

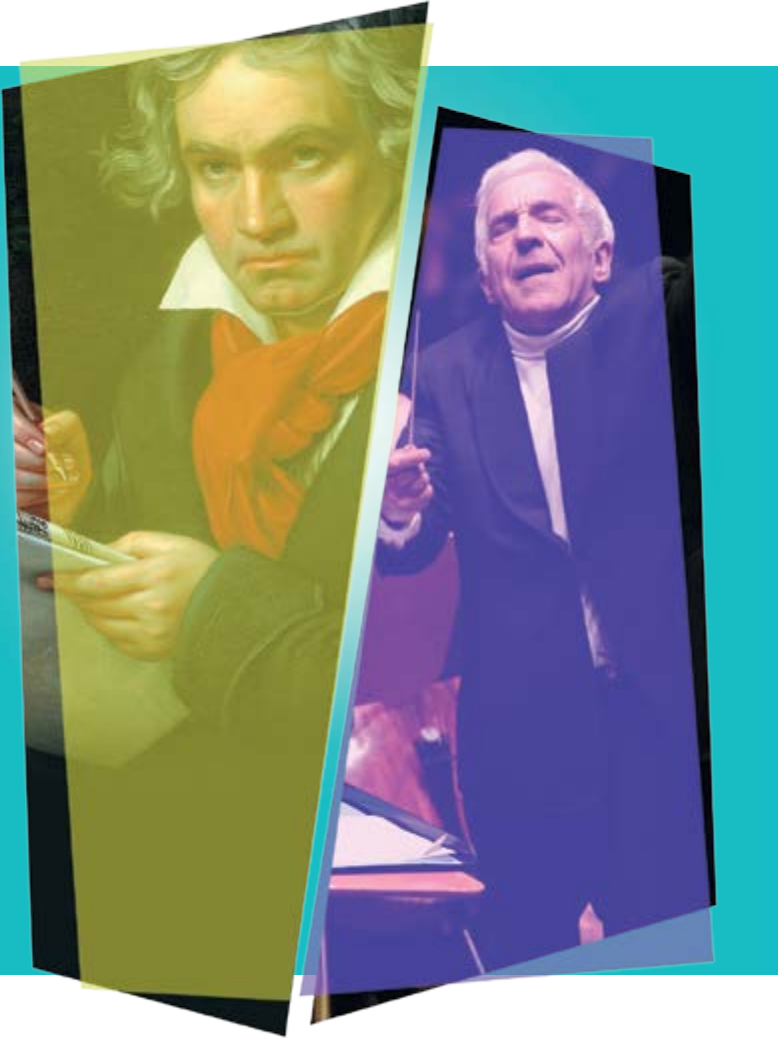


**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director

2016
SEASON



Ashkenazy's Beethoven Celebration
BEEHOVEN PASTORAL

THURSDAY AFTERNOON SYMPHONY

Thursday 20 October 1.30pm

EMIRATES METRO SERIES

Friday 21 October 8pm

GREAT CLASSICS

Saturday 22 October 2pm



Principal Partner



CLASSICAL



The Pied Piper of Hamelin

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Toby Thatcher conductor • **Sydney Children's Choir**
Tom Heath, Jean Goodwin narrators

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Beethoven Heroic

BEETHOVEN

Piano Concerto No.4
Symphony No.3, Eroica

Vladimir Ashkenazy conductor
Jayson Gillham piano

APT Master Series
Wed 12 Oct 8pm
Fri 14 Oct 8pm
Sat 15 Oct 8pm
Mondays @ 7
Mon 17 Oct 7pm

Beethoven Pastoral

BEETHOVEN

Piano Concerto No.3
Symphony No.6, Pastoral

Vladimir Ashkenazy conductor
Nobuyuki Tsujii piano

Thursday Afternoon Symphony
Thu 20 Oct 1.30pm
Emirates Metro Series
Fri 21 Oct 8pm
Great Classics
Sat 22 Oct 2pm

