecca Lagos**

*Principal*

**Joshua Hill°**

*Acting Associate*

*Principal Timpani /*

*Section Percussion*

Tim Bridgen†

### HARP

**Louisic Dulbecco**

*Principal*

### KEYBOARDS

**Catherine Davis\***

*Guest Principal Piano*

**Bold** Principal

\* Guest Musician

° Contract Musician

† Sydney Symphony

Fellow

# 2024 CONCERT SEASON

## Royal Caribbean Classics Under the Sails

Friday 2 August, 7pm  
Saturday 3 August, 7pm

Concert Hall,  
Sydney Opera House

# TCHAIKOVSKY'S FOURTH SYMPHONY HEARTFELT AND HUMAN

**PIETARI INKINEN** conductor  
**ALBAN GERHARDT** cello

**LIZA LIM (born 1966)**

*Salutations to the Shells (2022–23)*

World Premiere

*Made possible through the Sydney Symphony Orchestra's  
50 Fanfares Project, supported by new works funding, provided  
by the New South Wales Government through Create NSW.*

**SERGEI PROKOFIEV (1891–1953)**

**Sinfonia concertante for cello and orchestra, Op.125 (1952)**

- i. Andante
- ii. Allegro giusto
- iii. Andante con moto–Allegretto–Allegro marcato

INTERVAL

**PETER ILYICH TCHAIKOVSKY (1840–1893)**

**Symphony No.4 in F minor, Op.36 (1888)**

- i. Andante sostenuto – Moderato con anima –
- ii. Moderato assai, quasi Andante – Allegro vivo
- iii. Andantino in modo di canzone
- iv. Scherzo: Pizzicato ostinato – Allegro
- v. Finale: Allegro con fuoco

## Pre-concert talk

By Hugh Robertson in the Northern Foyer at 6.15pm, including interviews with Alban Gerhardt and Liza Lim.

## Estimated durations

Lim – 10 minutes  
Prokofiev – 37 minutes  
Interval – 20 minutes  
Tchaikovsky – 44 minutes

The concert will run for approximately two hours

## Cover image

By Craig Abercrombie

Presenting Partner



Principal Partner



# WELCOME

Welcome to **Tchaikovsky's Fourth Symphony** a performance in the *Classics Under the Sails Series*.

As the Presenting Partner of the *Classics Under the Sails Series*, we are delighted to be bringing audiences the opportunity to hear classical music's greatest works performed by the world's leading artists.

Tchaikovsky's Symphony No.4 is considered by many to be a high point of Romanticism, a time when the composer combined his passion for telling the stories of Russia with developments in Western-style composition. The result is a masterpiece. From its dramatic and powerful opening to its elegiac, lively and heartfelt moments, this symphony gives full reign to the human experience, beautifully brought out by conductor Pietari Inkinen.

For Prokofiev's Sinfonia Concertante, the Orchestra welcomes the return of soloist Alban Gerhardt, a superstar cellist of great warmth and charisma. While he describes the Sinfonia as arduous and 'a dangerous piece' he also remarks that it is 'great fun to play, since it was written for, and co-written by one of the greatest cellists of all times, Mstislav Rostropovich, and he knew what he was doing.'

Completing the program is *Salutation to the Shells*, a 50 Fanfares commission by Australian composer Liza Lim. In addition to her thriving career as a composer, Liza Lim was recently awarded the highly prestigious Australian Research Council Fellowship.

The Sydney Symphony Orchestra's performance of these works provides an opportunity to revel in the spirit of excellence – something we at Royal Caribbean also aspire to do.

When in port, our award-winning ships are a feature of the stunning backdrop of Sydney Harbour, an iconic scene shared by the equally emblematic Sydney Symphony Orchestra.

Royal Caribbean are immensely proud of our partnership with the Orchestra. With an unwavering focus on creating exceptional experiences, both Royal Caribbean and the Sydney Symphony Orchestra share a deep and longstanding commitment to the highest levels of achievement in all that we do.

I hope you enjoy these performances of *Tchaikovsky's Fourth Symphony*, one of five extraordinary concerts in the 2024 *Classics Under the Sails Series*.



**Gavin Smith,**  
**Vice President & Managing Director**  
**Royal Caribbean**





# YOUR CONCERT AT A GLANCE

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## **LIZA LIM (born 1966)**

*Salutations to the Shells* (2022–23)

Lim's 10-minute fanfare is a reflection on the vexed history of the vast shell-moments alongside Sydney Harbour that did not long survive European colonisation. The piece is generated by tension between delicate textures such as the duo for horn and cello at the start, the diaphanous sounds of string harmonics and glissando, 'free' sections like the tuba cadenza and the final cello peroration, complex polyphony and simple diatonicism heard, for instance in the trumpets' fanfares.

This is its first performance; it was composed in 2022 and 2023.



Liza Lim. Photo by Harald Hoffmann

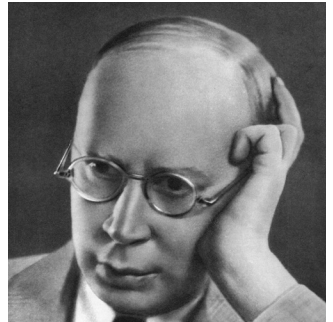
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## **SERGEI PROKOFIEV (1891–1953)**

*Sinfonia concertante* for cello and orchestra, Op.125 (1952)

This work appeared in 1952 but was the culmination of many years revision and rewriting of a Cello Concerto from the mid-1930s, in which the composer was much helped by cellist Mstislav Rostropovich. It is in three movements, beginning with a *Andante*, with a central fast *Scherzo*, and a final which begins *Andante* but ratchets up the speed to a fast conclusion.

