28 & 29 March 2025

DANIIL TRIFONOV

PERFORMS RACHMANINOV

SYDNEY SYMPHONY ORCHESTRA

Principal Partner

Emirates

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

FIRST VIOLINS
Andrew Haveron
Concertmaster
Lerida Delbridge
Assistant Concertmaster
Fiona Ziegler
Assistant Concertmaster
Sophie Cole
Sercan Danis
Claire Herrick
Georges Lentz
Emily Long
Alexandra Mitchell
Alexander Norton
Robert Smith°
Benjamin Tjoa°
Natalie Mavridis†
Beatrice Columbis*
Marcus Michelsen*
Jasmine Tan*

SECOND VIOLINS
Kirsty Hilton
Principal
Marina Marsden
Principal
Emma Jezek
Acting Associate Principal
Monique Irik
Acting Assistant Principal
Victoria Bihun
Emma Hayes
Shuti Huang
Wendy Kong
Benjamin Li
Nicole Masters
Emily Qin°
Liam Pilgrim†
Lydia Sawires*

VIOLAS
Tobias Breider
Principal
Richard Waters°
Principal
Justin Williams
Assistant Principal
Anne-Louise Comerford
Associate Principal Emeritus
Sandro Costantino
Rosemary Curtin
Stuart Johnson
Justine Marsden
Leonid Volovelsky
Andrew Jezek°
Stephen Wright°
Ariel Postmus†
Martin Alexander*

CELLOS
Catherine Hewgill
Principal
Kaori Yamagami
Principal
Simon Cobcroft
Associate Principal
Leah Lynn
Assistant Principal
Kristy Conrau
Fenella Gill
Timothy Nankervis
Elizabeth Neville
Christopher Pidcock
Adrian Wallis

DOUBLE BASSES
Alex Henery
Principal
David Campbell
Dylan Holly
Steven Larson
Richard Lynn
Jaan Pallandi
Benjamin Ward
Harry Young†

FLUTES
Emma Sholl
Acting Principal
Carolyn Harris
Julia Grenfell*
Guest Principal Piccolo

OBOES
Shefali Pryor
Principal
Miriam Cooney°
Alexandre Oguey
Principal Cor Anglais

CLARINETS
Olli Leppäniemi
Principal
Francesco Celata
Associate Principal
Alexander Morris
Principal Bass Clarinet

BASSOONS
Todd Gibson-Cornish
Principal
Fiona McNamara
Bailey Ireland†
Noriko Shimada
Principal Contrabassoon

HORNS
Samuel Jacobs
Principal
Euan Harvey
Acting Principal
Marnie Sebire
Rachel Silver
Emily Newham°

TRUMPETS
David Elton
Principal
Brent Grapes
Associate Principal
Anthony Heinrichs

TROMBONES
Scott Kinmont
Acting Principal
Christopher Harris
Principal Bass Trombone

OPHICLEIDE
Nick Byrne
Bradley Lucas*

TUBA
Chloe Higgins*
Guest Principal

TIMPANI
Mark Robinson
Acting Principal
Joshua Hill°
Acting Associate Principal Timpani/Section Percussion

PERCUSSION
Rebecca Lagos
Principal
Timothy Constable
Gabriel Fischer*
Jack Peggie*
Alison Pratt*

HARP
Louisic Dulbecco
Principal
Julie Kim*

KEYBOARDS
Susanne Powell*
Guest Principal Celeste

Bold Principal
* Guest Musician
° Contract Musician
† Sydney Symphony Fellow

2025 CONCERT SEASON

Friday 28 March, 7pm
Saturday 29 March, 7pm

Concert Hall,
Sydney Opera House

DANIIL TRIFONOV PERFORMS RACHMANINOV

PASSION AND POWER

ASHER FISCH conductor
DANIIL TRIFONOV piano

ANATOL LIADOV (1855–1914)
***The Enchanted Lake*, Op.62** (1909)

SERGEI RACHMANINOV (1873–1943)
Piano Concerto No.4 in G minor, Op.40 (1941 version)
i. Allegro vivace
ii. Largo
iii. Allegro vivace

INTERVAL

HECTOR BERLIOZ (1803–1869)
***Symphonie fantastique*, Op.14** (1830)
i. *Daydreams – Passions*
ii. *A Ball*
iii. *In the Fields*
iv. *March to the Scaffold*
v. *Sabbath Night Dream*

Pre-concert talk
By Natalie Shea in the Northern Foyer at 6.15pm

Estimated durations
Liadov – 6 minutes
Rachmaninov – 25 minutes
Interval – 20 minutes
Berlioz – 50 minutes

The concert will run for approximately two hours

Cover image
Daniil Trifonov
Photo by Dario Acosta

Daniil Trifonov's performances with the Sydney Symphony Orchestra have been made possible with support from the Berg Family Foundation

These performances are dedicated to our former Concertmaster, Donald Leslie Grant Hazelwood AO OBE, who died on Saturday 8 March 2025.

Turn the page to read more about Don and his extraordinary contribution to the Sydney Symphony Orchestra.

Don Hazelwood with his daughter Jane and her children Elena and Sebastian Pini in 2001. Photo by Greg Barrett.

IN MEMORIAM

VALE DONALD HAZELWOOD AO OBE

All of us at the Sydney Symphony Orchestra were enormously saddened by the death of our former Concertmaster, Donald Leslie Grant Hazelwood AO OBE, on Saturday 8 March 2025.

A wonderful musician, colleague and friend, Don was Concertmaster of the Sydney Symphony Orchestra for 33 years from 1965 until his retirement in 1998, an extraordinary career that assures his place among Australia's best-known and most respected musicians.

Born on 1 March 1930 and named after the dashing young cricketer Donald Bradman, Hazelwood grew up on Little Plain, a large property near Urana, NSW, 700 kilometres southwest of Sydney. He first encountered a violin at the age of four, and according to family legend would practice daily in the family farm's machine shed. Don received recognition for his playing from an early age, winning regional eisteddfods and performing in ensembles in Albury, 117 kilometres away from home. In the audience at one of these Albury concerts was Alex Sellars, headmaster of Albury Grammar School, who was so impressed by one of Donald's performances that he made him the offer of a half-scholarship to board at the institution.

