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2010 SEASON

Tchaikovsky's First Piano Concerto

WED 20, THU 21 OCTOBER 6.30PM

MEET THE MUSIC
PRESENTED BY



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WELCOME TO MEET THE MUSIC



Welcome to this concert in the 2010 Meet the Music series.

This week represents an important first for the Sydney Symphony and its education program with the introduction of 'Side-by-Side'. In the second half of tonight's program, the orchestra's mentoring ensemble, the Sydney Sinfonia, joins forces with the musicians of the Sydney Symphony to form a 'super orchestra'.

The Side-by-Side orchestra will perform *Asyla*, an electrifying piece by British composer Thomas Adès, who will also be conducting. In this way, these talented young musicians are able to work together with experienced orchestral players, and to learn directly from one of the leading composers of his generation. And we in the Meet the Music audience will be able to enjoy the excitement and energy of the collaboration.

EnergyAustralia is one of Australia's leading energy companies, with more than 1.4 million customers in NSW, the ACT, Victoria and Queensland.

As one of the most recognised names in the energy industry, we are proud to be associated with the Sydney Symphony. In addition to supporting the Master Series, we're very excited to now be linked to one of the Orchestra's most exciting and vigorous concert series, Meet the Music.

Meet the Music has been nurturing musically curious audiences over many decades. We trust that you will find tonight's performance energising and illuminating, and we welcome you to the ranks of music lovers whose enjoyment of music is continually enhanced by this series.



A handwritten signature in black ink that reads "G. Maltabarow". The signature is stylized and written in a cursive-like font.

George Maltabarow
Managing Director

2010 SEASON

MEET THE MUSIC

PRESENTED BY ENERGYAUSTRALIA

Wednesday 20 October | 6.30pm

Thursday 21 October | 6.30pm

Sydney Opera House Concert Hall

TCHAIKOVSKY'S FIRST PIANO CONCERTO

Richard Gill conductor (Stanhope and Piano Concerto)

Thomas Adès conductor (Adès and Nutcracker)

Maxwell Foster piano

**Sydney Sinfonia – Side-by-Side with the
Sydney Symphony** (Adès and Nutcracker)

PAUL STANHOPE (born 1969)

Fantasia on a Theme of Vaughan Williams

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Piano Concerto No.1 in B flat minor, Op.23

Allegro non troppo e molto maestoso – Allegro con spirito
Andantino semplice – Prestissimo – Andantino semplice
Allegro con fuoco

INTERVAL

THOMAS ADÈS (born 1971)

Aslya

TCHAIKOVSKY

Nutcracker: Suite No.1, Op.71a

Ouverture miniature

Danses caractéristiques: (Character Dances)

Marche

Danse de la Fée Dragée (Dance of the Sugar Plum Fairy)

Trépac, danse russe (Russian Dance)

Danse chinoise (Chinese Dance)

Danse des Mirlitons (Dance of the Reed Pipes)

Valse des fleurs (Waltz of the Flowers)

This concert will be introduced by Andrew Ford, award-winning composer, writer and broadcaster, and presenter of *The Music Show* on ABC Radio National.



Wednesday night's performance will be recorded by ABC Classic FM for broadcast across Australia on Thursday 28 October at 1.05pm.

Pre-concert talk by Paul Stanhope at 5.45pm in the Northern Foyer.

Approximate durations:
18 minutes, 32 minutes,
20-minute interval, 25 minutes,
21 minutes

The concert will conclude at approximately 8.50pm.

PRESENTING PARTNER



ABOUT THE MUSIC

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PAUL STANHOPE

Australian composer
(born 1969)

Fantasia on a Theme of Vaughan Williams

The Fantasia takes as its theme a tune by Ralph Vaughan Williams, 'Down Ampney' (which is used for the hymn 'Come down, O Love Divine'). The piece is in a single movement, played without pause but with six recognisable sections:

- 1. Fanfares.** Swirling figures in the woodwinds accompany trumpet flourishes in a heraldic exposition of the theme. Repetitive figures in the percussion, woodwind and strings are juxtaposed with boisterous brass chorales, which shout out fragments of the theme.
- 2. Lugubrious.** The music takes a more mournful turn. Sighing string lines accompany an augmented and decorated version of the hymn tune in paired woodwinds. Later, the theme is turned upside down and taken up by soaring violins, interrupted by foreboding figures from the brass and percussion.
- 3. Percussive.** This is a furiously energetic dance fuelled by drumming patterns. Interrupted briefly by a devilish marimba solo accompanied by plucked strings, this section reaches a climax with a series of trombone glissandos.
- 4. Photo Negative – Chorales with Walking Bass.** 'Photo Negative' is literally the complete opposite of the previous section. Fragments are heard in the woodwinds at extreme parts of their range, eventually revealing larger sections of the hymn tune. As an unexpected transformation, this stark section suddenly heads into the big band era!
- 5. Fanfares Reprise.** The opening material returns, but this time the pent-up energy explodes into a joyful climax followed by a descent into chaos.
- 6. Hymn.** The hymn tune is heard in a simple modal harmonisation (announced by the sounding of bells), emerging from the explosion that precedes it. The music strives heavenwards with high woodwinds, strings and metal percussion.

In addition to using a Vaughan Williams tune as its theme, Stanhope's Fantasia pays homage to Vaughan Williams' famous Fantasia on a Theme by Thomas Tallis, which is based on a simple choral, a setting of Psalm 2 ('Why fum'th in sight the Gentiles spite'), by the 16th-century composer Tallis.

But whereas the Vaughan Williams Fantasia is scored for string orchestra, Stanhope adopts the full resources of a symphony orchestra: pairs of flutes, oboes, clarinets and

Navigating the Fantasia

Double tribute

bassoons (with doubling for piccolo, cor anglais, bass clarinet and contrabassoon); four horns, three trumpets, and three trombones (but no tuba); timpani and a large percussion section; and strings.

The Fantasia on a Theme of Vaughan Williams was awarded first place in the 2004 Toru Takemitsu Composition Prize and performed by the Tokyo Philharmonic at the Tokyo Opera City on 30 May 2004. The Sydney Symphony gave the Australian premiere in 2005.

Paul Stanhope writes:

My music presents the listener with an optimistic, personal geography... whether this is a reaction to the elemental aspects of the universe (both the celestial and terrestrial) or the throbbing energy of the inner city.

His music has been performed not only in Australia but also in the UK, Europe, Japan and the United States. In 2004 his international reputation was confirmed when he won first place in the Toru Takemitsu Composition Prize.

This year he has been Musica Viva's featured composer, with the premiere of his String Quartet No.2 and a new duo for violin and piano, as well as performances of other chamber and choral works in the Musica Viva season.

Recent works have also included *Exile Lamentations* (2007–08), co-commissioned by the Elysian Singers of London and the Melbourne Symphony Chorus; *Love Lines* (2009), a song cycle for soprano and ensemble; and String Quartet No.1 (2008) and the Piano Trio *Dolcissimo Uscignolo* (2007), both commissioned by Musica Viva. Recent symphonic pieces include *Cloudforms* (2007, Tasmanian Symphony Orchestra), and *Machinations* (2006, Melbourne Symphony Orchestra).

Paul Stanhope studied with Andrew Ford, Andrew Schultz and Peter Sculthorpe before the Charles Mackerras Scholarship enabled him to study at the Guildhall School of Music in London. He currently teaches composition part-time at the Sydney Conservatorium of Music and at MLC School. He is also the music director of Sydney Chamber Choir and regularly conducts specialist choral and new music ensembles.

First performances

About the composer



PYOTR ILYICH TCHAIKOVSKY

Russian composer
(1840–1893)

Piano Concerto No.1

The mammoth first movement of this concerto will put tonight's soloist through his paces with virtuosic writing ranging from light, fiddly passage work to huge crashing chords, and the orchestra, too, has its opportunity to shine. The second movement is an exercise in the lyricism and flowing melody that Tchaikovsky is so famous for (but with the addition of a central

Navigating the concerto

scherzo, which offers a playful mood). The final movement is a thrilling rondo: its main theme a spritely Cossack dance, while the second is a simple melody that Tchaikovsky re-introduces *fortissimo* at the climax of the movement.

In addition to the piano soloist, the concerto calls for an orchestra with pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones (including one bass trombone), timpani and strings.

