



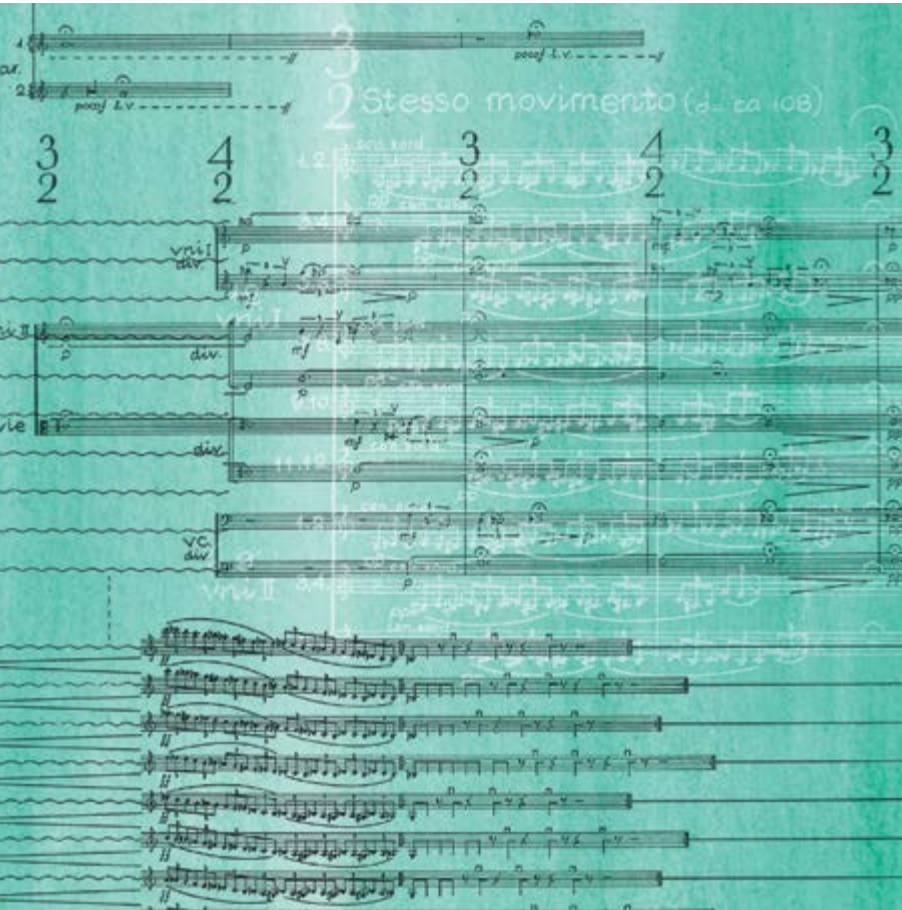
**sydney symphony  
orchestra**

**David Robertson**

The Lowy Chair of

Chief Conductor and Artistic Director

**2016  
SEASON**



**DEDICATIONS**  
*Lutosławski and Dvořák*

MEET THE MUSIC

**Wednesday 16 November 6.30pm**

THURSDAY AFTERNOON SYMPHONY

**Thursday 17 November 1.30pm**

EMIRATES METRO SERIES

**Friday 18 November 8pm**



Principal Partner



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**TCHAIKOVSKY** Symphony No.4  
**Pinchas Zukerman** violin-director

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**Fri 11 Nov 8pm**  
**Sat 12 Nov 8pm**

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**MENDELSSOHN** Octet for strings  
**Pinchas Zukerman** violin-director  
**Amanda Forsyth** cello  
**2016 SSO Fellows**

Tea & Symphony

**Fri 11 Nov 11am**  
*complimentary morning tea from 10am*



**Dedications**

*Dvořák's Cello Concerto*  
**LUTOSŁAWSKI**  
Sacher Variation for solo cello  
Symphony No.3  
**DVOŘÁK** Cello Concerto in B minor  
**Brett Dean** conductor  
**Alisa Weilerstein** cello