While at Albury Grammar School he received violin lessons from Sister Mary Thérèse at the Convent of Mercy, who taught him all the way through the Royal Schools of Music and Australian Musical Examination Board (AMEB) examinations, up to and including the Associate Diploma. His final examiner was Florent Hoogstoel, then-Professor of Violin at the Sydney Conservatorium, and Don went to study at that institution from 1948. It was while at the Con that Don met Anne Menzies, a clarinet student, and by 1952 they were nigh inseparable until Anne's death in 1998. Don first played with the Sydney Symphony Orchestra in 1952, under our inaugural Chief Conductor Eugene Goossens. In 1965 Don was appointed co-concertmaster alongside Robert Miller, becoming sole concertmaster shortly after upon Miller's retirement in 1967. For 20 years he held this post on his own until the arrival of Dene Olding in 1987, with whom Don shared the role until his retirement.

The concertmaster acts as the leader and spokesperson for the orchestra, a role Don took extremely seriously, but always with his trademark sense of humour. In this role Don guided the orchestra through triumphs (including the opening of the Sydney Opera House in 1973, and numerous international tours) and hardship, most notably the death of Chief Conductor Stuart Challender in 1991. Diplomatic and gentlemanly in his interactions with colleagues, conductors and visiting guest musicians, Donald was able to manage positive and professional relationships with hundreds of people over the years.

Of course the concertmaster must be above all else a superb musician, and Don never lost sight of this core responsibility. His commitment to proper rehearsal time was well-known, and he ensured he was meticulously prepared for every single performance – even when featuring in up to 300 per year.

IN MEMORIAM

Don also starred as a soloist over many years, performing numerous violin concerti – always from memory – including those by Prokofiev, Sibelius, Elgar, Beethoven, Brahms, Bruch, Bach's Concerto in A minor and Peter Sculthorpe's *Irkanda IV*, and in a highlight of his career performed Vaughan Williams's *The Lark Ascending* to 100,000 people at the Orchestra's first-ever Symphony Under the Stars concert. Elgar's concerto in particular became a signature work, with performances in 1973 and 1978 receiving acclaim. Following a 1981 performance of Mendelssohn's Violin Concerto with Louis Frémaux, the eminent *Sydney Morning Herald* critic Roger Covell wrote, 'there are many leaders of famous orchestras who…could not take as sure a plunge into the different challenges of memorised virtuosity.'

Don was an enthusiastic and committed chamber musician, performing for many years in The Austral Quartet, Australian Trio and Hazelwood Trio.

He was also a huge supporter of music education programs and training orchestras. He and Anne were perennial tutors at National Music Camps around the country for many years, Don was asked to serve as Director of the short-lived National Ensemble (1989–1991) training orchestra, and he was involved in Australian Youth Orchestra programs for many years.

For 23 years Don was President of the Sydney Symphony Benevolent Fund, a retirement fund and financial assistance program established in 1947 under the patronage of Eugene Goossens. The fund raised money chiefly though an annual benefit concert, which Don, as president, organised every year; he performed in almost every benefit concert from 1952-1995, save for two when he was overseas.

Upon Hazelwood's retirement from the Orchestra in 1997, the *Sydney Morning Herald's* music critic Fred Blanks described Don as 'a musician whose outstanding musicianship, diplomatic finesse and modest personal demeanour have made one of the most significant contributions to Sydney music in the last four decades.' Our then-Chief Conductor, Edo de Waart, was moved to write, 'Don Hazelwood is an icon of the Sydney Symphony Orchestra and his retirement will mark the end of an era. He is a first-class musician who is highly respected by all his colleagues and the conductors who have had the privilege of working with him.'

Donald was appointed an Officer of the Order of the British Empire (OBE) in 1976 and was made an Officer of the Order of Australia (AO) in 1988 for his services to music. He was awarded the 1997 Sir Bernard Heinze Memorial Award for outstanding contribution to music in Australia.

Following his retirement Don remained closely attached to the Orchestra, a regular concertgoer and a valued member of the Orchestra's Honorary Council.

Through all this Don was supported and encouraged by his first wife, Anne Menzies, a clarinettist with the Sydney Symphony Orchestra for 26 years until her retirement in 1994. Following Anne's death in 1998, Donald remarried in 2000 to Helen Phillips.

We extend our deepest condolences to the family, and especially to Don and Anne's daughter Jane, a long-serving and much-loved member of the Orchestra's viola section (1995–2024).

IN MEMORIAM

Don receives his inoculations before the Orchestra's 1965 Commonwealth tour, with concerts in Cardiff, Liverpool, Glasgow, Birmingham, Manila, Tokyo, Hong Kong and Mumbai.

Composer Richard Meale (far left), Don Hazelwood, conductor Vanco Cavdarski and Neville Amadio following the world premiere of Meale's *Incredible Floridas*, Sydney Town Hall, 21 July 1972.

Stuart Challender conducting the Orchestra in the late 1980s; Don is in the Concertmaster's chair under Stuart's left arm.

Don (left) with soloist Pinchas Zukerman and conductor Willem van Otterloo after a performance in the early 1970s.

Concertmaster Andrew Haveron, Vicki Olsson and Don Hazelwood celebrate the return of the 'Hazelwood' Grancino violin to the Orchestra, 21 June 2019.

NEW SYDNEY SYMPHONY RECORDING

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Sydney Morning Herald

RELIVE THE MAGIC OF THIS LANDMARK EVENT IN AUSTRALIAN MUSIC

Simone Young's tenure as Chief Conductor of the Sydney Symphony Orchestra began in resounding style in July 2022, with unforgettable performances of Mahler's Symphony No.2, *Resurrection,* and *Song of the Earth* by First Nations composer William Barton.

Broadcast live around the world, this concert also marked the reopening of the Sydney Opera House Concert Hall after two years of extensive renovations.

Now you can relive the magic of that landmark event in your own home, with its release on vinyl, CD and digital via Deutsche Grammophon – the first time an Australian orchestra has been released exclusively on the famous yellow label in its 127-year history.

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CLASSICS DIRECT

Deutsche Grammophon

SYDNEY SYMPHONY ORCHESTRA

Principal Partner
Emirates

YOUR CONCERT AT A GLANCE

ANATOL LIADOV (1855–1914)
***The Enchanted Lake,* Op.62** (1909)

This short work is a beautiful example of Russian-Romantic fairytale music, expressed in the richly detailed orchestration, in which Liadov and his colleague Rimksy-Korsakov excelled. In the unfinished opera from which it comes, the lake is depicted with all the seductive shimmer of the nymphs who inhabit it.

It dates from 1909, the year that saw Colombia recognise the independence of Panama, the foundation of the Suzuki Weaving Machine Company and the death of Mary MacKillop (St Mary of the Cross).