Beethoven Finale

BEETHOVEN

Symphony No.2
Symphony No.9, Choral

Vladimir Ashkenazy conductor
Christiane Oelze soprano
Fiona Campbell mezzo-soprano
Steve Davislim tenor
Teddy Tahu Rhodes baritone
Sydney Philharmonia Choirs

APT Master Series
Wed 26 Oct 8pm
Fri 28 Oct 8pm
Sat 29 Oct 8pm
■ A BMW Season Highlight



Jayson Gillham in Recital

JS BACH Toccata in C minor, BWV 911
HANDEL Chaconne in G, HWV 435
BEETHOVEN Sonata in C, Op.53 (Waldstein)
SCHUMANN Symphonic Etudes, Op.13
Jayson Gillham piano

International Pianists in Recital
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Piano Services
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City Recital Hall



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Toby Thatcher conductor

Playlist
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City Recital Hall



Zukerman plays Tchaikovsky & Mozart

TCHAIKOVSKY

Souvenir d'un lieu cher: Mélodie
Sérénade mélancolique
MOZART Violin Concerto No.3 in G, K216
TCHAIKOVSKY Symphony No.4

Pinchas Zukerman violin-director

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Principal Partner



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Principal Partner

In any good partnership, both parties need to grow and strive to improve over the years to form a fruitful relationship. This month we celebrate 14 years as Principal Partner with the Sydney Symphony Orchestra and we are thrilled to announce that we will be extending our partnership until the end of 2019, and potentially beyond.

Looking back on our history with the SSO, we can't help but reflect on how far Emirates has come. Similarly, the SSO continues to grow its global reputation and I'm certain the performances in the coming season will be no exception.

Fourteen years ago, the A380 aircraft was but a dream. Today I am proud to say that we fly the A380 out of four of our five Australian cities and onwards to more than 40 A380-destinations worldwide, including across the Tasman to Auckland, for a truly seamless flying experience – which of course is only a snapshot of the 150 destinations in 80 countries and territories that we fly to. It is possible today to step on board an A380 at Sydney Airport and, after a quick refresh in Dubai, connect seamlessly to one of our 38 European destinations.

I am pleased to add that our partnership with the SSO also extends beyond Sydney across the world. Our customers are able to watch key SSO performances on our award-winning in-flight entertainment system which offers over 2,500 channels of entertainment, while at the same time enjoying some of the finest wines available, paired with menus created by leading chefs and being served by Emirates' multilingual Cabin Crew.

We are proud of our long standing partnership with the SSO and hope you enjoy another world-class experience with the Emirates Metro Series.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 20 OCTOBER, 1.30PM

EMIRATES METRO SERIES

FRIDAY 21 OCTOBER, 8PM

GREAT CLASSICS

SATURDAY 22 OCTOBER, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL



BEETHOVEN PASTORAL

Vladimir Ashkenazy *conductor*

Nobuyuki Tsujii *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No.3 in C minor, Op.37

Allegro con brio

Largo

Rondo (Allegro)

INTERVAL

Symphony No.6 in F, Op.68, Pastoral

Awakening of happy feelings on arrival in the country

(Allegro ma non troppo)

Scene by the brook (Andante molto mosso)

Merry gathering of country folk (Allegro) –

Thunderstorm (Allegro) –

Shepherd's song. Happy and thankful feelings

after the storm (Allegretto)

The last three movements are played without pause



92.9 ABC
Classic FM

Saturday's performance will be recorded by ABC Classic FM for broadcast on Thursday 10 November at 1pm.

.....
Pre-concert talk by Scott Davie in the Northern Foyer 45 minutes before each performance.

For more information visit sydneysymphony.com/speaker-bios

.....
Estimated durations:

35 minutes, 20-minute interval, 40 minutes

The concert will conclude at approximately 3.20pm (Thursday), 9.50pm (Friday), 3.50pm (Saturday).



