

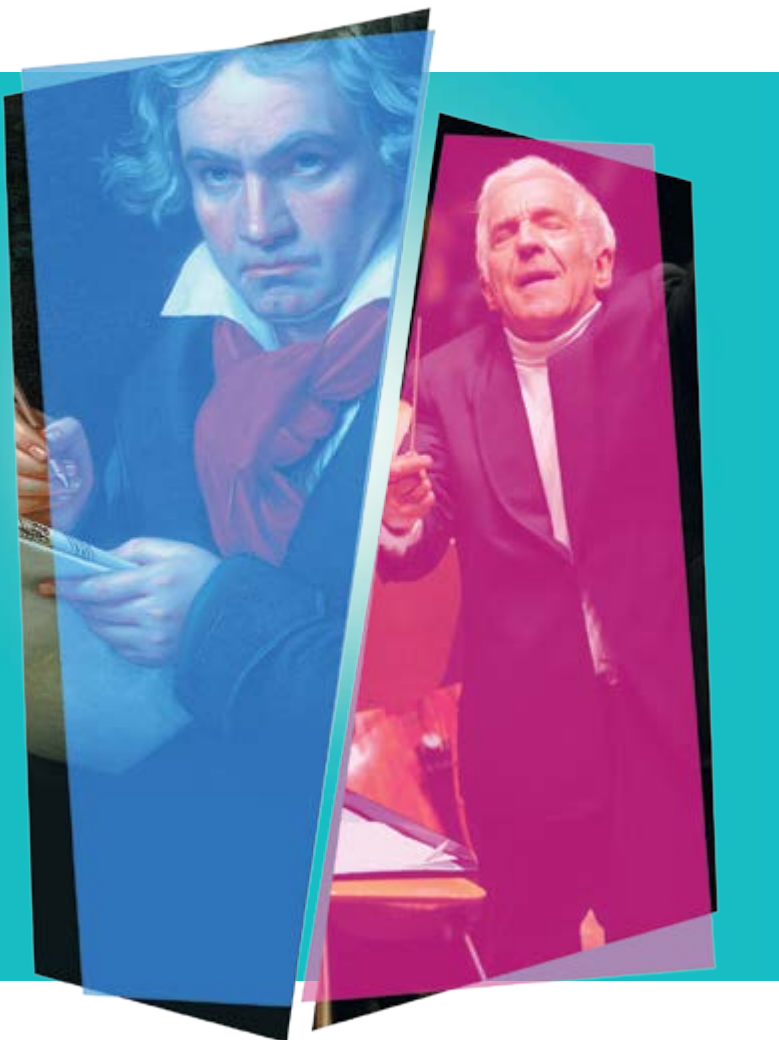


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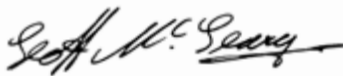


Welcome to tonight's concert in the APT Master Series. This is the first of two programs in this month's Ashkenazy Beethoven Celebration that we are supporting, and we're delighted to see you here for what promises to be an inspiring evening of music-making.

With music by Beethoven, composed in 19th-century Vienna, former Principal Conductor Vladimir Ashkenazy takes us to the very heart of the orchestral repertoire. And in tonight's program we hear two great masterworks: the exciting and dynamic *Eroica* symphony and Piano Concerto No.4 with talented young Australian soloist, Jayson Gillham, returning home from his London base to make his SSO debut.

No matter where you are in the world, music is a universal language that can speak to the emotions and bring people together. Here at APT we also believe in the power of travel to open new horizons. Whether it's our own beautiful continent or the homelands of the great composers of the past, there's always something new and memorable to be discovered, and when you're travelling with the experts, you can be sure of a truly unforgettable experience.

We hope you enjoy tonight's performance and we look forward to seeing you at Beethoven Finale later in the month!



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BEETHOVEN HEROIC

Vladimir Ashkenazy *conductor*

Jayson Gillham *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No.4 in G, Op.58

Allegro moderato

Andante con moto –

Rondo (Vivace)

INTERVAL

Symphony No.3 in E flat, Op.55, Eroica

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)



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Estimated durations:
35 minutes, 20-minute interval,
47 minutes

The concert will conclude at
approximately 9.50pm.