Contemporary music included Richard Strauss' *Elektra,* Sibelius' *Voces intimae* and Schoenberg's *Erwartung.*

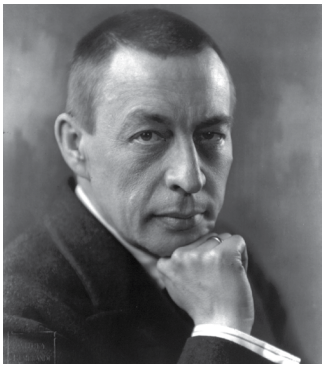
Portrait of the composer Anatoly Konstantinovich Lyadov (1902) by Ilya Repin (1844–1930).

SERGEI RACHMANINOV (1873–1943)
Piano Concerto No.4 in G minor, Op.40 (1941 version)

Rachmaninov's Fourth Concerto comes as part of a return to composition after a frenetic few years of concert activity to earn a living in the United States. It is three movements, with the outer ones demonstrating the composer's virtuosity and the slow movement his talent for introspective lyricism.

This final revision dates from 1941, but the work dates from 1927, the year that saw the BBC become a corporation, Charles Lindbergh fly across the Atlantic and the foundation of the ACTU.

Contemporary music included Janáček's *Glagolitic Mass,* Berg's *Lyric Suite* and Prokofiev's *The Fiery Angel.*



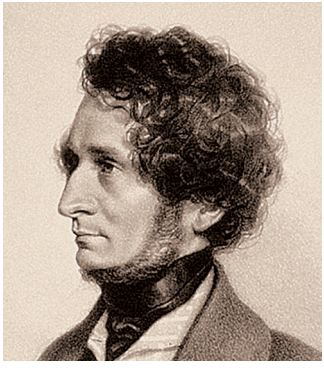
Sergei Rachmaninov in 1921

HECTOR BERLIOZ (1803–1869)
***Symphonie fantastique,* Op.14** (1830)

Berlioz's five-movement symphony grew out of the experience of a seemingly thwarted love-affair, where the fictionalised composer has a series of visions of the beloved in various settings – daydreams take him to a ball, a rural scene, an execution (his), and a witches sabbath.

It dates from 1830, the year that saw the invention of the lawn mower, the translation of the *Book of Mormon* and the establishment of the Port Arthur penal settlement.

Contemporary music included Mendelssohn's 'Reformation' Symphony, Auber's *Fra Diavolo* and Schumann's 'Abegg' Variations.



An 1845 sketch of Hector Berlioz by Austrian painter and lithographer August Prinzhofer (1816–1885).

ABOUT THE ARTISTS

ASHER FISCH conductor

Making music with equal ease and command in the opera and symphonic worlds, Asher Fisch conducts a broad repertoire from Gluck to 21st century premieres, with a special command and following for German Romantic and post-Romantic repertoire. Fisch is the Principal Conductor and Artistic Advisor of the West Australian Symphony Orchestra (WASO) since 2014, and from the 24/25 season is also the music director of the Tyrolean Festival Erl in Austria. He was previously music director of the New Israeli Opera (1998-2008) and Wiener Volksoper (1995-2005), and was principal guest conductor of the Seattle Opera (2007-2013).

In addition to his concerts with WASO, Fisch guest conducts the Israel Philharmonic Orchestra, Sydney Symphony and Oregon Symphony this season. Opera productions include *Ariadne auf Naxos* with the Israeli Opera; and *La bohème, Parsifal* and the 'Verdi trilogy' of *Rigoletto, Il trovatore* and *La traviata* in Erl. His recent engagements included Aribert Reimann's *Lear* at Teatro Real de Madrid, *Carmen* at Wiener Staatsoper, *Dialogues des Carmélites* at Israeli Opera, *Lohengrin* and *La forza del destino* at Teatro Comunale di Bologna, *Cavalleria Rusticana & Pagliacci* at Tokyo Metropolitan Theatre, and *Tannhäuser* at Opera Australia, as well as orchestral performances with the Düsseldorfer Symphoniker, Queensland Symphony, New Zealand Symphony, Indianapolis Symphony and Seattle Symphony.

Born in Israel, Fisch began his conducting career as Daniel Barenboim's assistant and kappellmeister at the Berlin Staatsoper.

He has built his versatile repertoire at the major opera houses such as the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Teatro alla Scala, Royal Opera House at Covent Garden, Bayerische Staatsoper and Semperoper Dresden. Fisch has conducted at leading American symphony orchestras including those of Boston, Chicago, Cleveland, New York and Philadelphia. In Europe he has appeared at the Berlin Philharmonic, Munich Philharmonic, London Symphony Orchestra, Leipzig Gewandhaus Orchestra and the Orchestre National de France, among others.

Fisch's award-winning discography includes Bruckner's Symphony No.8 and Wagner's *Tristan und Isolde*; tenor Stuart Skelton's first solo album, recorded with WASO; and a recording of Ravel's *L'heure espagnole* with the Munich Radio Orchestra. In 2016 he recorded the complete Brahms symphonies with WASO, released on ABC Classic to great acclaim. His recording of Wagner's *Ring* Cycle with the Seattle Opera was released in 2014. His first *Ring* Cycle recording, with the State Opera of South Australia, won ten Helpmann Awards, including best opera and best music direction. Fisch is also an accomplished pianist and has recorded a solo disc of Wagner piano transcriptions for the Melba label.

Photo © Nik Babic

ABOUT THE ARTISTS

DANIIL TRIFONOV piano

Grammy Award-winning pianist Daniil Trifonov (dan-EEL TREE-fon-ov) has made a spectacular ascent of the classical music world, as a solo artist, champion of the concerto repertoire, chamber and vocal collaborator, and composer. Combining consummate technique with rare sensitivity and depth, his performances are a perpetual source of awe. 'He has everything and more, … tenderness and also the demonic element. I never heard anything like that,' marvelled pianist Martha Argerich. Trifonov won the Grammy Award for Best Instrumental Solo Album of 2018; named *Gramophone*'s 2016 Artist of the Year and *Musical America*'s 2019 Artist of the Year, he was made a Chevalier de l'Ordre des Arts et des Lettres by the French government in 2021. As *The Times* of London notes, he is 'without question the most astounding pianist of our age.'