Principal Partner



Portrait of Ludwig van Beethoven, painted in 1804–05 by Willibrod Joseph Mähler (1778–1860)

As the artist himself describes it: 'Beethoven is represented, at nearly full length, sitting: the left hand rests upon a lyre, the right is extended, as if, in a moment of musical enthusiasm, he was beating time; in the background is a temple of Apollo.'

The Classical lyre and temple combine with a suggestion of the new Romanticism: the mysterious landscape with its dramatic blasted tree and the dark cloud above. Add to this the idealised likeness, and this first mature portrait of the composer becomes, says Lewis Lockwood, 'an exercise in myth creation'.

Ashkenazy's Beethoven Celebration: Beethoven Pastoral

This month we're performing the remaining three programs in Vladimir Ashkenazy's cycle of Beethoven symphonies, begun in February. Under the leadership of a great musician, the cycle celebrates a great composer and musical trailblazer.

Beethoven's Third Piano Concerto reveals his admiration for Mozart's Piano Concerto in C minor [No.24, K491], 'You and I will never be able to do anything like that!' he once exclaimed to a fellow composer. But it's in no way a backward-looking work. As the writer Michael Steinberg observed, Beethoven was interested in doing rather more than 'anything like that'.

Vladimir Ashkenazy has declared the *Pastoral* Symphony one of his favourites – marvellous music that is 'beyond description'. Beethoven himself thought it was beyond description, or rather, he wanted listeners to remember that this was a symphony concerned with the *expression of feeling* rather than the painting of musical pictures.

Beethoven had to make that point because this symphony gives every sign of being descriptive music – 'program music', as it's often called. Each of the five movements has an elaborate title, there are bird calls labelled in the sheet music, and a drama is enacted when a thunderstorm violently interrupts the village dancing and then peace is restored for an uncharacteristically serene ending.

That thunderstorm is one of Ashkenazy's favourite moments in the symphony. He marvels at what Beethoven can achieve with the relatively modest forces of a Classical orchestra. Cellos and double basses provide the first distant rumbles and then the storm is upon us. If you watch carefully you'll see how Beethoven has been saving the timpani, the piccolo and the trombones for precisely this moment. Having been silent for the first three movements, their appearance is enough to make us feel, says Ashkenazy, as if the thunderstorm is right here over your head.

Beethoven Leadership Circle

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.3 in C minor, Op.37

Allegro con brio

Largo

Rondo (Allegro)

Nobuyuki Tsujii *piano*

'You and I will never be able to do anything like that!' exclaimed Beethoven to fellow-pianist and composer Johann Baptist Cramer, as they listened to a rehearsal of the last movement of Mozart's Piano Concerto in C minor [K491]. Beethoven's reaction may have seemed incredible to the Beethoven-worshipping generations whose appreciation of Mozart was partial and patronising, but great musicians know how to appraise each other, and Beethoven's admiration for Mozart is obvious from his music as well as from his words. When in 1803 he composed for the first time a piano concerto in a minor key, Beethoven chose the key of Mozart's great tragic C minor concerto. No work illustrates better than Beethoven's Third Piano Concerto the similarities and contrasts between his concertos and those of his greatest predecessor in this form of music.

Beethoven's Third Concerto is altogether more expansive than its part-model by Mozart, but also less concentrated in effect, more varied in mood and less dominated by the minor key.



A miniature portrait of Beethoven, painted by Christian Horneman in 1802.

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. The following year he gave the premiere of his third piano concerto; his fourth concerto (premiered in 1808) was the last of his concertos in which he was able to appear as the soloist.

PIANO CONCERTO NO.3

The Third Piano Concerto was Beethoven's only concerto in a minor key. Its model was another concerto in C minor, Mozart's K491 (No.24), which Beethoven greatly admired. Beethoven's concerto, which he wrote over a period of several years, reflects the transition in style from his early 'Vienna' period to the middle 'heroic' period – the Classical legacy of Mozart is evident, but the concerto also breaks new ground.

The first movement has a symphonic flavour and a drum-tap idea that gains in significance until it is actually played by the drums. The slow middle movement has a mysterious effect. The energy of the finale is heightened further after the piano's solo cadenza when, already close to the end, Beethoven sets off with a faster tempo, a change of rhythmic pulse and a new and cheerier key (C major).