Meet the Music

**Wed 16 Nov 6.30pm**  
Thursday Afternoon Symphony  
**Thu 17 Nov 1.30pm**  
Emirates Metro Series  
**Fri 18 Nov 8pm**



**Oblique Strategies**

**ANDERSON** Nowhere and Forever **PREMIERE**  
**NORMAN** Try  
**DEAN 11** Oblique Strategies  
**GARSDEN** We Never Come Here **PREMIERE**  
**REICH** Clapping Music  
**RZEWSKI** Les Moutons de Panurge  
**Brett Dean** conductor and viola

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Bay 17, Carriageworks



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*Celebrating Shakespeare*  
**KORNGOLD** Suite from Much Ado about Nothing  
*with spoken text from the play*  
**BRIDGE** There is a willow grows aslant a brook  
*with spoken text from Hamlet*  
**BRITTEN** Sinfonietta  
**SCHREKER** Chamber Symphony  
**Jean Goodwin & Tom Heath** narrators  
**Roger Benedict** conductor

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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

## MEET THE MUSIC

WEDNESDAY 16 NOVEMBER, 6.30PM

## THURSDAY AFTERNOON SYMPHONY

THURSDAY 17 NOVEMBER, 1.30PM

## EMIRATES METRO SERIES

FRIDAY 18 NOVEMBER, 8PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL



# DEDICATIONS

**Brett Dean** *conductor*

**Alisa Weilerstein** *cello*

## WITOLD LUTOSŁAWSKI (1913–1994)

**Sacher Variation for unaccompanied cello**

**Symphony No.3**

INTERVAL

## ANTONÍN DVOŘÁK (1841–1904)

**Cello Concerto in B minor, B.191 (Op.104)**

*Allegro*

*Adagio ma non troppo*

*Allegro moderato*



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.....  
Estimated durations:

5 minutes, 32 minutes,  
20-minute interval, 40 minutes

The concert will conclude at approximately 8.20pm (Wednesday) 3.20pm (Thursday), 9.50pm (Friday).

.....  
COVER: Motifs from the score of Lutosławski's Third Symphony.



Principal Partner



**Witold Lutosławski, 1992**



**Antonín Dvořák**



# Dedications

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This week's concerts are Brett Dean's first with us as Artist in Residence, a three-year role that embraces conducting, performing as a violist, and the curation and direction, in collaboration with David Robertson, of our new Carriageworks series

For this program he has chosen powerful works by two very different composers. The Polish composer Witold Lutosławski (vee-told loo-tos-wuv-ski) is best known for his Concerto for Orchestra (1954) – richly coloured and exhilarating music. In this concert we begin in an unusual way, casting the spotlight on Alisa Weilerstein, who will play Lutosławski's short Sacher Variation for cello – a solitary voice offering a kind of prelude to the richly coloured world of the symphony that follows.

The Third Symphony was born out of Lutosławski's relationship with the Chicago Symphony Orchestra and its conductor Georg Solti in the 1980s. This period coincided with the Polish Solidarity movement – with which Lutosławski was sympathetic – and although the composer was reluctant to connect his creative work with his personal situation or the politics of his homeland, it is possible to hear this symphony as a musical 'protest' and, in its many lyrical moments, as expressing a quest for freedom. At its conclusion, writes Anthony Fogg, 'the sound seems to rise to its feet in regal triumph'.

The Sacher Variation was part of a birthday tribute to the conductor and philanthropist Paul Sacher; the Third Symphony is dedicated to the American performers Lutosławski had in mind when he wrote it. Dvořák's Cello Concerto was also dedicated to a performer and friend, the cellist Hanuš Wihan. But, like the symphony, its power and directness seems to come from deeper motivations: the tender regret for the death of a loved one, and the nostalgia and homesickness felt by a Bohemian composer in New York.

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## **Witold Lutosławski** **Sacher Variation**

for unaccompanied cello

**Alisa Weilerstein** *cello*

Swiss conductor and entrepreneur Paul Sacher was an apostle of high modernism who had supported the work of composers from Béla Bartók to Wolfgang Rihm. To celebrate Sacher's 70th birthday, Mstislav Rostropovich proposed a work for solo cello to which some of the many composers supported by his advocacy would contribute and which he, Rostropovich, premiered in May 1976 in Zurich.