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The cover page of the manuscript for Beethoven's Third Symphony. When Napoleon declared himself Emperor in 1804, Beethoven scratched out the words 'intitolata Buonaparte'. The symphony was given the title 'Sinfonia eroica' when it was published in 1806.

Ashkenazy's Beethoven Celebration: Beethoven Heroic

This month we're performing the remaining three programs in Vladimir Ashkenazy's cycle of Beethoven symphonies, begun in February. The cycle is a celebration of a great composer under the leadership of a great musician, and in tonight's concert we hear two works that forged new paths – in conception, style and even duration – and perhaps disrupted listeners' expectations forever.

We begin with Beethoven-the-pianist and his Fourth Piano Concerto: the last concerto for which he himself was able to perform the premiere. As a genre, the concerto offers the built-in drama of the virtuoso soloist heard with and 'against' the full orchestra, but Beethoven plays with the conventions of that genre. Perhaps knowing his deafness would preclude him from future appearances as a soloist, he makes the striking gesture of giving the solo part the first word. It's just one of the many flashes of originality in this eloquent and exciting concerto.

The 'soloist-hero' tonight is the young Australian pianist Jayson Gillham who, just a couple of years ago, came to wide attention with a prize-winning performance of this same concerto. The other 'hero' in the program is unnamed. Beethoven ultimately referred to him only as 'a great man', although the cover page of the *Sinfonia eroica* manuscript tells the story of an earlier plan to dedicate it to Napoleon Bonaparte and a violent change of heart.

In the modern imagination, Beethoven himself has acquired heroic status – the uncompromising creator whose music sought to speak to and for all of humanity. And the *Eroica* Symphony is among the works that contribute so strongly to this image. But perhaps you'll agree, after hearing it tonight, that the music itself is the hero.

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The SSO thanks the following patrons who have generously supported Ashkenazy's Beethoven Celebration:

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ABOUT THE MUSIC

Ludwig van Beethoven Piano Concerto No.4 in G, Op.58

Allegro moderato

Andante con moto –

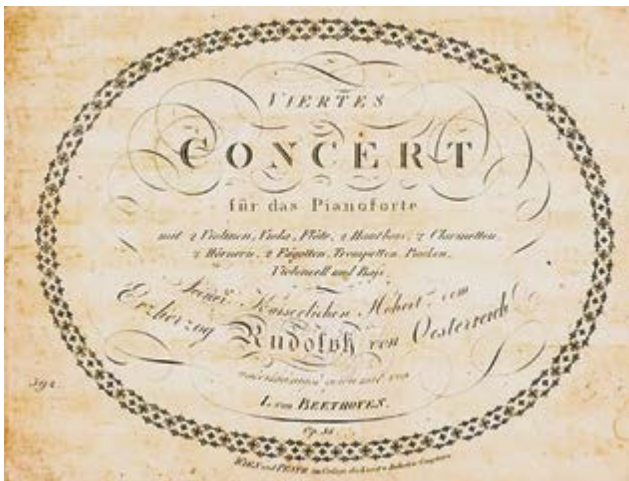
Rondo (Vivace)

Jayson Gillham *piano*

Beethoven composed his Fourth Piano Concerto, among what was surely the richest outpouring of his life, as a companion to such works as the *Appassionata* Sonata, Fourth Symphony and Violin Concerto, the three great string quartets for Count Razumovsky, and the first versions of the opera *Fidelio* (including the three *Leonore* overtures). At the same time, works in progress included the Fifth and Sixth symphonies, the *Coriolan* Overture and the Mass in C.

Rehearsals for *Fidelio* went badly during the winter of 1805–06, and it would be tempting to infer that the composer worked out his frustration in the turbulent C minor symphony (No.5), had we not already ample evidence that Beethoven's music may not be taken as a mirror of his mind. But Beethoven did make a habit of varying his work pattern by proceeding simultaneously on contrasting compositions, often sketching an idea for one work and eventually finding a home for it in something completely different.