The year 1952 saw the accession of Queen Elizabeth II to the British throne, the first successful gender reassignment surgery and the publication of the Revised Standard Version of the Bible. Other new music included John Cage's *4'33"*, Karlheinz Stockhausen's *Kreuzspiel* and Malcolm Arnold's *English Dances*.



Sergei Prokofiev in the 1930s.

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## **PETER ILYICH TCHAIKOVSKY (1840–1893)**

*Symphony No.4* in F minor, Op.36 (1888)

The Fourth Symphony, according to the composer, is about fate and its 'ominous power'. A baleful fanfare opens the piece and recurs towards the end of its fourth and final movement. The sense of foreboding is opposed to dance rhythms in the first movement; the second is introspective, while the scherzo builds momentum released in the festive ('look for joy in others', as Tchaikovsky said) finale.

It premiered in 1878, the year that saw Edison's phonograph patented, Muybridge's stop-motion photograph technique, and the first Stawell Gift. Musical premieres included Brahms' Violin Concerto, Bruckner's Fifth Symphony and Gilbert and Sullivan's *HMS Pinafore*.



Tchaikovsky in 1875.

# ABOUT THE ARTISTS

## **PIETARI INKINEN** conductor

The Finnish conductor Pietari Inkinen is Chief Conductor of the Deutsche Radio Philharmonie since 2017, and Music Director of the KBS Symphony Orchestra in Seoul since 2022.

Praised for his ‘thinking on a grand scale’, Inkinen has conducted many of the world’s most notable orchestras, including the Royal Concertgebouw Orchestra, Budapest Festival Orchestra, Symphonieorchester des Bayerischen Rundfunks, Gewandhausorchester Leipzig, Accademia Nazionale di Santa Cecilia, Orchestre Philharmonique de Radio France, Los Angeles Philharmonic, Israel Philharmonic. The 2023/24 season marked his first appearances with The Cleveland Orchestra and the Deutsche Oper Berlin, where he led a production of Wagner’s *Tannhäuser*.

The music of Richard Wagner occupies a central position in Pietari Inkinen’s work. In 2023 he conducted *Der Ring des Nibelungen* at the Bayreuth Festival (directed by Valentin Schwarz). Already in the summer of 2021, amidst the pandemic restrictions, he conducted three performances of *Die Walküre* on the Green Hill. His acclaimed performances of the *Ring Cycle* with Opera Australia in 2013 and 2016 brought Inkinen two awards: Helpmann Awards in 2014 for Best Music Direction and a Green Room Award for Best Opera Conductor in 2016. He was also awarded Italy’s National Association of Music Critics’ Franco Abbiati Prize for best show, for his 2014 *Das Rheingold*, which he conducted in the Palermo’s Teatro Massimo.

Other opera productions have taken him to the Finnish National Opera, La Monnaie in Brussels, Staatsoper in Berlin, the Bavarian State Opera and Dresden Semperoper where he conducted a highly successful new production of *Eugene Onegin*.

Pietari Inkinen was chief conductor of the Prague Symphony Orchestra and the Orchestra of the Ludwigsburg Schlossfestspiele. His long collaboration with the Japan Philharmonic Orchestra dates back to 2009, he led the ensemble first in the capacity of Principal Guest Conductor, and between 2016-2023, as Chief Conductor. While Music Director of the New Zealand Symphony Orchestra, he recorded a complete cycle of the Sibelius symphonies for Naxos and a further live Sibelius cycle recorded with the Japan Philharmonic Orchestra in Suntory Hall. With the Deutsche Radio Philharmonie, he is working on studio recordings of Dvořák’s and Prokofiev’s complete symphonies. (SWRmusic/ Naxos). His work has been the subject of a 2023 documentary directed by Sven Rech, *Ein Taktstock und ein Reisepass – Pietari Inkinen Dirigent*.

Inkinen is also an accomplished violinist. He studied at the Cologne Music Academy with Zakhar Bron before taking further studies in conducting at the Sibelius Academy in Helsinki.



Photo by Kaupo Kikkas

# ABOUT THE ARTISTS

## **ALBAN GERHARDT** cello

Having launched his career with Berliner Philharmoniker and Semyon Bychkov in 1991, Alban Gerhardt has since gained recognition as one of the world's most versatile cellists, highly regarded for his technical mastery, profound musicality, and insatiable artistic curiosity. His gift for shedding fresh light on familiar scores, along with his appetite for investigating new repertoire from centuries past and present, truly set him apart from his peers.

Notable orchestral collaborators include Royal Concertgebouw Orchestra, all the British and German radio orchestras, Berliner Philharmoniker, Tonhalle-Orchester Zürich, Orchestre National de France, Orquesta Nacional de España as well as The Cleveland Orchestra, and Philadelphia, Boston and Chicago symphony orchestras, under conductors such as Christoph von Dohnányi, Kurt Masur, Klaus Mäkelä, Christian Thielemann, Simone Young, Susanna Mälkki, Vladimir Jurowski and Andris Nelsons.

Alongside an extensive repertoire comprising all the core concertos, Gerhardt is also the go-to soloist for contemporary composers. Most recently, he premiered Julian Anderson's Grawemeyer Award-winning cello concerto, *Litanies*, with Orchestre National de France, as well as Brett Dean's Cello Concerto which he premiered with Sydney Symphony Orchestra and Berliner Philharmoniker, and played with New York Philharmonic, Swedish Radio Symphony Orchestra and London Philharmonic Orchestra amongst others.