Benjamin Britten composed the theme, rather than a variation, and 11 colleagues (including Pierre Boulez, Luciano Berio, Hans Werner Henze and Witold Lutosławski) composed variations on it.

Britten's theme hardly lends itself to traditional variation technique: it does not contain an immediately memorable melody, nor more than one of the sort of strongly profiled rhythmic motifs that composers could easily develop. Lutosławski and the other composers did, however, follow Britten in the use of the letters of Sacher's name as the basis for their work. In German nomenclature, S – A – C – H – E 'spells' the notes E flat (Es), A, C, B natural and E, and the final R is the second degree of the scale: 're', in sol-fa, or the note D.

Lutosławski composed his Sacher Variation in 1975, casting it as a kind of rondo: the repeated refrain material emphasises the six notes of the 'Sacher' theme – at the opening the letter names are sounded deep in the cello's compass, separated by fluttering quarter-tone figures much higher – while the episodes derive from the remaining pitches. As the four-minute sampler of cello sounds and techniques progresses, though, the 'Sacher' motif comes more and more strongly into focus.

GORDON KERRY © 2016

We believe this is the first time any of the 'Sacher variations' has been programmed in an SSO concert.

## **Keynotes**

**LUTOSŁAWSKI**

*Born Warsaw, 1913*

*Died Warsaw, 1994*

**Witold Lutosławski offered a distinctive voice in a century characterised by diversity of musical style and often chaotic change. Early influences included the 'intoxicating' sounds of Scriabin and Szymanowski. His Symphonic Variations was well-received in 1939, but his First Symphony from 1947 was banned as 'formalist'. At this point he followed the lead of Béla Bartók and turned to Polish folk song as inspiration – from this period comes the Concerto for Orchestra (1954), one of his most popular works, as well as his *Musique funèbre*. In 1960, John Cage's piano concerto left a marked impression on his work, introducing the idea of chance and improvisation into his music.**

### **SACHER VARIATION**

**This short piece for solo cello was part of a collaborative effort: a set of variations by different composers on a specially written theme by Benjamin Britten. The set was intended as a musical birthday tribute to Paul Sacher, who, as a conductor, entrepreneur and philanthropist, had a profound influence on music in the 20th century. It was premiered by Mstislav Rostropovich in 1976. The theme uses the musical notes E flat, A, C, B, E and D to 'spell' Sacher's name.**

## Lutosławski

### Symphony No.3

The symphony has always been a vehicle for drama. In the Classical symphony, the music established and then moved away from a 'tonic' key, or harmonic centre of gravity, with tension created by the varied ways in which composers avoided its inevitable return. The drama of key was underlined by strong contrasts of musical character – an energetic first theme followed by a lyrical 'second subject' in its new key, or consonant music contrasted with dissonant material until stability and order was restored.

Many Western composers of the mid-20th century rejected traditional forms, such as the symphony, and the musical language based on tonal hierarchies that had underpinned those forms. Many of the avant-garde saw 12-note serial technique, as developed by Arnold Schoenberg and refined by his student Anton Webern, as the only way forward.

Witold Lutosławski came to professional maturity in the later 1930s. He experienced repression at the hands of the Nazis and then the Communist Government of his native Poland, who banned his First Symphony and compelled him, between 1949 and 1955, to write nothing but children's songs and music, for radio broadcasts, based on Polish folk song. The composer found serialism unsatisfactory because 'it removes music from the realm of human sensibility' – serialism's insistence on equal time,

## Keynotes

### THIRD SYMPHONY

**Unusually for a symphony of this length (about half an hour) there are no movements. But that doesn't mean there isn't a structure to navigate. According to Lutosławski's own description you can expect:**