Trifonov undertakes season-long artistic residencies with both the Chicago Symphony Orchestra and Czech Philharmonic in 2024-25. A highlight of his Chicago residency is Brahms's Second Piano Concerto with Klaus Mäkelä, and his Czech tenure features Dvořák's Piano Concerto with Semyon Bychkov, first at season-opening concerts in Prague and then on tour in Toronto and at New York's Carnegie Hall. Trifonov also opens the Leipzig Gewandhaus Orchestra's season with Mozart's 25th Piano Concerto under Andris Nelsons; performs Prokofiev's Second with the San Francisco Symphony and Esa-Pekka Salonen; reprises Dvořák's concerto for a European tour with Jakub Hrůša and the Bamberg Symphony; plays Ravel's G-major Concerto with Hamburg's NDR Elbphilharmonie Orchestra and Alan Gilbert; and joins Rafael Payare and the Montreal Symphony for concertos by Schumann and Beethoven on a major European tour of London, Amsterdam, Luxembourg, Paris, Hamburg, Berlin, Munich, and Vienna.

In recital, Trifonov appears twice more at Carnegie Hall, first on a solo tour that also takes in Chicago and Philadelphia, and then with violinist Leonidas Kavakos, with whom he also appears in Chicago, Boston, Kansas City, and Washington, DC.

It was during the 2010-11 season that Trifonov won medals at three of the music world's most prestigious competitions, taking Third Prize in Warsaw's Chopin Competition, First Prize in Tel Aviv's Rubinstein Competition, and both First Prize and Grand Prix – an additional honour bestowed on the best overall competitor in any category – in Moscow's Tchaikovsky Competition. In 2013 he was awarded the prestigious Franco Abbiati Prize for Best Instrumental Soloist by Italy's foremost music critics.

Born in Nizhny Novgorod in 1991, Trifonov began his musical training at the age of five, and went on to attend Moscow's Gnessin School of Music as a student of Tatiana Zelikman, before pursuing his piano studies with Sergei Babayan at the Cleveland Institute of Music. He has also studied composition, and continues to write for piano, chamber ensemble, and orchestra. When he premiered his own Piano Concerto, the *Cleveland Plain Dealer* marveled: 'Even having seen it, one cannot quite believe it. Such is the artistry of pianist-composer Daniil Trifonov.'

Photo by Darius Acosta

ABOUT THE MUSIC

ABOUT ANATOL LIADOV

Liadov was born into a storied family of musicians in St Petersburg in 1855 and at first studied violin and piano – though his career at the Conservatory was checkered. Nevertheless, he ended up teaching there, at first teaching harmony and counterpoint and, in 1906, being installed as professor of composition. His students there included Myaskovsky, Asafyev and, most famously, Prokofiev.

Initially associated with Balakirev and the group of nationalist composers called 'The Five', Liadov earned their scorn by gravitating to the circle of Mitrofan Belyayev, founder of the Russian Symphony Concerts and publisher of music by Glazunov and Liadov (and indeed that of members of the Five like Rimsky-Korsakov and Borodin); as one of Belyayev's board members Liadov helped the young Stravinsky publish some early works. In 1897 Liadov travelled widely in and around Russia collecting folk songs, which he published in two volumes. In 1906 he also produced his suite based on Eight Russian Folk Songs, Op.58. In each song Liadov displays a refined sense of orchestral colour that gives the melodies their emotional immediacy.

ABOUT *THE ENCHANTED LAKE*

Phillip Sametz writes:

It would be fair to say that Anatol Liadov is better known for his laziness than for his music. A pupil of Rimsky-Korsakov's at the St. Petersburg conservatory, he was expelled from diploma class because of his failure to attend. In his entire output there is nothing that could be called a big work: he was by nature a writer of miniatures.

Portrait of the composer Anatoly Konstantinovich Lyadov (1902) by Ilya Repin (1844–1930).

Towards the end of his life he was commissioned by the impresario Serge Diaghilev to write the music for a new ballet, to be called *The Firebird,* but he did very little work on it. When Diaghilev eventually asked Liadov how he was progressing, his languid reply was: 'I've bought the music paper.' This indolence led to Stravinsky being given the commission and, resultantly, his first major public success. Stravinsky later described Liadov as 'a darling man, as sweet and charming as his own *A Musical Snuffbox.*' This charming little piano piece is still his most famous work.

ABOUT THE MUSIC

The emblematic work of Liadov's life was the opera *Zoriushka,* which he began to compose in 1879 and was still working on in 1909. The story concerns a princess who falls under the spell of some water-nymphs and is rescued by her betrothed, who, while hacking his way through dense forest, sets the dry woods on fire with his sword. Initially the subject, with its possibilities for combining the idioms of Russian fantasy opera with the style of Wagnerian nature music that abounds in *Die Walküre,* appealed greatly to the composer. But Liadov's first librettist lost interest in it, and two librettists later Liadov had still to complete any major portions of it. The material he did finish found its way into his slender catalogue of orchestral music, including *Kikimora, Baba-Yaga,* and probably even his orchestral collection of Eight Russian Folk-Songs.

USSR postage stamp commemorating Lyadov's centennial in 1955.

The Enchanted Lake (1909) is perhaps the most beautifully poised of all the music to be have been salvaged from this opera. In *Zoriushka* it was to depict the lake inhabited by the water nymphs, and its shimmering, voluptuous soundworld reveals Liadov's fine ear for orchestral colour, in which respect he was one of Rimsky-Korsakov's successors. Yet the piece has many of the qualities we associate with the music of the impressionists, not least a serene textural transparency and a debt to Wagnerian chromaticism. Its atmosphere of mystery and magic is established at the outset by muted strings divided into nine parts, and, throughout, there is great freedom of movement between keys. *The Enchanted Lake* is one of the most seductive pieces of tone painting in all of Russian music.

Liadov's *The Enchanted Lake* is scored for 3 flutes, 2 oboes, 3 clarinets and 2 bassoons; 4 horns; timpani, percussion, harp, celeste and strings.

It was first performed in Saint Petersburg on 21 February 1909, conducted by Nikolai Tcherepnin to whom it was dedicated.

The Sydney Symphony Orchestra first performed the work in 1941, in a studio performance conducted by Percy Code and broadcast nationally on the ABC. Our first public performance was in 1947, led by Joseph Post.

Other notable performances include those conducted by Efrem Kurtz (1947); Ernest Llewellyn in Newcastle, Lismore and Grafton on a Country Schools tour (1958); Nikolai Malko (1959); Francesco Mander (1962); John Hopkins (1967 Proms) and Edo de Waart (1992).

Our most recent performances were in 1997, conducted by Donald Runnicles.