A prolific recording artist, Gerhardt has received several awards for his recordings including an ECHO Klassik Award in 2008 for Reger: Cello Sonatas with Markus Becker under Hyperion, a *BBC Music Magazine* Award in 2015 for his recording of Unsuk Chin's Cello Concerto

with Myung-Whun Chung and Seoul Philharmonic Orchestra on Deutsche Grammophon (for which he was also shortlisted for a *Gramophone* Award), and an International Classical Music Award in 2021 for Shostakovich: Cello Concertos with WDR Sinfonieorchester Köln and Jukka-Pekka Saraste on Hyperion.

Gerhardt is passionate about sharing his discoveries with audiences far beyond the traditional concert hall, undertaking outreach projects across Europe and the US that have involved performances and workshops not only in schools and hospitals, but also public spaces and young offender institutions. Additionally, he has a strong online presence, teaching and interacting regularly with cello students worldwide through Patreon.

Alban Gerhardt plays a Matteo Gofriller cello dating from 1710.



Photo by Benjamin Ealovega

# ABOUT THE MUSIC

## ABOUT LIZA LIM

Liza Lim is a composer, educator and researcher whose music focusses on collaborative and transcultural practices. Beauty, rage and noise, ecological connection, and female spiritual lineages are at the heart of recent works such as *Sex Magic* (2020) for flutist Claire Chase; the orchestral cycle, *Annunciation Triptych: Sappho, Mary, Fatimah* (2019-22), and *Multispecies Knots of Ethical Time* (2023) for gestural performer, film and ensemble. She is interested in the plural creativities of collaborating with the 'more-than-human' and in speculative questions around the sentience of things including time, notation and of music itself. Her large-scale cycle *Extinction Events and Dawn Chorus* (2018) has found especially wide resonance internationally and highlights ecological listening to more-than-human realms.

Liza Lim has received commissions from some of the world's pre-eminent orchestras and ensembles including the Los Angeles Philharmonic, Bavarian Radio Symphony Orchestra, Concertgebouw Orkest, BBC, BBC Scottish, SWR and WDR Symphony Orchestras, Sydney and Melbourne Symphony Orchestras, Ensemble Musikfabrik, ELISION, Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, International Contemporary Ensemble, Arditti String Quartet and the JACK Quartet. She was Resident Composer with the Sydney Symphony Orchestra in 2005 and 2006. Her music has been featured at the Berliner Festspiele, Spoleto Festival, Miller Theatre New York, Festival d'Automne à Paris, Venice Biennale, Lucerne Festival, and at all the major Australian festivals. She was named 'Composer of the Year' in the 2024 OPUS KLASSIK Awards. Prizes recognising her wide-ranging career and vitality of compositional practice include the Australia Council's Don Banks Award (2018), the 'Happy New Ears Prize' of the Hans and Gertrud Zender

Foundation (2021) and the 2022 APRA AMCOS National Luminary Award. She was appointed a Member of the Order of Australia (AM) in the 2023 King's Birthday honours for her contribution to Australian music. She was DAAD Artist-in-Berlin in 2007-08 and Composer-in-Residence at the Wissenschaftskolleg zu Berlin in 2021-22. A founding member of the Academy of the Arts of the World in Cologne (2012-2016), she was also elected a member of the Akademie der Künste Berlin in 2022.



Liza Lim. Photo by Harald Hoffmann

Liza Lim is Professor of Composition and holds the Sculthorpe Chair of Australian Music at the Sydney Conservatorium of Music. She is the first musician to be awarded an Australian Research Council Laureate Fellowship (2025–29) to lead a five-year program designed to encourage engagement with urgent climate and social issues through music. Her initiatives with the Sydney Conservatorium's 'Composing Women' gender equity program have had far-reaching impact on commissioning, performance, and next generation leadership in Australian music.



# ABOUT THE MUSIC

The program and her leadership were recognised with the 2020 ClassicalNEXT Award, Rotterdam. British writer Tim Rutherford-Johnson's comprehensive book *The Music of Liza Lim* was published in 2022 by Wildbird Music, Sydney. Lim's discography extends to 40 CDs including 10 portrait albums.

Liza Lim studied at the Victorian College of the Arts, University of Melbourne and the University of Queensland. She undertook postgraduate composition studies with Ton de Leeuw at the Sweelinck Conservatorium Amsterdam in 1987. Other composition teachers and academic mentors include Dr Rosalind McMillan AM, Dr Richard David Hames, Riccardo Formosa, Prof. Philip Bračanin, Prof. Brian Ferneyhough, Prof. Malcolm Gilles AM, and Prof. Eric Clarke amongst others.

Liza Lim lives in Melbourne.

## ABOUT SALUTATIONS TO THE SHELLS

*The composer has provided the following texts to give context to her new work:*

'So we, or rather our predecessors, burnt the shell monuments of the prehistoric or First City, in order to construct the present historic or Second City [of Sydney]. So much for Terra Nullius. The First Fleet shipped no building lime; it was assumed that limestone deposits would be quickly found and that, in the interim, buildings could be constructed from the dense coastal forests noted by Cook. But the British did not anticipate white ants, so their hurriedly constructed timber buildings just as hurriedly collapsed and, bereft of building lime, the first attempts at brick and masonry construction could not withstand even a summer shower. Phillip, by all accounts an enlightened Governor, was now forced to exploit the fabulous shell monuments lining the inlets and estuaries of Port Jackson, Botany Bay and beyond. I use the term 'shell monuments' deliberately; to describe them as 'kitchen middens' or 'discarded

refuse' is a limited vision of their true intent. There are recorded sightings of shell monuments 12 metres high along the water's edge (perhaps significantly, that is equivalent to the height of the southern podium of Jørn Utzon's Sydney Opera House). Can you imagine how many thousands of years of gathering and accumulation went into their making? So Phillip, whatever may have been his aesthetic, was forced to destroy the urban framework of a by-now tragically depleted Aboriginal population.