- 1. Short introduction –**
- 2. A movement in three episodes, the first of which is the fastest, and each separated by a short, slow intermezzo –**
- 3. A movement based on a slow, singing theme, with a sequence of short, dramatic recitatives ('speech-like' music) played by the strings –**
- 4. Short, very fast coda.**

**That said, if you're hearing this music for the first time, attempting to follow its architecture may not be the best way to enjoy its drama, its beauty and the exhilarating contrasts. For example, it begins with an assertive hammered idea then immediately immerses the ear in delicate, sumptuously shimmering colours. (That hammered idea evokes the beginning of Beethoven's Fifth and has given some listeners reason to hear the symphony as 'a kind of protest piece' as 'might be expected of a Polish composer' in the 1980s. It's also a useful signpost, heard at the beginning of each of the 'first movement' episodes.)**

**Also central to this symphony are the sections of ad lib playing, or 'controlled aleatoricism', in which the composer has defined the notes and character of the music but the musicians are instructed to play 'out of time' with each other.**



THE WITOLD LUTOSŁAWSKI SOCIETY



in fixed sequences, for all 12 notes of the chromatic scale meant that the concepts of consonance and dissonance ceased to have any meaning.

Lutosławski retained the idea that all notes of the chromatic scale should be in constant circulation, with this difference: his harmony is based on chords of up to 12 notes which each have a restricted number of intervals, and that means that each chord has a very distinctive character. Thus, the composer can create sudden changes of tension by moving from very dissonant to comparatively consonant chords just as a composer working in traditional harmony can. Each of the horizontal strands is derived from the intervals of the prevailing chord, but allows the composer to use any note freely, not in a fixed sequence, to create infinitely extensible rhapsodic tunes at will. To further increase the possibility of dramatic contrast, Lutosławski cultivated 'aleatoric counterpoint': individual musical lines can be repeated 'ad lib' without needing to be rhythmically aligned with each other until the conductor directs the section to end. This provides complex but static textures that contrast with rhythmically precise sections.

The Third Symphony was written, on and off, between 1972 and 1983, with the sound and virtuosity of the Chicago Symphony Orchestra in mind. Its form is like the first movement of many Haydn symphonies writ large, beginning with a deliberately inconclusive introduction, while the body of the work is a rigorously worked-out drama of conflicting musical ideas, with a full climax at about the three-quarter mark, and a final resolution.

At the beginning and end, and at several structurally important moments, the orchestra states an arresting motif of four semiquavers on a unison E. This gesture is always fully scored, though coloured with different tuned percussion instruments at different times, and serves to articulate the introductory movement into a kind of preamble with three sections. After the first statement of the motif, there is a texture of rapid woodwind tracery (an example of aleatoric counterpoint) that begins high but gradually sinks in pitch. The semiquavers then announce the first section, dominated by upward-rushing semiquavers, disjointed textures of febrile wind and piano solos, and a shimmer of repeated, out-of-phase notes.

The gorgeous orchestration recalls Lutosławski's great predecessor Szymanowski, though the repeated chromatic motifs descending from the bassoon's high C might be a playful reminiscence of Stravinsky's *Rite of Spring*. The second section, announced by the semiquaver Es, is slower, beginning with a cor anglais solo, then low wind ostinatos with high string motifs

**The Third Symphony was written...with the sound and virtuosity of the Chicago Symphony Orchestra in mind.**

that feature repeated notes and sighing downward glissandos and, at first, distant brass fanfares. The third section, again preceded by the semiquaver figure, is slower again, with stealthy string pizzicatos, brooding winds and a melodic fragment, passed around, that consists of a long-held note followed by two falling, shorter notes.