In the Fifth Symphony and the Fourth Piano Concerto we have a case where a single rhythmic idea, one which must have been powerfully exercising his mind, serves two utterly contrasting purposes – in each case as the pervasive rhythmic pattern for the first movement of the work. In the symphony it is the peremptory four-note motif which the composer much later characterised –



Title page of the Fourth concerto, with its dedication to Archduke Rudolph

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

In Vienna the German-born Beethoven found fame as a pianist and enjoyed strong support from the city's aristocratic circles, willing to cultivate an innovative composer who matched their romantic aspirations. But in 1802 disaster struck with the onset of incurable deafness. Six years later he gave the premiere of his Fourth Piano Concerto – it was the last of his concertos in which he was able to appear as the soloist.

PIANO CONCERTO NO.4

Completed during 1806–07, Beethoven's Fourth Piano Concerto received its public premiere on 22 December 1808 in a marathon concert that also saw the premiere of the Fifth and Sixth symphonies and other music by Beethoven. (The SSO programmed a recreation of this concert in 2004.) The concerto is often called unique, and it shows its originality from the outset by allowing the soloist to begin, alone. (In the 'etiquette' of a Classical concerto the soloist was normally introduced only after the orchestra had presented the main ideas.) The middle movement is like a tragic and melancholy dialogue and leads directly into the substantial finale without pause – no chance here of applause or an encore spoiling the peculiar intensity of the mood.

how seriously, we can only guess – as ‘Fate knocking at the door’. In the concerto (where it is preceded by a single introductory chord), the same four-note rhythm appears in much gentler guise, not picked out as a motto but recurring continuously in a flowing melody. Its milder mien notwithstanding, the rhythm still dominates the concerto movement as effectively as it does that of the symphony.

Disregarding Mozart’s *Jeunehomme* Concerto, K.271 (in the opening of which the soloist makes a merely jocular appearance alongside the orchestra), Beethoven’s Fourth Concerto makes history by giving the opening statement of the **first movement** firmly to the soloist, and to the soloist alone. And on top of this, it is both lyrical and delivered in hushed undertones. This of course overturns the normal procedure, in which the orchestra introduces the work, usually in fairly arresting manner, and prepares the way for the soloist to make a properly stage-managed entrance. The Viennese audiences must have been astonished when Beethoven played this work for the first time in concerts at the palace of Prince Lobkowitz in March 1807 and the public Theater an der Wien in December 1808 (when the Fifth and Sixth symphonies were premiered).

Taking their cue from the soloist, however, the strings immediately pick up the theme and establish it, though cautiously at first, in a strangely remote key, and pianissimo. Having demonstrated his ingenuity in overturning musical tradition, Beethoven now demonstrates a remarkable inventiveness in pulling new ideas out of the same melodic hat, producing a succession of themes which are all essentially variants of the main theme. Only when the orchestra has laid out the range of themes does the soloist reappear, now rhapsodising poetically and at length. While the concerto remains essentially lyrical, an unsuspected strength is revealed in the occasional stentorian assertion by the soloist, as the main theme thunders out to begin the recapitulation in totally different style from the opening of the work. Yet even here, the sudden assertiveness evaporates as rapidly as it emerged.

The **second movement** is not so much a fully fledged slow movement as a highly unusual interlude, which serves to lead without a break directly into the finale. The orchestra opens the movement in a sullen frame of mind, gruffly monosyllabic and evidently reluctant to proceed in any sort of harmony unless something is first done to mollify its ruffled sensibilities. The solo piano is cast in the calm, clear voice of reason. Gradually the piano’s peaceful intervention releases the tension, the orchestra’s mutterings begin to subside and are eventually silenced in the end as, with the soloist soaring in a long trill of mounting intensity,





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unity is restored in tender harmony. As the piano hangs expectantly in a breathless hush, the orchestra gives way and quietly lets go of the finale. Its nimbleness notwithstanding, the orchestra takes a very straight-faced view of this vivacious rondo theme, seeming to wait, as in the first movement, for the soloist to enter and demonstrate how carefree and exhilarating and, in a word, poetic it can sound.

Although Beethoven calls the **finale** a *Rondo*, it is one of those rondos (much beloved of Haydn) which cross over into sonata territory. The first rondo episode is effectively a second subject, the second episode a development of the rondo theme, and the third episode a recapitulation. Following which, an enormous coda occupying almost half the total length of the movement reviews the main ideas of the rondo with mounting excitement, and the concerto ends exuberantly.