Although it's one of the most popular piano concertos of the repertoire, Tchaikovsky's First Piano Concerto might never have made it to the concert hall had it not been for the composer's stubbornness. Having completed the work in only seven weeks, he played it for its dedicatee Nikolai Rubinstein. According to Tchaikovsky's report, Rubinstein absolutely savaged the piece, pointing out a myriad of perceived flaws, calling it 'trite', 'awkward' and 'clumsy', and demanding that he re-write numerous sections. Tchaikovsky, mightily offended, stood his ground and refused to change anything, vowing to publish the piece exactly as it was and re-dedicating it to Hans von Bülow, who gave the premiere in Boston in 1875. (The Moscow premiere was given in the same year and Rubinstein – who'd apparently had a change of heart – conducted the work with Sergei Taneyev playing the piano part.)

Tchaikovsky has a reputation as a supreme melodist, and this concerto certainly contains some memorable tunes, but the famous opening theme never returns after its first statement. You might expect it to turn up somewhere else in the concerto, perhaps in a different key or contrasting mood, but Tchaikovsky keeps us waiting. (He'd expressed a strong dislike of thematic development, which may have something to do with the absence of the theme in different iterations.) Why he chose not to repeat this theme elsewhere in the concerto has been the subject of much scholarly debate, but whatever the reason, the concerto's opening is Tchaikovsky the melodist at his most dazzling.

Tchaikovsky is regarded as one of Russia's most important composers, bringing together the symphonic structures of 19th-century German composers, the dramatic style of Liszt and Berlioz, and the new Russian mode into his own distinctive musical language. He wrote in all of the major genres, but he's perhaps most famous for his symphonies and his ballet masterpieces: *Swan Lake*, *Sleeping Beauty* and *Nutcracker*.

Teething problems

That theme

About the composer



THOMAS ADÈS
English composer
(born 1971)

Asyla

Asyla is in four movements, only the third of which has a name: *Ecstasio*, or 'ecstasy'. There are only brief pauses between each movement, emphasising the continuity and fluidity of the music.

Navigating Asyla

The **first movement** describes an arch shape with a violent middle section framed by a long melodic idea (first introduced by the horns), in turn book-ended by an introductory idea featuring cowbells and gongs. The **second movement** suggests a 'dark, musky interior' with a long falling tune given to the bass oboe.

Ecstasio is a dance, functioning much like a *scherzo* in a traditional symphony. But its primeval character and thrashing climax was inspired by club music, perhaps not unlike the music Adès used to hear at Popstarz, the club where Alex Ross once found him 'dancing...with polyrhythmic gesticulations'.

The **last movement** begins with deceptive simplicity, but its middle section brings together melodies from the first and third movements and harmonies from the second. A canopy of woodwind and cowbells, writes Matías Tarnopolsky, 'suggests open spaces somewhere close by'. The climax is anticipated by the out-of-tune piano, then violently corrected by the orchestra before the scene is 'flooded with light' and a sense of release.

Asyla calls for a large orchestra of flute, two piccolos (one doubling bass flute), one oboe, two cor anglais (one doubling bass oboe), two clarinets (one doubling bass clarinet), contrabass clarinet, two bassoons and contrabassoon; four horns, two trumpets, piccolo trumpet, three trombones and tuba; timpani and a large percussion section; two keyboardists playing several pianos (including one tuned a quarter-tone flat) and celesta; harp and strings.

Adès makes precise use of the ensemble in order to achieve a range of imaginative and vivid sounds. The flat piano, for example, gives 'an uneasy glow to every texture in which it plays' (Tarnopolsky); another piano is asked to play with the practice pedal down. At one point two solo violas play from the back desk (instead of the principals at the front). The five players in the percussion section use mainly metallic instruments, a sound that's established from the outset by cowbells and gongs. Even the timpani are sometimes struck on their metal shells instead of the vellum heads.

'Asyla' is the plural of asylum, and refers to both sanctuaries and madhouses. It also reflects the opposing pulls of tradition and freedom. As Matías Tarnopolsky writes: 'Reflecting these themes, the first movement evokes a sense of motion across open spaces, the inner two movements take place as if in an enclosed setting, and the finale bursts these confines to provide a final unexpected release.'

Thomas Adès was born in London. He studied piano and composition at the Guildhall School of Music and Drama and read music at King's College, Cambridge. He was Composer in Association with the Hallé Orchestra (1993–1995), composing *The Origin of the Harp* (1994) and *These Premises are Alarmed* (1996). Simon Rattle premiered *Asyla* with the City of Birmingham Orchestra in 1997, and later programmed it for his opening concert with the Berlin Philharmonic as principal conductor in 2002. In 2000, *Asyla* won him the Grawemeyer Award, of which he was the youngest-ever recipient.