This recurring pattern of fast to slow, high to low makes us impatient for the burst of energy that announces the main second 'movement' that follows without pause. The semiquaver motif is given in a more extended, insistent form to signal the importance of the moment, and Lutosławski wastes no time setting up a powerful momentum in a passage of energetic string counterpoint. In contrast to this there is, after an interruption by the semiquaver motif, a sudden, sweet texture of high, divided strings. This paragraph is brought to a close when a massive build-up featuring brass is interrupted by ornate wind and piano figurations. This pattern of cumulative energy interrupted happens several times: the second time, its climactic activity is brought to a peremptory halt, about halfway through the work, which leads to a brief ghostly 'scherzo' passage. This in turn is swept away by an outburst of activity that features a high Hollywood-esque string theme which, too, dissolves before an even more compelling accumulation, where a broad melody leads to the main climax, with harmony that recalls Wagner's *Tristan* chord. The inevitable deflation results in a passage of bickering brass.

A stepwise chromatic motif in low unison strings repeatedly breaks up into ripples; a more expansive melody based on thirds begins to gather strength, while the chromatic theme motif, now in the higher violins, is decorated with bird-like wind fragments. The last Mahlerian moments, with low, tolling bells, piccolo and trumpet melodies, and an almost bluesy chorale, explode into punchy brass rhythms and an iridescent gamelan texture from the percussion. A crushing *tutti* is brought to heel by the semiquaver motif.

GORDON KERRY © 2016

Lutosławski's Third Symphony calls for three flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling the high-pitched E flat clarinet, one doubling bass clarinet) and three bassoons (one doubling contrabassoon); four horns, four trumpets, four trombones and tuba; timpani and a large percussion section; two harps, celesta and piano duet; and strings.

The symphony was premiered in 1983 by the Chicago Symphony Orchestra and Georg Solti, and received its first Australian performance the following year when Elgar Howarth conducted it in an SSO subscription concert. The SSO's most recent performance of the symphony was conducted by the composer himself in 1987.



**In 1987 Lutosławski visited Australia, conducting the SSO in a program of his own music: *Musique funèbre*, *Chain II* (with Dene Olding as violin soloist), and *Symphony No.3*.**

## Lutosławski's Language

When Beethoven died, the citizens of Vienna thronged the streets in mourning. Verdi's passing sent the nation of Italy into shock. The final illness of Gustav Mahler preoccupied European newspapers during the spring of 1911: daily bulletins reported his decline. Even Alban Berg, fully a member of a 20th-century world that, overwhelmingly, paid composers little heed, made news with his untimely death in 1935. 'You can see to what extent the public sympathises,' Arnold Schoenberg wrote proudly to Berg's widow Helene, 'from the fact that a radio program broadcast all over America brought a dramatised scene from his life, in which he himself, the conductor Richard Lert and I were cast as characters.'

The death of Polish composer Witold Lutosławski on 7 February 1994 at the age of 81, passed, by comparison, with little notice, unexpectedly and with minimal public attention. Yet, without question, Lutosławski was one of the giants of his time, a figure to rank alongside the most influential of 20th-century composers.

It's hard to say in simple terms why Lutosławski was, and is, so important. It may be easy to cite that sweeping expressive strength that both musicians and audiences have readily recognised – a strength which is universal in its appeal. On the other hand, with him there is no easy talking point, no glamorous profile. 'I am not working to get many "fans" for myself,' he wrote; 'I do not want to convince, I want to find.' He did not adopt a notorious stance in relation to matters musical or political. He was an innovator, but he did not lead a vanguard or attract many imitators. He reconciled past and present, and yet he did not hit on some seductively nostalgic formula for mass appeal. He worked slowly, painstakingly, in a limited array of genres. His compositional technique was consummate though traditional in relation to the use of instrumental resources.

But in the realm of pure craft, Lutosławski accomplished something altogether remarkable. Although his career seemed to follow a familiar arch – early days working in the shadow of Béla Bartók, a formative encounter with some of John Cage's techniques in the 1950s, participation in the East European avant-garde of the 1960s and 70s, a period of consolidation and simplification in the 80s – he met the systems and fashions of the time and conquered them, adapting each to an unfalteringly distinctive voice.