Well may Beethoven's Fourth Piano Concerto be called unique, as it often is. The composer had wrestled in his first three concertos with the form handed down in Olympian perfection from Mozart, and finally come to terms with it in his Piano Concerto No.3. He no longer feels obliged to demonstrate his mastery in purely Mozartian terms but confidently explores new ways of pitting soloist against orchestra. Yet he adheres in the outer movements to the Classical structures of sonata and rondo. His originality is declared not only in the solo opening, but also in the middle movement which, in its dramatic dialogue, follows no established instrumental form but instead suggests the sung-speech of operatic recitative. Beethoven is original, too, in spilling over without pause from the second movement into the finale – a device which neatly averts the risk of applause at the end of the slow movement and the ever-possible demand for an encore; it also enhances the continuity and the sense of unity through the work as a whole. (About the same time, Beethoven similarly linked the final three movements of his *Pastoral* Symphony.) And such a disproportionately long coda in the finale was doubtless also unprecedented as well.

Rarely is a work at once so lyrical and so exhilarating, so filigree in much of its writing for the piano (looking forward to Chopin, who was not yet born!) yet balanced by sturdy, often forceful, sonorities in the orchestra. It seems transparent and apparently straightforward; though to the pianist, who must be both virtuoso and chamber musician, this most eloquent concerto can also prove one of the most elusive.

ANTHONY CANE © 1998

The orchestra for Beethoven's Fourth Piano Concerto calls for flute; pairs of oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO first performed this concerto in 1941, with Ignaz Friedman as soloist and Edgar L. Bainton conducting, and most recently in 2014 with soloist Emanuel Ax and conductor David Robertson.

Well may Beethoven's
Fourth Piano Concerto
be called unique...

Beethoven at the Piano

In his later years, Beethoven's visitors would observe that his pianos were often in terrible disrepair: badly out of tune and with broken strings. This was a combination of neglect and a curious possessiveness – Beethoven resisted the tuning of his Broadwood piano: 'they would like to tune it and spoil it, but they shall not touch it.' More obvious damage likely arose from Beethoven's pounding on his pianos – partly a result of his deafness (in 1817 he was already asking that his piano be 'as loud as possible'), partly the manifestation of a lifelong quest for a bigger piano sonority.

Beethoven sought a more powerful but also a more singing sound than was available on the pianos of his day. And it remained a frustrating and fruitless search: even as pianos developed during his lifetime and new styles of construction emerged, his ability to hear and judge them deteriorated. In 1826 – as far as Beethoven was concerned – the piano was and remained 'an inadequate instrument'. (The double-escapement mechanism and iron frames of modern pianos were invented only towards the end of Beethoven's life – the cast frame was patented in America in 1825 – and he wouldn't have known them.)

The descriptions of Beethoven's playing as harsh and overly vigorous (Cherubini called it 'rough' and Clementi thought it 'unpolished') stand in contrast to contemporary descriptions of a singing style with no tossing of the hands to and fro, but 'gliding left and right over the keys, the fingers alone doing the work'. Beethoven's student Carl Czerny, captured the apparent incongruities of his highly distinctive style:

No one could equal him in the dexterity of his playing of scales, his double trills or his leaps; not even Hummel. His deportment while playing was exemplary: quiet, noble and beautiful. Nor did he indulge in any form of grimace. As his deafness increased, he tended to stoop.... Since both his playing and his compositions were in advance of his

time, so also were the pianofortes of the time (up to 1810) often unequal to carrying his gigantic interpretations, being, as they were, still weak and imperfect. Because of this it came about that Hummel's pearly playing, with its brilliance calculated to a nicety, was far more comprehensible and attractive to the general public. Nevertheless, Beethoven's interpretation of adagios and his lyrical legato style exercised an almost magic spell on everyone who heard him and, to the best of my knowledge, has never been surpassed by anyone.

In short, Beethoven's piano style combined 'characteristic and passionate strength' with 'all the charms of a smooth cantabile'. But he also demanded power, projection and intensity of expression, and – later on – sheer volume.