His first opera, a 'blistering comedy' called *Powder Her Face*, was commissioned by Almeida Opera for the Cheltenham

Listening to the orchestra

About the title

About the composer

Festival in 1995, followed by *The Tempest* for the Royal Opera House, Covent Garden in 2004. More recent orchestral works include a violin concerto (2005), *Tevot* (2007) and *In Seven Days* for video, piano and orchestra (2008).

Adès's music has been performed throughout Europe and in North America, and his international reputation is now such that a number of festivals have featured his music. These include the Salzburg Festival (2004) and, on this visit to Australia, the Melbourne International Arts Festival, in which his Violin Concerto and *In Seven Days* will receive their Australian premieres.



TCHAIKOVSKY

Nutcracker: Suite No.1

Tonight we perform Tchaikovsky's first suite from the ballet *Nutcracker*, with the omission of just one movement: the *Arabian Dance*. The suite begins with the same delicate overture which opens the ballet – music to enchant your ears rather than an attention-grabbing dramatic prelude.

A set of character dances follows – diverting numbers used to accompany national dances and exotic characters rather than move the plot along. The brilliant March introduces the children's Christmas party of Act I; the *Dance of the Sugar Plum Fairy* comes from the great Act II pas de deux; and the three remaining dances are part of the entertainment on offer in the Kingdom of the Sweets: a vigorous Cossack dance, a jogging dance for 'Chinese tea' with an acrobatic flute part, and the dainty *Dance of the Mirlitons* in which a trio of flutes plays perfectly coordinated arabesques. (The mirliton is a reed pipe, or kazoo.)

The suite ends with the grand centrepiece of Act II, the *Waltz of the Flowers*, possibly Tchaikovsky's most famous waltz of all.

The *Nutcracker* suite calls for three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets, bass clarinet and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion; harp, celesta and strings.

It's an old and common practice to make a concert suite from an opera or ballet – collecting the best and most popular numbers to bring the music to an even wider audience (and diversify the composer's income). But in the case of Tchaikovsky's *Nutcracker*, the music was heard as a concert suite in July 1891, nearly 18 months before the premiere of the ballet. The suite in effect became a 19th-century trailer for the

Navigating the suite

Suite first, ballet second

ballet in preparation, and it was so successful that most of the numbers were encored.

A month before the premiere of the suite, Tchaikovsky wrote to his publisher: 'I have discovered a new orchestral instrument in Paris, something between a small piano and a glockenspiel, with a divinely beautiful tone....I want to ask you to order one of these instruments....Have it sent direct to Petersburg; but no one there must know about it. I am afraid that Rimsky-Korsakov and Glazunov might hear of it and make use of the new effect before I can. I expect a colossal effect from this new instrument.'

The new instrument was the celesta. And the 'colossal' effect of its bell-like tones is what we hear in the *Dance of the Sugar Plum Fairy*.

When the French composer Camille Saint-Saëns made his first visit to Moscow in December 1875, he and Tchaikovsky struck up an instant friendship. In the process, the two middle-aged men discovered a mutual fondness for dancing. To amuse themselves they found a deserted stage in the Moscow Conservatoire where, accompanied on the piano by Nikolai Rubinstein, they presented an impromptu ballet on a mythological theme.

In the 1870s ballet was considered undignified and unworthy of serious attention. When Tchaikovsky agreed to his first ballet commission – *Swan Lake* – he was defensive about it, writing that he'd taken on the project: 'partly because I want the money, but also because I have long had a wish to try my hand at this kind of music.'

At first, some criticised Tchaikovsky's ballet scores as too 'symphonic'. (And to compound matters, his symphonies were dismissed as too much like ballet music!) But Tchaikovsky knew what he was doing. He introduced symphonic strategies into his ballet scores – inventiveness of themes, subtle use of orchestral sounds and, especially, long-range harmonic planning which gave the foundation of the music dramatic unity. These qualities were combined with his unerring instinct for theatre and movement, directness and sincerity of expression and, above all, his unsurpassed gift as a melodist. The result was three masterpieces and a new standard for ballet music.