Sergei Rachmaninov in 1921

ABOUT THE MUSIC

ABOUT SERGEI RACHMANINOV

Rachmaninov never cut a cheery figure - Stravinsky famously (or maybe Craftily) described his countryman as 'a six foot three inch scowl'. That Rachmaninov felt his exile keenly is clear, and he only took out US citizenship in the final months of his life despite having lived there from 1918. Even before his departure from Russia, however, his was a temperament given to intense, and often depressive, emotion.

The composer was born on a large estate near Novgorod, but his childhood was marred by his father's alcoholism. Rachmaninov senior drank away the family fortune, and left his family when Sergei was nine years old. Sergei's mother had to sell the property and move to St Petersburg. His studies were undistinguished there, but in 1885 he moved to Moscow to attend the Conservatory, where he studied composition with Tanayev and Arensky. His graduation piece, the opera *Aleko* (performed at the Bolshoi in 1893) earned high praise from Tchaikovsky, but the first of many artistic crises hit with the abject failure of his First Symphony, conducted by Glazunov, in 1897. For three years Rachmaninov was unable to compose, and underwent treatment by the hypnotist Nikolai Dahl. This was supremely successful: the next year saw the production of two masterpieces of his early maturity, the Piano Concerto No.2 (dedicated to Dahl) and the second Suite for two pianos. (Norman Lebrecht has remarked that 'in Rachmaninov, the second of everything turned out best'.)

Rachmaninov had left Russia two months after the 1917 revolution. Effectively exiled from his homeland and what remained of his fortune after the revolution, Rachmaninov focused his energies on being a piano virtuoso. Like Grainger and pianists such as Liszt before them, Rachmaninov expanded his recital repertoire with transcriptions of popular vocal or orchestral music.

Rachmaninov's idiom is steeped in that of Beethoven, Liszt and Chopin. But as recent scholarship has argued, there are ways in which Rachmaninov remains fundamentally Russian: his most characteristic melodies move by step in the manner of Orthodox chant (and this piece was composed at the same time as his magnificent Vespers), and often, his piano figurations ring out like the bells of Russian churches.

ABOUT THE MUSIC

ABOUT THE FOURTH PIANO CONCERTO

Scott Davie writes:

Rachmaninov's fourth concerto was a troubled work: between the earliest sketches and its final form, its composition covered a period of 27 years. While not enjoying quite the fame they have today, his previous compositions for piano and orchestra had all been successful, and the Russian press had reported the composer at work on a new concerto as early as 1914. However, the turbulent events of 1917 drove Rachmaninov and his young family away from Russia. He took few things when he left, but included among his possessions were sketchbooks containing a substantial amount of material for the new work. In need of financial stability, he was fortunate to arrive in the United States at a time of immense interest in Russian culture, and his subsequent phenomenal success as a concert pianist – a career he saw as preferable to conducting – meant there was little time for composition. He also felt an intense sadness on being separated from his homeland, alluding to a lack of inspiration for writing new works when he said to his friend, Nikolai Medtner, 'how can I compose without melody?'

More settled and financially secure by the summer of 1925, however, Rachmaninov dramatically reduced his performance schedule to allow a return to composition, producing two new works the following year: the *Three Russian Songs,* for chorus and orchestra, and the Fourth Piano Concerto. Completed in Dresden, the concerto was premiered in Philadelphia in March 1927 with Leopold Stokowski conducting.

Reviews of the new work, however, were unkind and Rachmaninov immediately set about making revisions: in all, 114 bars were removed, most of them from the final movement. A second version was performed in London in 1928 with Sir Henry Wood at the podium, and subsequently published. However it again failed to find success and eventually disappeared from the composer's repertoire.

Perhaps disheartened by the lack of success generated by his return to composition, he wrote only a few new (yet significant) works in the years before the final version of the fourth concerto. In 1938, following the unexpected success of his *Rhapsody on a theme of Paganini,* Rachmaninov again revisited the concerto, but it was not until the summer of 1941 when holidaying in Long Island that the final version took shape. Again, the work was shortened: this time a further 78 bars were removed. The new version was performed on the 17 October in Philadelphia with Eugene Ormandy conducting, and a recording was made in December, just one and a half years before the composer's death. The composition of this concerto had covered more than a third of his life.

With the soloist playing the soaring opening theme in double-octave chords, the concerto seems to set out from where the Third Piano Concerto ended. The musical mood soon changes, however, as the intensely lyrical second subject is introduced in the key of the relative major. As is typical of his large-scale works, a motif links the various movements, and in the development section this motif – a leaping minor ninth figure – is first heard.

ABOUT THE MUSIC

A more substantial build-up ensues, with melodic material derived from the opening theme sustaining the gradual *accelerando*. Uniquely for Rachmaninov, the recapitulation states the first and second themes in reverse order: the second is heard in the woodwinds over an arpeggiated piano accompaniment; and the first theme, formerly triumphal and exuberant, is treated gently and scored for high strings. The music dies to a murmur before ending abruptly.

A short piano introduction begins the second movement before the theme, marked *misterioso,* is introduced in the strings. Perhaps as a conscious nod toward the times, the use of melodic material here is tightly controlled: in place of a longer, more structured melody Rachmaninov presents a two bar theme, interest being sustained throughout by its richly varied harmonisation. A sudden fortissimo heralds what seems to be a new section but is, in fact, a chromatic transformation of the main theme. A sense of calm gradually returns before a new, more expansive melody - borrowed from an *Étude-tableau* held over from inclusion in the Op.33 set of 1913 - acts as an apotheosis for the movement, in which the strings are accompanied by repeated piano chords.

The final movement begins suddenly, with the first subject – closely related to the leaping motif heard first in the opening movement – appearing almost immediately.

The thematic material is presented twice before a short, whimsical passage – so typical of Rachmaninov's later style – leads to the second subject. Fanfare-like motifs form much of the first part of the theme, while a more extended second section shows Rachmaninov in a lyrical vein. A complete state of rest, however, is not reached until a series of descending thirds (reminiscent of a passage from the Second Piano Sonata) leads to a quiet cadenza. The development section, substantially based on the rising minor ninth motif, continues amid hints of a recapitulation, before Rachmaninov - setting on a solution that he believed had evaded him in the earlier versions of the work - recalls material from the climax of the first movement, bringing the concerto to a thrilling close.

While his other works for piano and orchestra may have achieved a greater level of fame, the Fourth Piano Concerto heralded a notable shift in Rachmaninov's approach to piano writing and a revitalisation of his musical rhetoric. It has been suggested that the tendency of some listeners to have less enthusiasm for works of the composer's later maturity follows directly from their love of the more overtly romantic earlier works, and the musical indulgences that a bygone age had allowed. Yet along with other later works, such as the *Symphonic Dances,* the fourth concerto is a testament to the composer's refusal to let such attitudes stifle his creativity.