The **first movement**'s orchestral exposition shifts early into the major, and this alternation becomes a feature of the concerto. The energy of the first movement is remarkable: it has the confidence and the robustness of Beethoven's first maturity, the period of the *Kreutzer* Sonata for piano and violin, and the *Eroica* Variations for piano solo.

The essential musical material of this movement is all in the opening phrases, which consist of an upward arpeggio, a downward scale, then a figure of a drum-tap. This last figure becomes almost dominant in the development, and its character is confirmed in the coda of the movement, when it is at last played by the timpani. This coda, incidentally, follows Mozart's C minor concerto in bringing the piano back to join the orchestra after the cadenza has ended on an almost suspended chord, which leads the music into an unexpected key.

Like the end of the movement, its beginning is notable: a very long orchestral presentation of the themes, including a flowing, warm and lyrical one: fine music, but like a symphony rather than a concerto – when will the piano play? Its eventual entry is a bold one, rushing furiously up the keyboard in a scale of C minor, but it is no surprise to find that in his subsequent

THE PAGE TURNER

Ignaz von Seyfried, a conductor and good friend of Beethoven's, recounts the unnerving experience of turning pages for the composer in the Third Piano Concerto:

Heaven help me! – it was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly...

DATING THE THIRD CONCERTO

For a long time it was thought that Beethoven's third piano concerto was completed in 1800, on the basis of a faded inscription on the well-worn autograph manuscript. This is puzzling, given that the concerto was premiered on 5 April 1803 – such a long delay would have been uncharacteristic of Beethoven's working habits.

It's more likely that the concerto was composed, perhaps in fits and starts, over several years. There are preliminary sketches for the concerto dating from as early as 1798, the year in which the immediately preceding concerto was probably completed. But, as far as we know, Beethoven didn't begin the principal work on it till much later, most likely during the summer and autumn of 1802. (The composer's brother, Caspar Carl, offered a concerto fitting the description of No.3 to a publisher in November 1802.) The drafts for the first movement's cadenza date from early 1803 – right before the premiere as was the composer's habit.

There seems no reason, therefore, why Beethoven would date the concerto '1800', and close inspection of the physical manuscript by scholars such as Leon Platinga has revealed that the actual date written is '18⁰³', with the '03' part of the date written in tiny superscript numerals after the '18'. Add to this the stylistic evidence offered by the music with its forward-looking gestures and the harmonic surprises of the slow movement, and, as Platinga says, 'we have some reason to feel comfortable viewing the piece in its new surroundings'.

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◀ Title page of Beethoven's Piano Concerto No.3.

two piano concertos Beethoven brought the piano in at the start.

The **Largo** (slow movement) begins in extraordinary calm, a mysterious effect like unearthly suspended motion, heightened by the choice of a key, E major, very distant from the C minor of the first movement. The theme, spacious, sublime yet emotional in expression, sounds a new voice which Beethoven brought to music. Later it is decorated in a richly florid manner, developing into an imitation of an operatic singer's cadenza. In the middle part of the movement the sonorities are romantically atmospheric, as flute and bassoon exchange antiphonal phrases over rolling piano arpeggios, the piano below and pizzicato strings playing above.

The **Rondo** shows Beethoven in his 'unbuttoned' mood – a rollicking theme of rustic flavour, with the irregular accents of some peasant dance. The snapping rhythm continues in the second theme, separated from the first by a striking passage of C minor wind chords alternating with piano arpeggios. Some of the episodes of this *Rondo* are predominantly lyrical, others more forceful, and there is a passage of fugato development. Beethoven must have enjoyed playing this concerto, which reveals the lyrical, assertive and humorous aspects of his musical personality in such equable balance – the piano keeps the lead to the end in a *presto* C major coda, with off-beat interjections for the woodwinds: a high-spirited ending, like an *opera buffa* finale, in which the composer again joins hands with Mozart.