PROGRAM NOTES:

STANHOPE: ADAPTED FROM A NOTE BY THE COMPOSER ©2004

TCHAIKOVSKY PIANO CONCERTO NO.1: ALEXANDRA PINKHAM, PUBLICATIONS INTERN

ADÈS: ADAPTED FROM NOTES BY MATÍAS TARNOPOLSKY AND GORDON WILLIAMS ©2006

NUTCRACKER: ADAPTED FROM A NOTE BY YVONNE FRINDLE ©2000

Dance of the...shhhh!

Tchaikovsky: dancer

Tchaikovsky: saviour of ballet music

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ABOUT THE ARTISTS

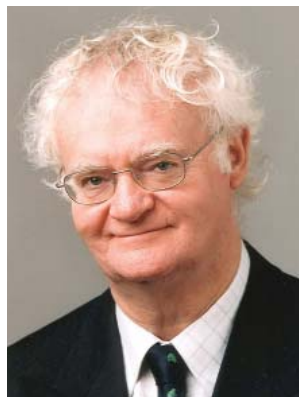
Richard Gill conductor

ARTISTIC DIRECTOR, EDUCATION, SANDRA & PAUL SALTERI CHAIR

Richard Gill is the Artistic Director of the Sydney Symphony's Education Program. In 2006 he was appointed Music Director of Victorian Opera, and he has also been Artistic Director of OzOpera, Artistic Director and Chief Conductor of the Canberra Symphony Orchestra, and the Adviser for the Musica Viva in Schools Program.

He has frequently conducted for Opera Australia and OzOpera, and his extensive operatic repertoire includes both traditional and contemporary works, as well as several premieres. In recent seasons he has conducted Meet the Music concerts with the Sydney Symphony, Discovery concerts with the Sydney Sinfonia; the Melbourne, Canberra, Queensland and Tasmanian symphony orchestras; and Sing Your Own Opera at the Melbourne International Festival of the Arts.

Richard Gill's significant contribution to the presentation of Australian music has been recognised through several awards, and he has also been the recipient of an Order of Australia Medal and an Honorary Doctorate from the Edith Cowan University of Western Australia.



© JEFF BUSBY

Thomas Adès conductor

Thomas Adès was born in London in 1971. He studied piano and composition at the Guildhall School of Music and Drama and read music at King's College, Cambridge. Renowned as a composer, conductor, and performer, he was the Artistic Director of the Aldeburgh Festival from 1999 to 2008, and was appointed to the Richard and Barbara Debs Composer Chair at Carnegie Hall for the 2007–08 season. He has conducted numerous orchestras in Europe and has also developed a close relationship with the Los Angeles Philharmonic. In 2009–10 he was featured as both a composer and performer in the Royal Stockholm Philharmonic Orchestra's season, and gave piano recitals at Carnegie Hall and the Barbican. Thomas Adès has performed and recorded works by Beethoven, Schubert, Schumann, Tchaikovsky, Nancarrow, Kurtág, Ruders and Barry, and recordings of his own works have been released to outstanding reviews. In 2000, he won the Grawemeyer Award for his orchestral piece *Asyla*.



Maxwell Foster piano

Born in Brisbane, Maxwell Foster attended Queensland's Young Conservatorium of Music from the age of eight, where he studied with Jenni Flemming. He subsequently moved to Melbourne where he attended Scotch College and studied with Rita Reichman at the Australian National Academy of Music. In 2008 he was the ABC Symphony Australia Young Performer of the Year and received the David Paul Landa Memorial Scholarship for Pianists. As well as giving recitals for Musica Viva, he has performed with numerous Australian orchestras including the Queensland, Melbourne, Adelaide, West Australian and Sydney symphony orchestras, and he has worked with conductors including Lutz Koehler, Richard Gill, Vladimir Verbitsky, and Sebastian Lang-Lessing. In addition to his performing career, he coaches chamber ensembles at Scotch College, Melbourne, and has also been involved in educational concerts with the Melbourne Symphony Orchestra. For this week's performances with the Sydney Symphony he has travelled from New York, where he recently began studying with Seymour Lipkin at the Juilliard School.



Sydney Sinfonia

The Sydney Sinfonia is the Sydney Symphony's mentoring orchestra, and its members are auditioned annually from a national field of the best tertiary students and recent graduates. Over the course of the concert season, these emerging professionals sit alongside professional orchestral players in rehearsal and performance, learning 'on the job' under the guidance of their mentors. The Sydney Sinfonia, now 15 years old, represents a vital tradition of training young orchestral musicians and nurtures a culture of mentoring amongst the musicians of the Sydney Symphony. We're especially proud that many of its alumni have achieved positions in orchestras around the world.