- Peter Myers, 'The Third City: Sydney's original monuments and a possible new metropolis', *ArchitectureAU*, 1 Jan 2000.

'The slight curve of the shell that holds just a little water, just a few seeds to give away and receive, suggests stories of becoming-with, of reciprocal induction, of companion species...'

- Donna Haraway,  
*Staying with the Trouble*, p.40

## By Liza Lim © 2023

*Salutations to the Shells* is scored for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani, percussion, harp, piano and strings.

This is its world premiere.

# ABOUT THE MUSIC

## WHO WAS SERGEI PROKOFIEV?

In 1953 Sergei Prokofiev died in Moscow – on the same day and less than an hour before his nemesis, the Soviet dictator Joseph Stalin. The story goes that the streets of Moscow were so packed with citizens wanting to pay their last respects to the Great Leader that Prokofiev's few mourners couldn't make it to the funeral. And they couldn't buy flowers for the composer's grave, because every cut flower in the capital was bought to be placed on Stalin's casket.

The curious thing, though, is why Prokofiev ended his days in Russia at all. Even at first glance he seems the sort of person liable to be suspect under a communist regime. Born to the Russian manager of a Ukrainian estate, and losing two siblings in infancy, Prokofiev grew up as the indulged only child of parents at the top of their local social hierarchy.

He left Russia in 1918, probably not for political reasons and it was not until 1936 that he was back in the USSR permanently, despite being culturally at home in the theatres, clothes-shops and restaurants of New York or Paris.

Prokofiev himself always claimed that he was ultimately homesick for 'the air, the soil' of Russia and, from the outside at least, life seemed good to state-approved composers: orchestras and opera companies and ballet troupes at their disposal.

But Prokofiev didn't do it as hard in the US and Europe as he later made out. He had some work in the US as a pianist and composer, scored a hit with his Third Piano Concerto, and in Chicago received the commission for the opera *The Love of Three Oranges* from which he drew an ever-popular orchestral suite. When he lived in France the Parisian public put Prokofiev on a pedestal only slightly lower than Stravinsky's. As British journalist James Meek recently put it:

he had his portrait painted by Matisse, saw Picasso attend his premieres, hung out with Charlie Chaplin and Fyodor Shalyapin in Biarritz, jammed with Gershwin in his flat, and entertained the visiting poet and admirer Mayakovsky.

Still, he started making regular trips back from 1927 on and then, in 1936, when the position of leading Russian composer-in-Russia was temporarily vacated by Shostakovich, he moved back with his wife and family. His relations with officialdom were often difficult, his attempts to write in an officially acceptable style often so (and perhaps deliberately) ham-fisted as to be turned down; his own style written off as dilettantish. But many works from the 'Soviet period', *Peter and the Wolf*, *Romeo and Juliet* or the Second Violin Concerto have artistic integrity while genuinely striving for a language which the new, and vast, Soviet audience for classical music could understand. During World War II he composed some of his greatest piano sonatas and a symphonic masterpiece, the Fifth. But none of that would last. By 1948 it was time for a new set of denunciations and purges. Prokofiev, along with the usual suspects like Shostakovich, was denounced. Already in ill-health, Prokofiev thanked the Union of Composers for its reprimand and acknowledged his error in a public letter. Many of his works written before 1932 were banned, and Prokofiev spent his last years in financial hardship and illness.

# ABOUT THE MUSIC

## PROKOFIEV'S LAST YEARS

Between 1946 and 1948 the tribunal headed by Stalin's most powerful cultural warrior, Andrei Zhdanov, passed various resolutions that led to a spate of bans and denunciations of some of the most important composers in the country. Prokofiev was singled out for the crime of 'formalism' – Soviet code for music which experimented with bourgeois 'western' techniques and which 'rejected the principles of classical music'. Much of his music (ironically, mostly works with pro-Soviet titles) was effectively banned, and the composer – in serious ill-health – was forced to write a public recantation of his 'errors' and express his gratitude to the tribunal for its clear guidelines.



Sergei Prokofiev in the late 1930s

His health didn't improve – in fact he had several heart attacks. He is said to have told his second wife Mira Mendelssohn that his 'soul hurt'; his first wife was inexplicably arrested and sent to a labour camp. Moreover, the lack of performances was matched by a lack of commissions for new work, so Prokofiev's financial situation became ever more dire.

One of the few happy aspects to Prokofiev's last years is the friendship he enjoyed with the young cellist Mstislav Rostropovich. Rostropovich was fierce in his defence of the composer. According to his wife, the singer Galina Vishnevskaya, Rostropovich berated the First Secretary of the Composers' Union Tikhon Khrennikov in his lair and shouted at him until the latter made funds available to the impoverished Prokofiev. In 1952 Stalin allowed Prokofiev a pension of 2000 rubles a month.