DAVID GARRETT © 2003

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

The earliest SSO performance on record of the Third Piano Concerto was in 1939 with conductor George Szell and soloist Artur Schnabel. Our most recent performance was in 2014, conducted by David Robertson with Emanuel Ax as soloist.

Beethoven must have enjoyed playing this concerto, which reveals the lyrical, assertive and humorous aspects of his musical personality...

Beethoven

Symphony No.6 in F, Op.68, Pastoral

Awakening of happy feelings on arrival in the country

(Allegro ma non troppo)

Scene by the brook (Andante molto mosso)

Merry gathering of country folk (Allegro) –

Thunderstorm (Allegro) –

*Shepherd's song. Happy and thankful feelings after
the storm (Allegretto)*

Beethoven often referred to himself as a *Tondichter* (literally 'sound poet') rather than a *Tonkünstler* (sound artist), which was the usual word for a musician. In doing so he revealed himself to be a musician of the Romantic age – a poet concerned with feelings, expression and abstract ideals, rather than an artist given to literal representation.

In the 18th century, music such as Vivaldi's *Four Seasons* concertos famously depicted nature and daily life in music (hunting, barking dogs, summer storms...). Haydn's oratorios *The Seasons* and *The Creation* continued the tradition. Soon virtuoso pianists were churning out picturesque salon pieces: Dussek's *Sufferings of the Queen of France* depicts everything from the separation of Marie Antoinette from her children to the fall of the guillotine (a great slide down the keyboard), each musical image carefully captioned. Battle symphonies had perennial appeal, as Beethoven himself well knew. United by their attempts to imitate and portray nature and events, these works were concerned with an 18th-century ideal: painting in tones.

The 19th century saw the rise of what's known as program music – the 'program' being a literary narrative or setting of the scene. This was an era when, as Carl Dahlhaus describes it, 'experience was shaped by reading and when literature on a subject was scarcely less important than the subject itself. [It's no accident that for the first time in history we encounter interpretative writing about music in the form of explanatory program notes.] Program music shared some of the representational goals of earlier works, but emphasised mood and dramatic shaping of the musical structure over attempts at literal imitation.

That Beethoven saw himself as a poet rather than a painter in sound is confirmed by his comments about his Sixth Symphony (his *Sinfonia pastorale*): 'The whole work can be perceived without description – it is more an expression of feelings rather than tone-painting.' Elsewhere he says that 'the hearers should be able to discover the situation for themselves'. When Beethoven does stoop to overt musical depiction it tends to parody, as in his own battle symphony, *Wellington's Victory*.

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 monumental *Eroica* Symphony was the first of Beethoven's so-called 'heroic' works, but that same period of composition also saw the more reflective *Pastoral* Symphony, which speaks to the human spirit in a very different way.

PASTORAL SYMPHONY

At its first performance the *Pastoral* was billed as 'Recollections of Country Life' and each movement is given a descriptive heading.

The headings don't outline a story so much as suggest the kinds of feelings that Beethoven wanted the music to express – feelings that he believed listeners would be able to 'discover' for themselves. Because of the emotional journey that it follows, the symphony is in five movements rather than the traditional four, and the third, fourth and fifth are played without pauses: from peasant gathering to a sudden thunderstorm and on to the gentle song of thanksgiving that concludes the symphony.

The symphony was premiered on 22 December 1808 in the famous all-Beethoven concert that also included the Fifth Symphony and the Fourth Piano Concerto.



‘The whole work can be perceived without description – it is more an expression of feelings rather than tone-painting.’

BEETHOVEN

His *Pastoral* Symphony emerged from an old musical tradition that includes the tiny pastoral sinfonia in Handel’s *Messiah*, while obeying a Romantic and French Enlightenment call for a ‘return to nature’. Beethoven himself retreated frequently to the rural areas around Vienna to compose, and is once said to have preferred a tree to the company of men. His ‘Recollections of Country Life’, as the symphony was billed in the original concert program, conveys above all this love of nature.