The Sydney Sinfonia performs concerts in our education program and is the orchestra for the Sydney Symphony Discovery series. This concert introduces 'Side-by-Side', a new component in the program which gives the Sinfonia players an opportunity to perform large-scale repertoire in a subscription concert.



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Sun Yi
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Kirsten Williams
Associate Concertmaster

Julie Batty

Jennifer Booth

Brielle Clapson

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Nicola Lewis

Alexandra Mitchell

Léone Ziegler

Emily Qin*

Natasha Conrau§

Claire Herrick†

Clare Miller§

Jason Tong§

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A/Assistant Principal

Shuti Huang

Susan Dobbie

Principal Emeritus

Stan W Kornel

Benjamin Li

Emily Long

Philippa Paige

Biyana Rozenblit

Maja Verunica

Susannah Cumings§

Alexandra D'Elia#

Lerida Delbridge*

Mariana Green†

Monique Irik§

Alexander Norton*

Liisa Pallandi§

VIOLAS

Roger Benedict

Caroline Henbest*

Robyn Brookfield

Sandro Costantino

Jane Hazelwood

Graham Hennings

Stuart Johnson

Justine Marsden

Leonid Volovelsky

Arabella Bozic†

Lisa Bucknell§

Jacqueline Cronin#

Maike-Karoline Drabet†

CELLOS

Emma-Jane Murphy*

Kristy Conrau

Timothy Nankervis

Adrian Wallis

David Wickham

Rowena Crouch#

William Hewer†

Eslee Hwang§

Anna Rex*

Adam Szabo§

Rachael Tobin#

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Alex Henery

Neil Brawley

David Campbell

Steven Larson

Richard Lynn

David Murray

Benjamin Ward

Josef Bitsis†

James Menzies§

FLUTES

Emma Sholl

Rosamund Plummer

Principal Piccolo

Dominique Chaseling§

OBOES

Diana Doherty

Alexandre Oguey

Principal Cor Anglais

Jonathan Connolly§

CLARINETS

Francesco Celata

Christopher Tingay

Alexandra Carson†

BASSOONS

Roger Brooke

Noriko Shimada

Principal Contrabassoon

Chloe Turner†

HORNS

Ben Jacks

Lee Bracegirdle

Euan Harvey

Francesco Lo Surdot†

Sharn McIver§

TRUMPETS

Daniel Mendelow

Anthony Heinrichs

Rosie Baldwin*

TROMBONES

Ronald Prussing

Nick Byrne

Christopher Harris

Principal Bass Trombone

Matthew Harrison§

Matthew McGeachin§

TUBA

Steve Rossé

Antonio Neille-

Menendez de Llano§

TIMPANI

Mark Robinson

Assistant Principal

PERCUSSION

Rebecca Lagos

Colin Piper

Tim Brigden§

John Douglas*

Joshua Hill§

HARP

Louise Johnson

Clare McDonogh§

KEYBOARDS

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Kate Golla*

Bold = Principal

Italic = Associate Principal

* = Guest Musician

= Contract Musician

† = Sydney Symphony

Fellow

§ = Sydney Sinfonia

Side-by-Side

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THE SYDNEY SYMPHONY

Vladimir Ashkenazy PRINCIPAL CONDUCTOR AND ARTISTIC ADVISOR

PATRON Her Excellency Professor Marie Bashir AC CVO, Governor of New South Wales



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Founded in 1932 by the Australian Broadcasting Corporation, the Sydney Symphony has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities.

Resident at the Sydney Opera House, the Sydney Symphony also performs in venues throughout Sydney and regional NSW. International tours have earned the orchestra world-wide recognition for artistic excellence, and in 2009 it made its first tour to mainland Asia.

The Sydney Symphony's first Chief Conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi

Gelmetti. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning education program is central to its commitment to the future of live symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and its commissioning program.

The Sydney Symphony Live label has captured performances with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras and Vladimir Ashkenazy. The orchestra has also released recordings with Ashkenazy on the Exton/Triton labels, and numerous recordings for ABC Classics.

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Telephone (02) 8215 4644
Box Office (02) 8215 4600
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Telephone: +61 2 9921 5353 Fax: +61 2 9921 6053

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