Rachmaninov's 1941 version of his Fourth Piano Concerto is scored for 2 flutes, piccolo, 2 oboes, cor anglais, 2 clarinets and 2 bassoons; 4 horns, 2 trumpets, 3 trombones and tuba; timpani, percussion, strings and piano soloist.

Rachmaninov premiered the revised concerto in 1941 with the Philadelphia Orchestra conducted by Eugene Ormandy, recording it for RCA shortly after.

The Sydney Symphony Orchestra gave the Australian premiere of the concerto in September 1963, with Igor Hmelnitsky conducted by Henry Krips, but it has been performed rarely since. Other notable performances include Geoffrey Douglas Madge conducted by John Hopkins (1985), Kazune Shimizu/Vladimir Ashkenazy (2007) and Scott Davie/Ashkenazy (2012).

Our most recent performances were in 2017, with Simon Tedeschi conducted by Benjamin Northey.

An 1845 sketch of Hector Berlioz by Austrian painter and lithographer August Prinzhofer (1816–1885).

ABOUT THE MUSIC

ABOUT HECTOR BERLIOZ

Hector Berlioz was born in 1803 in the village of La Côte Saint-André, near Lyon, where his father was the local doctor. Louis Berlioz homeschooled his son with a classical education including the study of Latin. In addition, Hector took up the flageolet (a woodwind instrument related to the record) at the age of 13 and later progressed to the flute and the guitar. He began composing at about this time, with pieces that provided material for later use in such works as the opera *Béatrice et Bénédict* and the *Symphonie fantastique*.

In 1821, his schooling complete, Berlioz went to Paris to study medicine. Attending a performance of Gluck's *Iphigénie en Tauride* at the Paris Opera knocked him sideways; he developed a passion for the music of Gluck, and then of Spontini. By 1824 he had – in the face of initially fierce familial opposition – decided to give up medicine and concentrate of music, working on early essay in oratorio, opera and Mass composition. He also commenced writing *about* music; his journalism would be an important part of his work as a musician.

The remainder of the 1820s saw repeated attempts to win the Prix (fourth time lucky, Berlioz being awarded it in late 1830) and a number of works which were subsequently mined for pieces we now regard as his most important, such as the *Symphonie fantastique, La Damnation de Faust* and *Roméo et Juliette*.

The *Symphonie fantastique* premiered just before Berlioz departed for Rome in 1830; in the event he didn't end up staying the full two years in Italy, and by 1832 was back in Paris where he soon married Harriet Smithson, who had inspired the *Symphonie fantastique*. Over the next decade he produces *Roméo et Juliette*, the symphony *Harold en Italie*, the song cycle *Nuits d'été*, the *Symphonie funèbre et triomphale* and the Requiem.

From 1842 Berlioz began making concert tours as a conductor, initially to Germany, and then further afield to Vienna, Prague, Budapest, St Petersburg, Riga and London. His major work from this decade is arguably *La Damnation de Faust*; he also produced his magisterial treatise on orchestration in 1844.

The following years saw the completion of several major works, such as the Te Deum, *Béatrice et Bénédict*, *L'Enfance du Christ* and his towering achievement, the opera *Les Troyens*. He also returned to his first musical love, Gluck, making modern performing editions and supervision performances of *Orphée* and *Alceste*.

Berlioz continued composing, writing criticism and touring until 1868; he died in early 1869.

ABOUT THE MUSIC

ABOUT *SYMPHONIE FANTASTIQUE*

Berlioz's music has always divided opinion strongly. One of the most withering (and funny) assessments was from Mendelssohn, who felt that despite 'all his efforts to go stark mad he never once succeeds.' Debussy (who was far from being an uncritical admirer), by contrast described the *Symphonie fantastique* as 'the perfect masterpiece of Romantic ardour. It astonishes us by being able to translate such excesses into music without losing breath. Moreover it always impresses us as being as moving as a battle between the elements.' They were arguably both right.

Hector Berlioz's one-sided passion for his idol, the Irish actress Harriet Smithson, had been consumed him for three years after seeing her on a Paris stage in 1827. When Berlioz heard rumours about an affair between Smithson and her manager, he was overwhelmed, and composed his *Symphonie fantastique* or 'Episodes in the Life of an Artist' to exorcise his feelings of betrayal. Feeling his love for Smithson was hopeless, Berlioz promptly conceived an equally doomed passion for Marie (also known as Camille) Moke, who jilted him for pianist and publisher Camille Pleyel.

In despair, Berlioz repaired to Italy, as one does, and recycled various bits of music to create the melodrama – that is, a work using music and spoken text – *Lélio*. The Symphonie and *Lélio* were performed together in 1832 and Berlioz, according to his memoirs, arranged for Smithson to be invited to the concert where, as she realised his love for her, she 'felt the room reel about her and sat as in a dream'. Reader, she married him.

Portrait of Harriet Smithson (1800-1854) by Claude-Marie Dubufe (1790-1864). Source: Wikimedia/Musee Magnin, Dijon, France.

As a truly Romantic work, the *Symphonie fantastique* appears to avoid any of the formal conventions of the Classical period, and frankly sets about illustrating a program. This narrative evolved somewhat between the premiere of the work in 1830 and the performance Smithson attended in 1832. In the final instance the events presented in the work's five movements are all drug-induced hallucinations, as Berlioz writes:

> *A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of love-sick despair. The narcotic dose he had taken was too weak to cause death but it has thrown him into a long sleep accompanied by the most extraordinary visions.*

ABOUT THE MUSIC

The opening movement (like a Haydn symphony) begins with a slow introduction – the Musician's daydreams, which ebb and flow somewhat aimlessly – that is until the work introduces a theme where a leaping figure derived from the major chord, and a falling stepwise answer is extended over some 40 bars. This theme, or *idée fixe,* represents the unattainable beloved and will recur through the work in various guises; here it transforms the daydreams into much more active passions.

The second movement evokes a ball room, in which the Musician catches glimpses of the beloved as they whirl about in an ever accelerating waltz.

A fragile calm descends in the third movement, a bucolic scene in which we hear the sound of two shepherd-boys 'play the *ranz des vaches* (the tune used by the Swiss to call their flocks together) in alternation.' The music is full of a quiet melancholy until the beloved appears, via the *idée fixe,* again, causing 'painful forebodings'. One shepherd sounds the tune again, but answer comes there none, only the distant rolling of thunder.