Prokofiev and cellist Mstislav Rostropovich

## THE SINFONIA CONCERTANTE

Prokofiev had written his Cello Concerto Op.58 in the mid-1930s but had been dissatisfied with both the work and its first performance in 1938. Meeting Rostropovich a decade later made Prokofiev return to the piece, rewriting it substantially enough to label it his Concerto No.2 which Rostropovich performed in 1952. Still dissatisfied, Prokofiev made further revisions, expansions and re-workings with much technical advice from the cellist so that the work reached its definitive form as the Sinfonia concertante (or Symphony-Concerto) Op.125 later that year. (Contrary to rumour Rostropovich didn't actually compose any of the music except for an eight-bar section of the solo part for which Prokofiev had already worked out the harmony and rhythm.) Another work for Rostropovich, the Concertino in G minor, was begun at the same time but only completed by the cellist and Dmitri Kabalevsky after Prokofiev's death the following year.

# ABOUT THE MUSIC

The work has a valedictory feel to it. Notwithstanding its occasionally extreme virtuosity there are numerous reflective passages throughout the work, not just in the andante sections of the outer movements, but in the central scherzo as well. The first movement contains echoes of the earlier Prokofiev: a hint of the march from *The Love for three Oranges*, a swelling melody or woodwind solo that recalls *Romeo and Juliet*, but the music remains generally spare and the movement almost peters out in a series of evanescent cello figurations. The central movement has some of the energy and harmonic tartness of earlier Prokofiev (and indeed hints of the sardonic wit of Shostakovich at times) at first, but soon falls into a dreamy reverie characterized by a songful line and delicate icy orchestral textures. The spell is soon broken by timpani and dissonant winds. The music briefly regains its scurrying energy before another episode of lyrical cello writing against a spare orchestral background; yet again the momentum increases with rapid cello figurations and a goose-stepping orchestral march which in turn seems to dissolve before the movement ends in classic Prokofievian style. A single tutti chord introduces the finale. To his original *allegro* finale, Prokofiev has added a new opening - *andante* again but now *con moto* (with movement). Shades of Prokofiev's humour can be heard as the music ratchets through increasingly fast tempos to a breathtaking passage of high-lying solo writing at the work's conclusion.

Sadly Prokofiev didn't live to hear the final version, which Rostropovich premiered in Denmark in 1954.

**By Gordon Kerry © 2007**

Prokofiev's Sinfonia Concertante is scored for two flutes (the second doubling piccolo), and pairs of oboe, clarinet and bassoon; four horns, three trumpets, three trombones and tuba; timpani, percussion, celeste, strings and cello soloist.

The work was first performed as Prokofiev's Second Cello Concerto on 18 February 1952 in Moscow, with Mstislav Rostropovich as soloist and Sviatoslav Richter as conductor. It was subsequently revised and retitled as the 'Symphony-Concerto': the first performance of that version took place on 9 December 1954 with Rostropovich as soloist, accompanied by the Danish State Radio Symphony Orchestra under conductor Thomas Jensen.

The Sydney Symphony Orchestra has performed this work on just three previous occasions: the first was in 1960, with Rostropovich conducted by Georges Tzipine; then again in 1972 with Andrew Navarra conducted by Sixten Ehrling; and most recently in 2011, with Alissa Weilerstein conducted by Osmo Vänskä.



# CONCERT DIARY

Visit [sydneyphilharmonicsymphony.com](https://sydneyphilharmonicsymphony.com) for more information,  
or call our Box Office on (02) 8215 4600

## AUGUST 2024

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Emirates Masters Series  
Emirates Thursday Afternoon  
Symphony

**Wednesday 7 August, 8pm**  
**Thursday 8 August, 1.30pm**  
**Friday 9 August, 8pm**  
**Saturday 10 August, 8pm**

Concert Hall,  
Sydney Opera House

### **AUGUSTIN HADELICH PERFORMS MENDELSSOHN'S VIOLIN CONCERTO**

Violin sensation Augustin Hadelich returns with Mendelssohn's exquisite Violin Concerto, the ultimate star vehicle, equal parts richly expressive and dizzyingly virtuosic.

Plus, Simone Young celebrates Bruckner's 200th anniversary with his Eighth Symphony, declared by The Guardian to be 'one of the most existentially thrilling experiences a symphony has ever created.'

**MENDELSSOHN** Violin Concerto  
**BRUCKNER** Symphony No.8 (1887 edition)

**SIMONE YOUNG** conductor  
**AUGUSTIN HADELICH** violin



Classics in the City

**Thursday 15 August, 7pm**

City Recital Hall

### **AUGUSTIN HADELICH AND THE SYDNEY SYMPHONY ORCHESTRA** DAZZLING CENTURIES OF VIRTUOSITY

One of the most exciting violinists performing today, Augustin Hadelich has created a rich concert experience displaying the virtuosity demanded across the centuries, with this selection of truly captivating pieces that celebrates the full expressive potential of this elegant, poetic instrument, and the richness of works for small orchestra.

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## 5 Port Vila

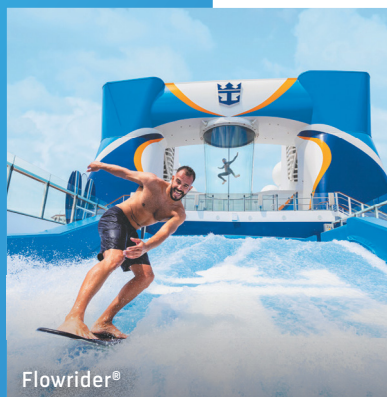
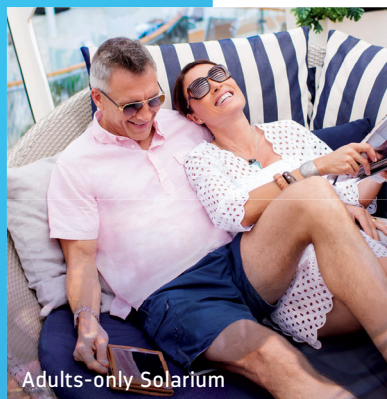
In Port Vila, Vanuatu's energetic capital, you'll be greeted by the friendly locals and street-side markets. Spend the day checking out Mama's Market, exploring hidden waterfalls of the Mele Cascades or choose to venture out to Pele Island to find picturesque beaches and scope out the marine wonders onboard a glass bottom boat. Back onboard, sit down to captivating and creative culinary delights at Wonderland Imaginative Cuisine. Wrap up your night at Schooner Bar, where perfectly mixed cocktails and live entertainment come together in a warmly lit nautical-themed lounge.