Listening Guide

Beethoven’s *Pastoral* Symphony brings a serenity and relaxed expansiveness to the symphonic genre, all the more striking since it was completed at around the same time as the fiery Fifth Symphony. It is cast in five movements, the last three of which are played without pause. Beethoven’s arrival in the countryside is signalled by a rustic drone from the violas and cellos, while the violins introduce the serene but lively first theme, the awakening of joyful feelings. If the Fifth Symphony had begun by confronting its listeners, the Sixth was intent on lulling them into Arcadian bliss. The bucolic mood is maintained with uncharacteristically simple harmonies and textures, and themes evocative of peasant dances. The scene by the brook contains a stroke of poetic genius – two solo muted cellos sustain a swaying

figure for the murmuring of the stream – while towards the end Beethoven makes a whimsical concession to the more literal minded of his listeners, labelling in the score avian cadenzas for the nightingale (flute), quail (oboe), and cuckoo (clarinet).

The third movement is the scherzo of the symphony, a merry gathering of country folk. Again we glimpse Beethoven's humour as he parodies the village band – the bassoonist, it seems, can play only three notes! But the scherzo is prevented from coming to a proper conclusion: the boisterous round dances are rudely interrupted by a thunderstorm, with cellos and double basses providing the first distant rumbles. The timpani enter for the first time, along with the piccolo and two trombones that Beethoven has held in reserve for this moment. Similarly, he has kept the more interesting and complex harmonies for the storm, with its rain, lightning and 'electric energies'. When the storm eventually subsides, the winds introduce the shepherd's song of the final movement, the hymn of gratitude, a rainbow of promise conveyed by harmonious thirds and tranquil rhythms in a spacious rondo.

The precise representational aspects of the symphony provide the most gratifying landmarks for listeners – the piping shepherds, the bird calls, a storm, country dances. And Beethoven's descriptive movement headings are a sure guide to this calm and expansive symphony. But it is in the 'expression of feelings,' the poetry, that the *Pastoral* Symphony finds its real strength and imagination: the infinite repetition of pattern in nature conveyed through rhythmic cells, its immensity through sustained pure harmonies.

With its five movements instead of the expected four, it has been argued that the *Pastoral* Symphony sacrifices purity of form to the demands of the extra-musical program. Yet the fourth movement can be seen as an extended introduction to the finale, and at the same time the whole work behaves as a kind of multi-movement sonata form, with the storm as the development and the finale as the recapitulation. The symphony retains the classical proportions and structure that we expect of this 'sound poet,' more concerned, writes Anthony Hopkins, 'with writing a symphony than we normally accept'.

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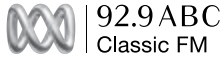
Beethoven's *Pastoral* Symphony calls for piccolo and pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and trombones; timpani and strings.

The SSO's first performance on record of the *Pastoral* Symphony was in 1938 under George Szell. The most recent performances were in 2009, when they were conducted by Vladimir Ashkenazy.

**...gratifying landmarks
for listeners – the
piping shepherds, the
bird calls, a storm,
country dances.**

Broadcast Diary

November



abc.net.au/classic

Friday 4 November, 1pm
LISA GASTEEN RETURNS (2013)
Simone Young conductor
Lisa Gasteen soprano
Wagner, Bruckner

Ashkenazy's Beethoven Celebration

Saturday 5 November, 1pm
BEETHOVEN HEROIC
Piano Concerto No.4 (Jayson Gillham)
Symphony No.3, Eroica

Thursday 10 November, 1pm
BEETHOVEN PASTORAL
See this program for details.

Wednesday 16 November, 1pm
BEETHOVEN FINALE
Symphony No.2, Symphony No.9

Saturday 12 November, 1pm
JANINE JANSEN PLAYS BRAHMS (2015)
Daniel Blendulf conductor
Janine Jansen violin
Brahms, JS Bach, Butterley, Sibelius

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



Nobuyuki Tsujii

piano

Since his success as the joint Gold Medal winner of the 2009 Van Cliburn International Piano Competition, Nobuyuki Tsujii has earned international recognition for the passion and excitement he brings to his performances, as well as for his formidable technique and natural gift for pianistic colour.