On these grounds it might be expected that he would prefer the sturdy new London pianos, which were known for their singing and resonant tone, to the subtlety and flexibility of the Viennese instruments. But when Beethoven did receive an English-action piano (a gift from the French maker Érard in 1803), it was found that, despite being a 'strong pianist', he was not able 'properly to manage' its heavy action. He couldn't wait to give it away, eventually sending it to his brother after several failed attempts to modify it. The English Broadwood he received 15 years later fared better, although even it was apparently prized more for the international recognition it represented. Ultimately, it seems Beethoven continued to value the Viennese pianos that had given voice to the spirit and impetuosity of his playing.

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Beethoven

Symphony No.3 in E flat, Op.55, Eroica

Allegro con brio

Marcia funebre (Adagio assai)

Scherzo (Allegro vivace)

Finale (Allegro molto)

It can be misleading to read too much of the personal circumstances of a composer into the character of his music. (Does Beethoven's Second Symphony really convey the feelings of a man struggling with encroaching deafness and despair?) Even so, the 'heroic' works of Beethoven's middle period do contain more than a little of Beethoven the man. Or, perhaps more accurately, they contain more than a little of our conception of Beethoven as hero. From that viewpoint, who can the hero of the *Eroica* Symphony be but the composer himself?

At face value Beethoven was an unlikely hero – unattractive, quarrelsome and uncompromising – but he was embraced by the Viennese aristocracy who recognised his musical genius. Beethoven's various patrons encouraged him to disregard the more conservative criticism he encountered and to foster the novel character and technical difficulties of his music. This he had done to varying degrees and, on the whole, he had been



Keynotes

BEETHOVEN

Beethoven is the master of the 'absolute' or abstract symphony. Yet two of his symphonies bear descriptive or evocative titles, and others, such as the Fifth, have attracted fanciful interpretations almost from the outset. The famous story behind the *Eroica* Symphony explains something of its monumental character. It was also the first of Beethoven's so-called 'heroic' works.

EROICA SYMPHONY

When the *Eroica* Symphony was given its public premiere in 1805 it was the longest symphony that had ever been written: more than 45 minutes. This gave it a grandeur of physical scale that went with the universal tone of its final title, 'Heroic Symphony, composed to celebrate the memory of a great man'. You can read about how the symphony was inspired by Napoleon and then the title scratched out. But according to Beethoven the 'meaning' of the symphony could be heard in the first eight notes played by the cellos – the outline of a simple chord. In other words, for all its heroic character, the symphony is 'about' music.

The first movement is followed by a tragic funeral march; the intensity is broken by the playful scherzo; and the finale expands on a theme taken from Beethoven's ballet, *The Creatures of Prometheus*.

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well-received even in his more eccentric moments. But the *Eroica* Symphony of 1803 represented a rapid development in style and a serious challenge to convention.

The dedicatee of the *Eroica*, Prince Lobkowitz, purchased the rights to the symphony for his own use prior to publication and presented several performances before its public premiere on 7 April 1805. Even then, the symphony's reception was polarised. On the one hand were listeners who judged the symphony a masterpiece and dismissed those it didn't please as insufficiently cultivated, on the other hand were listeners who heard only a wilful and unnecessary departure from the style that had pleased them so much in the first two symphonies.

The *Eroica* Symphony demanded serious attention from its listeners – it was the focal point of the concert program, not a diversion or something to frame other compositions. Its motivation was not purely musical – as might have reasonably been expected – nor was it representational, despite the 'Eroica' title. The subjective outlook of the *Eroica* was something new. Beethoven seemed to be saying that a symphony was now capable of expressing ideals, of speaking for as well as to humanity.

In this respect the *Eroica* was critical in the history of the symphony, matched in impact only by Beethoven's Ninth. In purely musical terms it was equally revolutionary. It was 'purposely written much longer than is usual' and is twice as long as any of the symphonies composed by Haydn or Mozart. It expands the classical forms to monumental proportions, filling them with an abundance of thematic ideas and subjecting them to an unprecedented complexity and density of working out.