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# ABOUT THE ARTISTS

## WHO WAS PETER ILYICH TCHAIKOVSKY?

Tchaikovsky was born in Votkinsk, in the Urals, where his father was a mining engineer. His musical education began with the orchestrion, a mechanical contraption that played popular operatic excerpts. He also began piano lessons in 1845. The family moved to St Petersburg in 1852, where Tchaikovsky attended the School of Jurisprudence. On graduating in 1859 he was employed at the Ministry of Justice, but attended classes run by the Russian Musical Society. Under the leadership of Anton Rubinstein, the Society founded the St Petersburg Conservatory in 1862, and Tchaikovsky enrolled in its first class, with Rubinstein as his composition teacher. After three years there, Tchaikovsky was invited by Rubinstein's equally illustrious brother, Nikolai, to teach harmony for the Moscow branch of the Russian Musical Society, which would soon become the Moscow Conservatory.

Around 1868 he became, briefly, quite friendly with the group of composers known as the *Kuchka* ('The Five' or 'Mighty Handful'), led by Mily Balakirev. Balakirev believed that Russian composers should create distinctly Russian music, unpolluted by the techniques of Western composition. But although Tchaikovsky had used some traditional melodies, he was an internationalist at heart, and by 1877 he had broken with the Five.

Despite being homosexual, Tchaikovsky became engaged to the Belgian soprano Désirée Artôt in 1868. It didn't last.

Tchaikovsky saw no reason not to marry, and in 1877 he produced the woman, in the form of Antonina Milyukova, from whom Tchaikovsky received a series of love letters. It didn't last either, with Tchaikovsky abandoning Antonina for his sister's estate at Kamenka in Ukraine. He did at least provide for her in her old age.

A year before the marriage, Tchaikovsky had received a letter from another woman, Nadezhda von Meck, who was a huge fan, but expressly did not want to meet Tchaikovsky. She did, however, want to use some of the considerable wealth her railway-tycoon husband had left her to commission new music, and for 14 years supported Tchaikovsky so that he could give up teaching and concentrate on composition. He and Meck corresponded frequently, offering us an insight into Tchaikovsky's aesthetics and methods.

As symphonist, and great composer for ballet, Tchaikovsky was fêted as far afield as the United States and Britain. In November 1893, days after conducting the premiere of his Sixth Symphony in St Petersburg, he became ill and was treated for cholera which was epidemic in the city. The treatment was successful, but Tchaikovsky died of complications. There is no evidence that he had intended suicide. His body lay in state, visited by hundreds, and the Tsar arranged a state funeral and burial.



Tchaikovsky in April 1891



# ABOUT THE MUSIC

## TCHAIKOVSKY'S DISASTROUS MARRIAGE

You know the story: in 1877, Tchaikovsky received a declaration of love from Antonina Milyukova, who, being a nymphomaniacal psychopath, threatened suicide if Tchaikovsky refused to marry her. The composer, hoping to save Antonina and cure his homosexuality, accepted the proposal, but within minutes of being married realised that he had made a terrible mistake. Within two months he had attempted suicide himself before fleeing Moscow; Antonina quickly descended into madness and Tchaikovsky poured his anguish into his Fourth Symphony and the opera *Eugene Onegin*.

Thanks to musicologist Alexander Poznansky, we can now see this well-known scenario for the utter fantasy that it is. The composer seems at no time to have been anguished by his sexuality and his decision to marry Antonina stemmed from other causes.

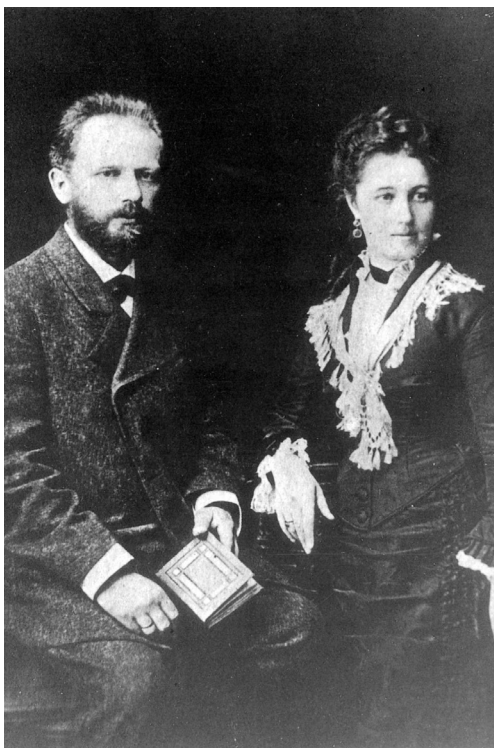
First, there was social propriety. Tchaikovsky made it clear to Antonina that the relationship would be platonic. Antonina's threatened suicide seems to have been more of a literary device, along the lines of 'I'll die without...' After their marriage she lived in a long-term relationship which produced three children, and her mental illness only developed after Tchaikovsky's death.