His appropriation of Cage's notion of indeterminacy (chance) is a case in point. In his *Jeux vénitiens* (Venetian Games) of 1961, he first introduced his system of 'limited aleatorism', a compositional technique in which the pitch and rhythm of the individual instrumental and/or vocal parts are defined, while the

...an unfalteringly distinctive voice.

exact vertical relationship between them is left to chance. Yet, the result was a fiery announcement of pure harmony – pure Lutosławski harmony – with the very disorder of the instrumental entries underscoring what mattered most in the substance of the sound.

The beauty and drama of sound, images in sound, concerned Lutosławski more than anything else. In an interview he gave in 1987, the year he visited Australia, he insisted several times that he was a composer of harmonies: tracing his lineage to Debussy rather than to Schoenberg. Without making any qualitative assessment, he also differentiated himself from colleagues like Iannis Xenakis: ‘I would like to restore the beauty of music, which was so neglected in recent years. There was such a lot of ugly sound, and I want to restore the beauty.’ In those instances where his sound is not overtly beautiful, it is bright and tense and thrilling. Lutosławski knew that beauty can be increased by what frames it, and he devoted painstaking compositional labour to the perfection of structure and the accumulation of gestural strength.

A simple, descriptive outline of Lutosławski’s compositions reads like a catalogue of magnificent gestures: in the funeral melody of the early *Lacrimosa* for soprano, chorus and orchestra; the shining, curling glissandos of his *Musique funèbre*, in memory of Bartók; the moment in the Cello Concerto when a squall of trumpets breaks in on the cello’s meditative, static prologue; the astonishingly operatic climax in the second movement of the Symphony No.2; the haunting, arching phrase which recurs throughout *Les Espaces du sommeil* (The Spaces of Sleep); the great rhetorical paragraph at the end of the Symphony No.3, when the sound seems to rise to its feet in regal triumph.

In what became his final works – the Partita for violin and orchestra, the Piano Concerto, the Symphony No. 4 – it is tempting to say that the composer made a retreat from the noisier style of his works from the 1960s. Indeed, in these works the moments of upheaval are muted; the thematic lines stand out in relief. But any hint of nostalgia is joined to a spirit of stylistic playfulness, a game of expectations that once again shows Lutosławski assimilating the spirit of the times.

With the same skill he invested in clarifying and personalising aspects of Cagean indeterminacy, Lutosławski brought to his scores equal latitude for individual interpretative insight. In doing so, he at once recognised the quest for plurality of expression of his age, while at the same time he acknowledged the reliance on some higher order: an organising and civilising force. As Schoenberg once said of Charles Ives: ‘he has solved the problem of how to preserve one’s own self, and learn.’

‘I would like to  
restore the beauty  
of music...’

LUTOSŁAWSKI



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### Antonín Dvořák Cello Concerto in B minor, B.191 (Op.104)

*Allegro*

*Adagio ma non troppo*

*Allegro moderato*

**Alisa Weilerstein** *cello*

Brahms was impressed. 'If only I'd known,' he said, 'that one could write a cello concerto like that, I'd have written one long ago!' And he wasn't just being polite. Brahms had recognised Dvořák's talents early on, ensuring that the young composer received from the Imperial Government in Vienna the Austrian State Stipendium, an annual grant, for five years, and persuading his own publisher, Simrock of Berlin, to publish Dvořák's music.

But Brahms' admiration aside, the composition of what Dvořák scholar John Clapham has called simply 'the greatest of all cello concertos' was no easy matter. In fact, it was his second attempt at the medium – the first, in A major, was composed in 1865, but appears to have been written out only in a cello and piano score. That Dvořák left the work unorchestrated suggests that he was dissatisfied with this first effort. Despite the urgings of his friend, the cellist Hanuš Wihan, Dvořák thought no more about writing such a piece until many years later, though he did orchestrate the four-hand piano piece *Klid* (Silent woods) and the Rondo B.171 Op.94 (originally for cello and piano) with solo parts for Wihan.