This was the first of Beethoven's symphonies to carry a title, 'Sinfonia eroica'. The inspiration was Napoleon's expedition to Egypt, and Beethoven saw in the First Consul of the Republic an apostle of new ideas and perhaps a little of his own uncompromising will. But when Beethoven heard that Napoleon had crowned himself Emperor the words 'intitolata Buonaparte' were scratched out and later replaced by 'Heroic Symphony, composed to celebrate the memory of a great man'.

With this gesture the symphony was freed from any risk of petty pictorialism, in much the same way that the symphony itself 'freed music'. The conflicts of the symphony became idealised; the Funeral March, supposedly prompted by the rumour of Nelson's death in the Battle of Aboukir, grew in significance, 'too big to lead to the tomb of a single man'. The hero is not Napoleon – he had shown himself to be 'nothing but an ordinary man' – or any other individual, and no identifiable nations are party to the struggle [that must wait for Napoleon's downfall in *Wellington's Victory*].

...the Funeral March is 'too big to lead to the tomb of a single man'.

In one sense the *Eroica*'s battles are entirely musical and music is the hero. When asked what the *Eroica* 'meant', Beethoven went to the piano and played, by way of an answer, the first eight notes of the **first movement**'s main theme. It is a simple motif, outlining the key of the symphony by tracing the notes of an E flat major chord, and Beethoven introduces it not with his customary disorienting introduction but with two authoritative thunderclaps from the orchestra. This apparently meagre material is all the more powerful for its directness and Beethoven develops it into a vast but detailed movement. The **second movement**, a funeral march, draws on the rhetoric of the revolutionary music and seemed to speak most directly to the first audiences. One contemporary reviewer declared it a triumph of invention and design of which only a true genius was capable.

Following this expression of intense grief, the third movement is blessedly playful and humorous, a *Scherzo* by name as well as by nature. For the first time the contrasting trio section – with its connotations of the hunt – is integrated into the movement. The monumental scale of the symphony demands an adaptation of Classical forms and suddenly a simple pair of alternating dances is insufficient to the weight of material and expression.

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The **Finale** is based on a passacaglia-like theme from Beethoven's ballet *The Creatures of Prometheus* (1801) and the connection with another hero cannot be accidental. The theme had turned up again in a set of contredanses and, more significantly, is the theme of the Piano Variations Op.35, completed in 1802. The theme is simple and impulsive, as befits its dance origins, but in this final, symphonic embodiment Beethoven transforms it into a hymn to the generous sentiments of the Revolution: freedom and equality.

The early reviews of the *Eroica* emphasised its unity of structure and material, a marked shift from the prevailing assessment of Beethoven's music as fantastic, wild and unconstrained. It has been suggested that the *Prometheus* theme was also the primary source for the material of the other three movements, demonstrating how quickly Beethoven had shifted the focus and weight of his symphonic thinking from the first movement to the last. This shift was inevitable in a composer for whom beauty, purpose and truth could only be won through a struggle, and whose music is an expression of human experience.

YVONNE FRINDLE © 2001/2011

Beethoven's *Eroica* Symphony calls for pairs of flutes, oboes, clarinets and bassoons; three horns, two trumpets, timpani and strings.

The SSO's earliest recorded performance of the *Eroica* Symphony was in 1939 under George Szell. The most recent performance was in 2015, conducted by Jakub Hrůša.

...the connection with another hero cannot be accidental

sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

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MORE MUSIC

ASHKENAZY'S BEETHOVEN

Vladimir Ashkenazy made three recordings of the complete Beethoven piano concertos, including a cycle with the Cleveland Orchestra that he directed from the piano. (Australian concertgoers might remember him doing the same thing with the Philharmonia Orchestra at the 1984 Adelaide Festival.) The Cleveland cycle is available as an ArkivCD together with Beethoven's Choral Fantasia. Or look for the 3-CD set with the Chicago Symphony Orchestra and Georg Solti.

DECCA 421 718 (Cleveland)

DECCA 443 7232 (Chicago)

Ashkenazy has made a live concert recording of the *Eroica* symphony with Tokyo's NHK Symphony Orchestra, released on the Exton label and also available as a digital download. The album is part of a Beethoven symphony cycle and also includes the third *Leonore* overture.