Second, the then chronically impecunious Tchaikovsky was aware that Antonina would shortly inherit a respectable sum; she effectively offered him a dowry. In later years, Tchaikovsky admitted that his treatment of Antonina had been inexcusable, and supported her financially; she scrupulously avoided making any public criticism of him even after his death. Tchaikovsky's correspondence makes clear that the incompatibility between composer and wife was the result of 'cultural differences' rather than sexual horror.

## THE FOURTH SYMPHONY

None of which is to say that the Fourth Symphony is not 'about' serious emotional and psychological states, nor that the experience of a disastrous marriage didn't affect Tchaikovsky's emotional equilibrium. The other woman in Tchaikovsky's life, his patron Nadezhda von Meck, wrote to him of the work's 'profound, terrifying despair'. The composer, famously, insisted in his correspondence with Meck that 'where words finish, music begins' and that a program explaining the meaning of the music would necessarily be imprecise. Nonetheless he did say (never dreaming this would become public):

the main idea...is expressive of the idea of fate, that ominous power which prevents the success of our search for happiness. This power hangs constantly over our heads, like Damocles' sword. There is no alternative but to submit to fate.



Tchaikovsky and his wife Antonina

# ABOUT THE MUSIC

The theme of 'fate' is the powerful brass fanfare which opens the first movement, and which returns at climactic moments in this and the last movement. Contrasting with this is a conventional pair of 'subjects' or thematic groupings. The first, marked *moderato*, is characterised by a waltz tempo kept on its toes by cross-rhythms; the second, according to Tchaikovsky, represents the world of dreams into which we are tempted to escape. Scholar Leon Botstein has argued that Tchaikovsky's use of repetition in the course of this movement is emblematic of the obsessive state of mind that the music depicts. But fate keeps obtruding (undermining the principles of sonata design) and eventually disperses the imagery of dreams.

In the second movement, Tchaikovsky again uses seemingly literal repetition of the thematic material, but as Botstein notes the 'background and foreground changes' as different dialogues between theme and countermelody are explored.

The *Scherzo* has been interpreted as the reassertion of reality. Its celebrated pizzicato-dominated string writing has an implacable character, but it also serves to provide a bridge between the introspection of the second movement and the extrovert nature of the *Finale*. The composer's explanation for the *Finale's* festive nature was: 'If you find no cause for joy within yourself, look for it in others. Look, they know how to enjoy themselves, giving themselves up to undivided feelings of pleasure.' This has obscured an important aspect of the *Finale* – Tchaikovsky's quote of an actual folk-tune, 'In the field a little birch tree stood'. As Roland John Wiley notes:

The birch tree is solitary, and it is the image of a woman...The crowd that gathers is of unmarried women who perform a round dance and then throw their wreaths into the stream. Those whose wreaths float on the surface of the water will marry; those whose wreaths sink will not.

Tchaikovsky's view of Antonina was clearly not unsympathetic, despite the baleful intrusion of the Fate music. Importantly, however, we should remember that the 'profound, terrifying despair' of this work is created by an artist in full control of his technical resources.

Interpretation of this symphony has inevitably been compromised by the fatuous rehashing of 'biographical' details, making it a document of hysteria and self-pity. George Bernard Shaw, by contrast, praised the symphony's 'freedom from the frightful effeminacy of most modern works of the Romantic school.'

## By Gordon Kerry © 2002

Tchaikovsky's Fourth Symphony is scored for two oboes, piccolo, and pairs of oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani, percussion and strings.

Its first performance was in Moscow on February 22, 1878, conducted by Nikolai Rubinstein.

This symphony has features heavily throughout the history of the Sydney Symphony Orchestra. Our first recorded performances were under Percy Code, who conducted excerpts in February 1938 and also led the Orchestra's first complete performance (for national radio broadcast on the ABC) in 1941.

It has been a regular fixture of our Regional Tour programs since the 1940s, performed everywhere from Murwillumbah and Grafton to Forbes, Dubbo and Armidale. It has featured in family and free outdoor concerts in Sydney, from Cooper Park (Chief Conductor Eugene Goossens, 1950) to The Domain (Richard Gill, 2009).

It has been conducted by guest conductors including John Barbirolli (1951), Arvid Yansons (1969), Charles Dutoit (1977), Jukka-Pekka Saraste (1986), Hiroyuki Iwaki (1988), Vernon Handley (1992), Stéphane Denève (2002), Jaap van Zweden (2006), Pinchas Zukerman (2016) and Alexander Shelley (2019); and by Chief Conductors Eugene Goossens (1949, 1950, 1952), Nikolai Malko (1958, 1959), Dean Dixon (1964), Moshe Atzmon (1968, 1970), Louis Frémaux (1979), Zdeněk Mácal (1986), Stuart Challender (1989, 1991), Edo de Waart (2003) and Vladimir Ashkenazy (2012).

Our most recent performances were under Miguel Harth-Bedoya in 2022.