He has given recitals across North America and in some of Europe's most prestigious venues. Recent debuts include performances at Carnegie Hall's Stern Auditorium in New York, the BBC Proms in London's Royal Albert Hall, the Musikverein in Vienna and the Berlin Philharmonie.

As a concerto soloist he has appeared with the Mariinsky Theatre Orchestra, Philharmonia Orchestra, BBC Philharmonic, Royal Liverpool Philharmonic Orchestra, Seattle Symphony Orchestra and Baltimore Symphony Orchestra, among others, and collaborated with conductors such as Valery Gergiev, Vladimir Spivakov, Vasily Petrenko, Yutaka Sado and Vladimir Ashkenazy.

His recent German tour with the Dresden Philharmonic and Michael Sanderling, performing Rachmaninoff's Third Piano Concerto, received critical acclaim. The 2015–16 season also included his debut with the Munich Philharmonic

Orchestra under Gergiev, a Wigmore Hall debut, and recitals in San Francisco, Los Angeles, Stuttgart and Basel. Touring highlights have included 16 concerts in the US and Japan with the Orpheus Chamber Orchestra, and a tour of Japan with the RLPO and Petrenko.

In his home country, Nobuyuki Tsujii has appeared with all of the major Japanese orchestras, including the NHK Symphony, Yomiuri Nippon Symphony, Tokyo Symphony, Japan Philharmonic and Orchestra Ensemble Kanazawa.

Nobuyuki Tsujii has made a number of best-selling recordings in recent years, including Rachmaninoff's Second Concerto (Deutsches Symphonie-Orchester Berlin) and Tchaikovsky's First Concerto (BBC Philharmonic), both conducted by Yutaka Sado, and Beethoven's 'Emperor' Concerto (Orpheus Chamber Orchestra), as well as recital albums of Chopin, Mozart, Debussy, Liszt and his own music. The DVD recording of his 2011 Carnegie Hall recital was named DVD of the Month by *Gramophone* magazine, as was his more recent DVD release, *Touching the Sound: The Improbable Journey of Nobuyuki Tsujii*, a documentary film by Peter Rosen.

SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
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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APPEARING IN THIS CONCERT

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.sydneyssymphony.com/SSO_musicians

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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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In Memory of
Katherine Robertson
Mr David Robinson
Judy Rough
Ann Ryan
Jorie Ryan for Meredith Ryan
Dennis Savill
Juliana Schaeffer
Mr Basil Sellers AM &
Mrs Clare Sellers
George & Mary Shad
Andrew Sharpe
Kathleen Shaw
Marlene & Spencer Simmons
Victoria Smyth
Yvonne Sontag
Titia Sprague
Judith Southam
Catherine Stephen
Ashley & Aveen Stephenson
The Hon. Brian Sully AM QC
Mildred Teitler
Heng & Cilla Tey
Mr David F C Thomas &
Mrs Katerina Thomas
Peter & Jane Thornton
Kevin Troy

Judge Robyn Tupman
Brook Turner
Ken Unsworth
In memory of Denis Wallis
Henry & Ruth Weinberg
The Hon. Justice A G Whealy
Jerry Whitcomb
Mrs M J Whitton
Betty Wilkenfeld
Dr Edward J Wills
Ann & Brooks C Wilson AM
Dr Richard Wing
Mr Evan Wong & Ms Maura Cordial
Dr Peter Wong & Mrs Emmy K Wong
Sir Robert Woods
Lindsay & Margaret Woolveridge
John Wotton
In memory of Lorna Wright
Anonymous (21)