EXTON EXCL00009

Check the Decca catalogue for other Beethoven symphony recordings (although not the *Eroica*), recorded with the Philharmonia Orchestra.

BEETHOVEN SYMPHONIES

If you're after the complete Beethoven symphonies, look for the acclaimed collection by Osmo Vänskä with the Minnesota Orchestra.

BIS 1825/26

Or try the more recent recording of the complete symphonies by the Royal Flemish Philharmonic, conducted by Philippe Herreweghe, who brings period instrument insight to a modern instrument performance distinguished by its clarity and energy.

PENTATONE 518 6312

In the 21st century we have the luxury of being able to download a Beethoven symphony from the cloud, listening to it in any location we choose. In the 19th century you'd have to find a concert performance or play it for yourself. Beethoven's symphonies reached a wider audience partly through the efforts of Franz Liszt who made and performed piano transcriptions. Yury Martynov has recorded these on an 1837 Erard piano (Symphony No.1 and an especially fine performance of the Seventh) and an 1867 Blüthner (Symphony No.8 and the *Eroica*).

ZIG ZAG 317 (No.1 and 7)

ZIG ZAG 336 (No.8 and 3)

Broadcast Diary

October–November



92.9 ABC
Classic FM

abc.net.au/classic

Tuesday 18 October, 1pm

ENIGMA VARIATIONS (2014)

Donald Runnicles conductor

Frank Peter Zimmerman violin

Britten, Sibelius, JS Bach, Elgar

Friday 4 November, 1pm

LISA GASTEEN RETURNS (2103)

Simone Young conductor

Lisa Gasteen soprano

Wagner, Bruckner

Saturday 5 November, 1pm

BEETHOVEN HEROIC

Vladimir Ashkenazy conductor

Jayson Gillham piano

See this program for details.

SSO Radio

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

sydneyssomusic.com/SSO_radio



SSO SYMPHONY ORCHESTRA HOUR

Tuesday 11 October, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Buktenya.

finemusicfm.com

SSO Live Recordings

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



Strauss & Schubert

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



Sir Charles Mackerras

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



Brett Dean

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



Ravel

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



Rare Rachmaninoff

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



Prokofiev's Romeo and Juliet

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



Tchaikovsky Violin Concerto

In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206



Tchaikovsky Second Piano Concerto

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



Stravinsky's Firebird

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

MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons.



As a bonus: recordings from our archives of *Rückert-Lieder*, *Kindertotenlieder* and *Das Lied von der Erde*. Available in a handsome boxed set of 12 discs or individually.

Mahler 1 & Songs of a Wayfarer SSO 201001

Mahler 2 SSO 201203

Mahler 3 SSO 201101

Mahler 4 SSO 201102

Mahler 5 SSO 201003

Mahler 6 SSO 201103

Mahler 7 SSO 201104

Mahler 8 (Symphony of a Thousand) SSO 201002

Mahler 9 SSO 201201

Mahler 10 (Barshai completion) SSO 201202

Song of the Earth SSO 201004

From the archives:

Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde
SSO 201204

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Our recording of Holst's *Planets* with David Robertson. Available now!

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KEITH SAUNDERS

Vladimir Ashkenazy *conductor*

One of the few artists to combine a successful career as a pianist and conductor, Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David Ashkenazy was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorusrmaster in the Russian Orthodox church.

He first came to prominence in the 1955 Chopin Competition in Warsaw and as winner of the 1956 Queen Elisabeth Competition in Brussels. Since then he has built an extraordinary career, not only as one of the most outstanding pianists of the 20th century, but as an artist whose creative life encompasses a vast range of activities and continues to offer inspiration to music-lovers across the world.

A regular visitor to Sydney since his Australian debut, as a pianist, in 1969, Vladimir Ashkenazy subsequently conducted subscription concerts and composer festivals for the Sydney Symphony Orchestra, and from 2009 to 2013 he was Principal Conductor and Artistic Advisor. Highlights of his tenure included the Mahler Odyssey project, concert performances of Tchaikovsky's *Queen of Spades* and annual international touring.