## Scoring and history by Hugh Robertson

*A perfect*  
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**Donald Runnicles**  
Principal Guest Conductor



**Vladimir Ashkenazy**  
Conductor Laureate



**Andrew Haveron**  
Concertmaster  
*Vicki Olsson Chair*

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Associate  
Concertmaster  
*Judy & Sam Weiss Chair*



**Alexandra Osborne**  
Associate  
Concertmaster



**Lerida Delbridge**  
Assistant  
Concertmaster  
*Simon Johnson Chair*



**Fiona Ziegler**  
Assistant  
Concertmaster  
*Webb Family Chair,  
in memory of Dr Bill  
Webb & Helen Webb*



**Sun Yi**  
Associate  
Concertmaster  
Emeritus



**Jenny Booth**



**Brielle Clapson**



**Sophie Cole**



**Sercan Danis**



**Claire Herrick**  
*Russell & Mary McMurray  
Chair*



**Georges Lentz**



**Emily Long**  
*In memory of Dr Margot  
Harris Chair*



**Alexandra Mitchell**



**Alexander Norton**



**Anna Skálová**



**Léone Ziegler**

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Principal  
*A/Prof Keith Ong  
& Dr Eileen Ong Chair*



**Marina Marsden**  
Principal



**Marianne Edwards**  
Associate Principal  
*Dr Rebecca Chin  
& Family Chair*



**Emma Jezek**  
Assistant Principal



**Alice Bartsch**



**Victoria Bihun**



**Rebecca Gill**  
*Dr John Lam-Po-Tang  
Chair, in memory of Reg &  
Jeannette Lam-Po-Tang*



**Emma Hayes**



**Shutu Huang**



**Monique Irik**



**Wendy Kong**



**Benjamin Li**



**Nicole Masters**  
*Nora Goodridge OAM  
Chair*



**Maja Verunica**



**VIOLAS**

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Gretel Packer AM Chair*



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**Stuart Johnson**



**Justine Marsden**



**Felicity Tsai**



**Amanda Verner**



**Leonid Volovelsky**

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---



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*The Hon. Justice AJ &  
Mrs Fran Meagher Chair*



**Kaori Yamagami**  
Principal



**Simon Cobcroft**  
Associate Principal



**Leah Lynn**  
Assistant Principal



**Kristy Conrau**



**Fenella Gill**



**Timothy  
Nankervis**



**Elizabeth Neville**  
*Bob Magid  
& Ruth Magid Chair*



**Christopher  
Pidcock**



**Adrian Wallis**

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---



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Principal  
*Brian Abel Chair*



**Alex Henery**  
Principal



**David Campbell**



**Dylan Holly**



**Steven Larson**



**Richard Lynn**



**Jaan Pallandi**



**Benjamin Ward**

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---



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**Emma Sholl**  
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*Robert & Janet  
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**Carolyn Harris**  
*Landa Family Chair,  
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Dr Barry Landa*



**Shefali Pryor**  
Associate Principal  
*Council Chair*



**Callum Hogan**

## COR ANGLAIS

---



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Principal



**Francesco  
Celata**  
Associate Principal  
*John Curtis AM Chair*



**Christopher  
Tingay**



**Alexander  
Morris**  
Principal

## CLARINETS

---

## BASSOONS

---



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Gibson-Cornish**  
Principal  
*Nelson Meers  
Foundation Chair*



**Matthew Wilkie**  
Principal Emeritus  
*Nelson Meers  
Foundation Chair*



**Fiona  
McNamara**  
*Nelson Meers  
Foundation Chair*



**Noriko Shimada**  
Principal

## BASS CLARINET

---

## HORNS

---



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Principal



**Geoffrey O'Reilly**  
Principal 3rd



**Euan Harvey**



**Marnie Sebire**  
*Judge Robyn Tupman  
Chair*



**Rachel Silver**  
*Sue Milliken AO Chair*

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---



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*Anne Arcus Chair*



**Brent Grapes**  
Associate Principal



**Cécile Glénot**



**Anthony  
Heinrichs**



**Scott Kinmont**  
Associate Principal  
*Audrey Blunden Chair*



**Nick Byrne**  
*Robertson Family Chair*

## TROMBONES

---

## BASS TROMBONE

---



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Harris**  
Principal



**Steve Rossé**  
Principal



**Antoine Siguré**  
Principal



**Mark Robinson**  
Associate Principal/  
Section Percussion  
*In memory of  
Robert Albert AO Chair*



**Rebecca Lagos**  
Principal  
*I Kallinikos Chair*



**Timothy  
Constable**  
*Christine Bishop Chair*

## TUBA

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## TIMPANI

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## PERCUSSION

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## OBOES

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# MUSICIAN PROFILE



## LERIDA DELBRIDGE

Assistant Concertmaster  
*Simon Johnson Chair*

### **How long have you been playing with the Sydney Symphony?**

I joined in October 2013.

### **What has been the highlight of your Sydney Symphony career so far?**

I love the international touring and playing in the magnificent halls in Paris, Berlin... I was fortunate to tour with a quartet of colleagues to Vienna and Budapest for two weeks for a sponsor, which was fabulous. As a musician, life is full of unexpected highlights – it's impossible for me to pick one!

### **Who is your favourite composer to perform?**

It's impossible to say! I love playing Beethoven's symphonies, but we perform so much repertoire throughout the year and inevitably there is always one piece in every program that I absolutely love – that's what I love about being an orchestra player. I also love discovering works and composers that I am not familiar with.

### **Who is your favourite composer to listen to, and why?**

Again, impossible to answer! I love listening to pop, jazz, classical... but if pushed it's a tie between Miles Davis' *Kind of Blue*, Air's *Moon Safari* and the Beethoven and Rachmaninov piano concertos. Oh, and I love Michael Jackson!

### **Do you have any pre-concert rituals or superstitions?**

Once the Louboutins are on, I'm ready to go!

### **What is the best piece of advice you ever received – either musical or general?**

My Dad always said, 'bite off more than you can chew, then chew like blazes'. It's definitely my life motto!

### **If you weren't a musician, what would you most like to be?**

An interior designer – Kit Kemp style – designing luxury boutique hotels.

# THANK YOU

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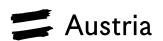
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