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Mr Nick Andrews
Peter Arthur
Dr Gregory Au
Mr Ariel Balague
Joy Balkind
Ian Barnett
Simon Bathgate
Mr Chris Bennett
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Elizabeth Beveridge
Minnie Biggs
Jane Blackmore
Allan & Julie Bligh
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Dr Margaret Booth
Jan Bowen AM
Commander W J Brash OBE
R D & L M Broadfoot
Dr Tracy Bryan
Prof. David Bryant OAM
Dr Miles Burgess
Pat & Jenny Burnett
Anne Cahill
Hugh & Hilary Cairns
Misa Carter-Smith
Simone Chuah
Donald Clark
In memory of L & R Collins
Phillip Cornwell & Cecilia Rice
Dom Cottam & Kanako Imamura
Mr Anthony Cowley
Susie Crooke
Mr David Cross
Diana Daly
Anthoula Danilatos
Ruwan De Mel
Mark Dempsey & Jodi Steele
Dr David Dixon
Susan Doenau
E Donati
George Dowling
Nita & James Durham
Camron Dyer & Richard Mason
John Favaloro

SSO Vanguard

A membership program for a dynamic group of Gen X & Y
SSO fans and future philanthropists

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Belinda Bentley
Alexandra McGuigan
Oscar McMahan
Bede Moore
Taine Moufarrige
Founding Patron
Shefali Pryor
Seamus Robert Quick
Founding Patron
Chris Robertson &
Katherine Shaw
Founding Patrons

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Elizabeth Adamson
Xander Addington
Clare Ainsworth-Herschell
Simon Andrews
Charles Arcus
Phoebe Arcus
Luan Atkinson
Dushko Bajic *Supporting Patron*
Scott Barlow
Meg Bartholomew
James Baudzus
Andrew Baxter
Belinda Besson
James Besson
Dr Jade Bond
Dr Andrew Botros
Peter Braithwaite
Andrea Brown
Nikki Brown
Prof Attila Brungs
CBRE
Jacqueline Chalmers
Tony Chalmers
Dharmendra Chandran
Enrique Antonio Chavez Salceda
Louis Chien
Colin Clarke
Anthony Cohen
Paul Colgan
Natasha Cook
Claire Cooper
Michelle Cottrell
Robbie Cranfield
Peter Creeden
Asha Cugati
Juliet Curtin
Paul Deschamps
Catherine Donnelly
John-Paul & Jennifer Drysdale
Karen Ewels
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Rob Fearnley
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Jeremy Goff
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Robert Havard
Mrs Joan Henley
Dr Annemarie Hennessy AM
Roger Henning
Prof. Ken Ho & Mrs Tess Ho
John Horn
Aidan Hughes
Susie & Geoff Israel
Dr Mary Johnsson
Michael Jones
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Dr Henry Kilham
Jennifer King
Miss Joan Klein
Mrs Patricia Kleinhans
Ian Kortlang
Mr & Mrs Gilles Kryger
The Laing Family
Ms Sonia Lal
L M B Lamprati
David & Val Landa
In memory of Marjorie Lander
Patrick Lane
Elaine M Langshaw
Dr Allan Laughlin
Olive Lawson
Dr Leo & Mrs Shirley Leader
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Mr David Lemon
Peter Leow & Sue Choong
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Agnes Matrai
Guido Mayer
Kevin & Susan McCabe
Evelyn Meaney
Louise Miller
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P Muller
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Jean-Marie Simart
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Pam & Ross Tegel
Ludovic Theau
Alma Toohey
Hugh Tregarthen
Gillian Turner & Rob Bishop
Martin Turner
Ross Tzannes
Thierry Vancaillie
Jan & Arthur Waddington
Ms Lynette Walker
Ronald Walledge
Dawn & Graham Warner
Elizabeth Whittle
Mr John Whittle sc
M Wilson
Dr Wayne Wong
Sir Robert Woods
Ms Roberta Woolcott
Paul Wyckaert
Anne Yabsley
Mrs Robin Yabsley
Anonymous [38]

SSO Patrons pages correct as of 29 September 2016

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW.

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



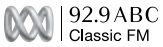
OFFICIAL CAR PARTNER



GOLD PARTNERS



SILVER PARTNERS



REGIONAL TOUR PARTNER



MARKETING PARTNER