Conducting has formed the larger part of his activities for the past 30 years and he appears regularly with major orchestras around the world. He continues his longstanding relationship with the Philharmonia Orchestra, which appointed him Conductor Laureate in 2000, and he is also

Conductor Laureate of both the Iceland and NHK symphony orchestras. He has recently stepped down from the Music Directorship of the EUYO, a post he held with great satisfaction for 15 years, and he previously held the post of Chief Conductor of the Czech Philharmonic Orchestra. He maintains strong links with other major orchestras including the Cleveland Orchestra (where he was formerly Principal Guest Conductor) and Deutsches Symphonie-Orchester Berlin (Chief Conductor and Music Director 1988–96).

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio. His comprehensive discography includes the Grammy award-winning Shostakovich Preludes and Fugues, Rautavaara's Piano Concerto No.3 (which he commissioned), Bach's Well-Tempered Clavier, Rachmaninoff Transcriptions and Beethoven's Diabelli Variations. Milestone collections include *Ashkenazy: 50 Years on Decca* – a 50-CD box set (2013) and his vast catalogue of Rachmaninoff's piano music, which also includes all of his recordings as a conductor of the composer's orchestral music (2014).

Beyond his performing schedule, Vladimir Ashkenazy has also been involved in many TV projects, inspired by his passionate drive to ensure that serious music retains a platform in the mainstream media and is available to as broad an audience as possible.



Jayson Gillham

piano

Jayson Gillham is a graduate of the Queensland Conservatorium of Music, where he studied with Leah Horwitz. In 2007 he moved to London to pursue a master's degree at the Royal Academy of Music, studying with Christopher Elton. He is grateful to the Australian Music Foundation, the Tait Memorial Trust and The Keyboard Trust for their steadfast support over several years. In 2012 he was named Commonwealth Musician of the Year and Gold Medallist of the Royal Overseas League 60th Annual Music Competition, and in 2014 he came to wide attention with an outstanding performance of Beethoven's Fourth Piano Concerto that saw him win the Montreal International Music Competition.

Now based in London, Jayson Gillham has gained an international reputation for his compelling and elegant performances. He performs with the world's leading orchestras and conductors, with highlights including concerto performances with the London Philharmonic Orchestra, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra (conducted by Jeffrey Tate), Nashville Symphony, Orchestre Symphonique de Montréal, English Chamber Orchestra, Orchestra Filarmonica Marchigiana and Wuhan Philharmonic, amongst many others.

A keen recitalist, he performs at the world's leading venues including Wigmore Hall (London) and Louvre Auditorium (Paris), as well as the Melbourne Recital Centre. Recent recital and festival engagements include the Verbier Festival, Queensland Performing Arts Centre, Saffron Hall, Royal Nottingham Concert Hall, Edinburgh Fringe, Brighton Festival, Linari Classic Festival (Tuscany), Two Moors Festival, Norfolk and Norwich Festival, and the 2016 Perth International Arts Festival.

Chamber music also forms an important part of his career with highlights including performances with the Jerusalem, Carducci, Tinalley, Brentano, Ruysdael and Flinders string quartets.

He has recently released his third recital album – featuring music by Bach, Schubert and Chopin – and next year will record a concerto album with the MSO. This is his Sydney Symphony Orchestra debut.

Jayson Gillham's performances in these concerts are supported by Tony Strachan

Hear Jayson Gillham in recital on
Monday 24 October at 7pm
City Recital Hall
www.sydneyssymphony.com

SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

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CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO 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.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux,

Sir Charles Mackerras, Zdeněk Mácal, Stuart Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson's third year as Chief Conductor and Artistic Director.

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This year we are bidding farewell to two longstanding members of the SSO. Dene Olding will give his final performances as Concertmaster on 26, 28 and 29 October; Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November.

www.sydneyssosymphony.com/SSO_musicians

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The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.

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Principal Double Bass Kees Boersma holds the SSO Council Chair. The Sydney Symphony Orchestra Council is a group of dedicated donors and subscribers, who, when the opportunity arose, were delighted to support one of the SSO's long-standing musicians. Kees Boersma with members of the SSO Council (from left): Eileen Ong, Danny May, Simon Johnson, John van Ogtrop and Gary Linnane (full Council listing opposite).



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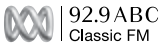
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