The Musician then descends into a nightmarish fantasy: he has killed the woman who has been driving him mad and is marched to the scaffold to be executed. Berlioz liked to say that he wrote this famous movement in one night, which Charles Rosen points out is quite true, in that he merely copied it from the now lost score of his failed first opera, *Les Francs-juges*! The beloved's melody appears 'like a last thought of love interrupted by the fatal stroke' after which there is a frightening fanfare.

In the finale, the ghost of the beloved presides at the satanic orgy. The tune is grotesquely decorated by the clarinet, and Berlioz uses the then unusual technique of col legno bowing (string the strings with the wood of the bow) to enhance the weirdness of the sound world. The movement also features giant bells, and the plainchant from the Requiem mass, *Dies irae* (day of wrath). But as Mendelssohn reminds us, Berlioz never quite goes mad, and despite the common criticism of his compositional technique being rough and naïve, Berlioz actually enlivens much of the symphony, especially in the two final movements, with impressive displays of counterpoint.

Symphonie fantastique is scored for a large orchestra, including 2 flutes (the second doubling piccolo), 2 oboes (the second doubling cor anglais), 2 clarinets (the first doubling E flat clarinet) and 4 bassoons; 4 horns, 2 trumpets, 2 cornets, 3 trombones and 2 ophicleides; 2 timpani and percussion, 2 harps and strings.

It was premiered at the Paris Conservatoire on 5 December 1830, conducted by François Habeneck.

The Sydney Symphony first performed the work in September 1938, conducted by Malcolm Sargent. Notable performances by guest conductors include those led by Sir Thomas Beecham (1940), Rafael Kubelik (1947), Walter Susskind (1954), Jean Martinon (1956), János Ferencsik (1970), Jean Fournet (1990), Charles Dutoit (2003), Lionel Bringuier (2013) and Benjamin Northey (at Gough Whitlam's State Funeral, 2014).

We also performed the work under numerous Chief Conductors: Eugene Goossens (1951, 1953), Nikolai Malko (1959), Willem van Otterloo (1962 & 1974, which was recorded for ABC/RCA), Charles Mackerras (1963), Moshe Atzmon (1967 & 1972), Louis Frémaux (1979 & 1981), Zdeněk Mácal (1985) and David Robertson (2019).

Our most recent performance of the work was in 2022, led by Pietari Inkinen.

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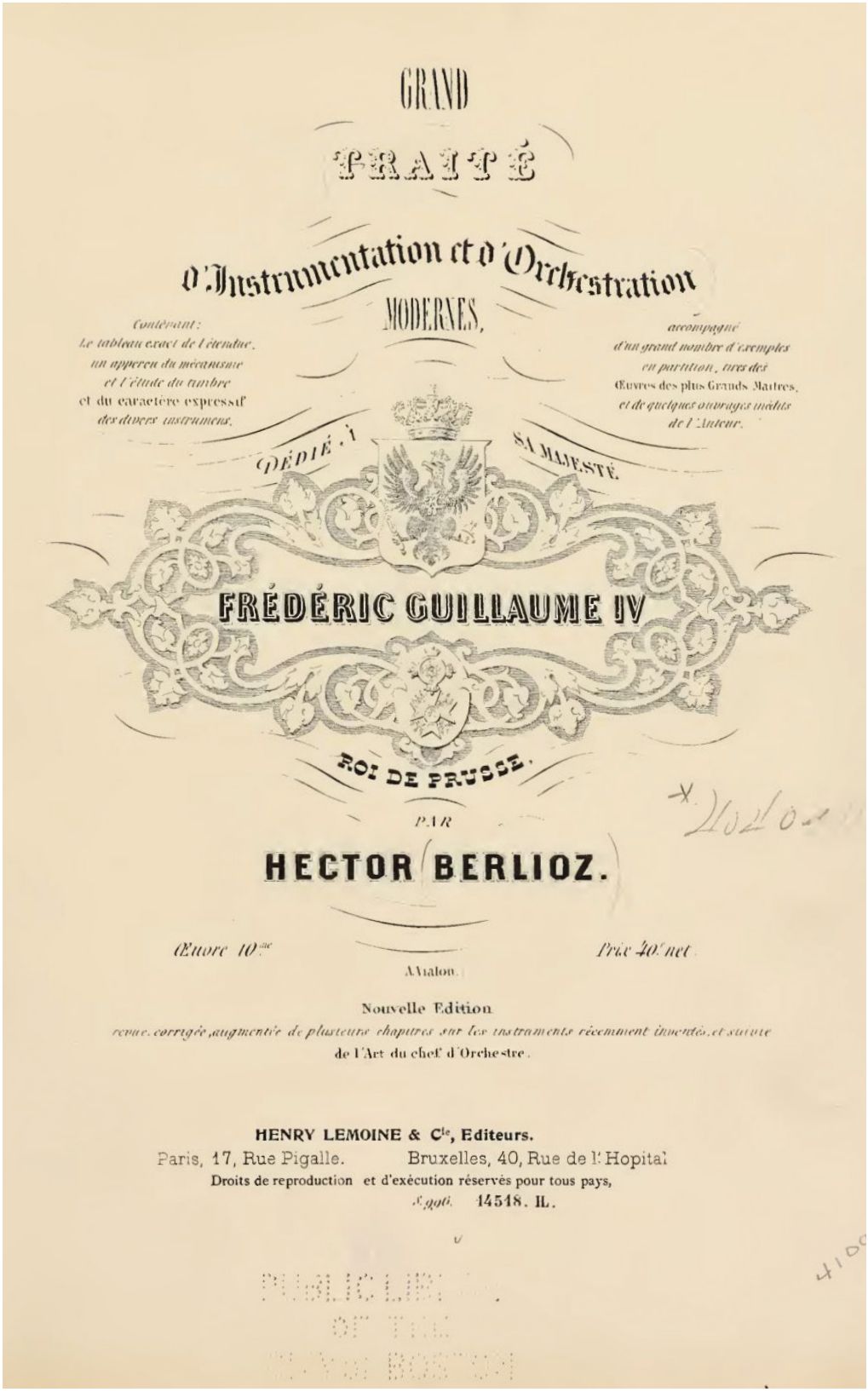
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The title page of Berlioz's *Grand Traité d'Instrumentation et d'Orchestration Modernes,* known in English as the Treatise on Instrumentation.

FEATURE ARTICLE

HE WROTE THE BOOK

Hector Berlioz demonstrated in his own compositions the full capabilities of an orchestra – but he also showed the way for every composer since, thanks to his landmark book on orchestration.

By Alastair McKean

Every profession has its weird and wonderful textbooks, and one of the most important ones on a composer's bookshelf deals with 'orchestration', or 'instrumentation' – a compendium describing the technical characteristics of every instrument in the orchestra, and how to write well for them. Can a cello play the A above middle C? Can a horn can play *pianissimo* at the very top of its range? Can a harp can play F natural and F sharp at the same time? The orchestration book has the answers. (For the record, these are 'yes'; 'not terribly easily'; and 'read the chapter on the harp again'.)

There are actually quite a few of these books around. Walter Piston and Samuel Adler can be fairly described as minor composers; their immortality is through their orchestration textbooks, which have influenced generations of students. The gloriously-named Ebenezer Prout, whose 'improved' arrangement of Handel's *Messiah* can be found stashed in many a dusty piano stool, published a book which is of its time (the late 1890s) but still useful. Rimsky-Korsakov's somewhat didactic tome is rendered faintly arcane by his using musical examples exclusively from his own works, many of which these days are fairly obscure. Even Nelson Riddle, whose peerless arrangements achieved the impossible feat of making Frank Sinatra sound even more suave, wrote his own fascinating book on pop arranging for orchestra. But top of the list is the very first of them all: the *Treatise on Instrumentation,* published in 1843 by Hector Berlioz.

Berlioz was the perfect person to invent the orchestration textbook, because he also helped invent the Romantic orchestra. Inheriting Beethoven's ensemble, Berlioz vastly expanded its colouristic and expressive possibilities. The *Symphonie fantastique,* composed when he was only 26, is packed with wildly original writing. Berlioz instructs the timpanists to use specific sticks to get different qualities in the sound. He calls for the strings to play with the wood of the bow, rather than the hair, making a skeletal clattering. Having discovered the squeaky little E flat clarinet, he gives it a prominent solo in the last movement. Special effects tend to be effective in inverse proportion to their use, and in the hands of a lesser composer these would be gimmicks. Not Berlioz, who knew precisely what he was doing. He was utterly obsessed with orchestral instruments and for years had been absorbing all the tiniest details about them. In the *Treatise* he poured this knowledge onto the page.

The substance of any orchestration textbook is the explanation of how the instruments work, and Berlioz briskly gets down to this: 'The four strings of the violin … are called *open* strings if the fingers of the left hand do not modify the sound by shortening the string'. And so on, to more complex material; for instance, when discussing double-stopping (playing more than one string at a time) he gives a comprehensive table of which chords can and can't be played. Inevitably, though, aesthetic opinion creeps in. The low strings of the viola ('whose excellent qualities have been unappreciated for the longest time') have a 'husky timbre, while its high notes are distinguished by their mournfully passionate sound'. Writing about pizzicato, Berlioz notes that the slow movement of Beethoven's Symphony No.4 'offers a charming example'.

'Charming' is a word rarely seen in textbooks. This one is a more cracking read than most because Berlioz had a gigantic personality which it didn't occur to him to suppress. The 'noble and brilliant' trumpet was 'degraded' by composers ('not even excepting Mozart'), who wrote figurations 'as vapid as they are ridiculous'. A type of cheap cymbal then in common use is only suitable for 'the accompaniment of dancing monkeys, jugglers, mountebanks, swallowers of swords and snakes in public squares and at dirty street corners'. Opinionated and irascible, then, but more often Berlioz is irresistibly enthusiastic about the instruments he loved so much. The cor anglais, 'melancholy, dreamy … has no equal for reviving images and sentiments of the past'. He swoons over the clarinet's 'invaluable ability to render distant sounds, an echo, the reverberation of an echo, or the charm of the twilight'.

At this point, a historically minded student of composition may look up from scrutinising the exhaustive table of trills possible on the clarinet, and exclaim 'Hang on! The clarinet has evolved since Berlioz's time. It's a different instrument now'. Well – sort of. Berlioz's clarinet was itself a greatly more sophisticated version of Mozart's; Brahms loved an instrument patented about 20 years after the Treatise was published; Francesco Celata plays another iteration again. There are several recordings of the *Symphonie fantastique* played on Berlioz-era instruments, and a modern orchestra sounds quite different.

Not so different, though, as to make the book meaningless. When Berlioz was writing, most of these instruments had very recently arrived at their (more or less) final form. 'Just a few years ago', he writes, 'the flute had a range of only two octaves and a fifth'. But refinements by the maker Theobald Boehm then made a full three octaves possible, and although it's been stretched by a few semitones, that's where it has stayed to the present day.

Moreover, in 1904 the publishers commissioned a revision of the book by another supreme magician of the orchestra, Richard Strauss. Initially, Strauss thought that 'the masterwork of the great Frenchman' was perfectly good as it stood, but on examination he realised it needed renovations. He left Berlioz's text untouched, contenting himself with making comments on it. (At one point, after a vehement Berlioz opinion: 'Very true indeed!') Strauss presented a studied dryness entirely unlike Berlioz, but this was a front. He was equally in love with the instruments. 'The single triangle stroke at the end of the second act of *Siegfried,*' he writes, is 'a magnificent example of the wise application of the triangle … its effect here is like that of a sun ray'.

Strauss illuminated Berlioz by discussing music of the 60-odd intervening years, particularly Wagner, whose career was only just underway when Berlioz published the *Treatise*. And, of course, he dealt with changes in instrument design. In Berlioz's day the horn was still very much in flux, and after ten pages of the chapter, Strauss simply notes 'Up to this point, Berlioz's text is obsolete and is only of historical value', and proceeds to bring the reader up to date.

The point about historical value is important, by the way. Any serious student of the orchestra needs to understand the prehistory of today's instruments, and Berlioz is an excellent guide. He also discusses instruments then in use but since superseded, such as the serpent ('truly barbaric') and something called the Russian Bassoon ('in my opinion it might be dropped from the family of wind instruments without the least injury to art'). One of the most curious parts of the book is the chapter 'New Instruments'. Darwinian selection meant the saxotromba family and the octobass never really caught on.

A direct line to two of the great minds of the orchestra, then, is one reason this 182-year-old book is still immensely valuable today. The other is its wealth of clever, useful advice, all of which is still very solid. For orchestration is an unusual blend of the practical with the creative. Composers must know how each instrument works best, because:

> If the composer writes only that which is compatible with the nature of the instrument, the player must execute it literally. But if the composer errs, then he … must accept the consequences; the performers are no longer to blame.

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