In 1894 Dvořák was living in New York, having accepted the invitation of Jeannette Meyer Thurber to head the National Conservatory of Music that she had founded there in 1885. In March 1894, Dvořák attended a performance by Victor Herbert of his Second Cello Concerto. The Irish-born American composer and cellist is now best remembered for shows like *Naughty Marietta* and *Babes in Toyland*, but his concerto, modelled on Saint-Saëns' first, made a huge impact on Dvořák, who re-examined the idea of such a work for Wihan. The work was sketched between 8 November 1894 and New Year's Day, and Dvořák completed the full score early in February.

Much to Dvořák's annoyance, the first performance of the concerto was not given by its dedicatee, Wihan. The London Philharmonic Society, who premiered it at the Queen's Hall in March 1896, mistakenly believed Wihan to be unavailable, and engaged Leo Stern. Despite Dvořák's embarrassment, Stern must have delivered the goods, as Dvořák engaged him for the subsequent New York, Prague and Vienna premieres of the work. Wihan did, however, perform the work often, and insisted on making some 'improvements' to Dvořák's score so that the cello part would be more virtuosic. Wihan also insisted on

### Keynotes

**DVOŘÁK**

*Born Nelahozeves, Bohemia, 1841*

*Died Prague, 1904*

Dvořák's career is a reminder that greatness can grow from unlikely beginnings. A country inn-keeper's son, Dvořák was destined to be a butcher. But his passion for music was his passport to upward mobility. His Moravian Duets caught the attention of Brahms, who recommended Dvořák to his own publisher. His Slavonic Dances took Europe by storm, and his Seventh and Eighth Symphonies became immensely popular in England. Then, inspired by his time spent teaching in the United States, he composed his two ultimate masterpieces, the *New World Symphony* and the *Cello Concerto*.

### CELLO CONCERTO

In New York, Dvořák was expected to guide the creation of an American national style. But it's homesickness for his native land that shapes the character of the *Cello Concerto*, with its personal references and Bohemian musical traits.

To solve the challenge of writing a solo cello part that can compete with a large orchestra, Dvořák employs the full ensemble only when the soloist isn't playing. He'd picked up this strategy from the cellist Victor Herbert, who'd played one his own concertos in New York in 1894.





**Dvořák with his family, shortly after their arrival in the USA**

interpolating a cadenza in the third movement, which the composer vehemently opposed. For some reason Simrock was on the point of publishing the work with Wihan's amendments, and only a stiff letter from Dvořák persuaded the publisher to leave out the cadenza. Brahms, incidentally, had by this time taken on the job of correcting the proofs of Dvořák's music before publication, to save the time of sending them to and from the United States.

Despite being an 'American' work, the concerto is much more a reflection of Dvořák's nostalgia for his native Bohemia, and perhaps memories of the composer's father, who died in 1894. As scholar Robert Battey has noted, 'two characteristic Bohemian traits can be found throughout the work, namely pentatonic ['black note'] scales and an aaB phrase pattern, where a melody begins with a repeated phrase followed by a two bar "answer". The work is full of some of Dvořák's most inspired moments, such as the heroic first theme in the first movement, and the complementary melody for horn, which adds immeasurably to its Romantic ambience.

The Bohemian connection became even stronger and more personal when Dvořák, working on the piece in December 1894, heard that his sister-in-law Josefína (with whom he had been in love during their youth) was seriously, perhaps mortally ill. Dvořák was sketching the slow movement at the time. The outer

**'The *Finale* closes gradually *diminuendo*, like a sigh, with reminiscences of the first and second movements – the solo dies down to *pianissimo*, then swells again – and the last bars are taken up by the orchestra, the whole work concluding in a stormy mood. That was my idea and I cannot depart from it.'**

***Dvořák explaining to his publisher why he rejected Wihan's cadenza***

sections of this movement are calm and serene, but Dvořák expresses his distress in an impassioned gesture that ushers in an emotionally unstable central section in G minor, based on his song 'Kěž duch můj sám' (Leave me alone) which was one of Josefina's favourites.

Josefina died in the spring of 1895, and Dvořák, by this time back in Bohemia, made significant alterations to the concluding coda of the third movement, adding some 60 bars of music. The movement begins almost ominously with contrasting lyrical writing for the soloist. Dvořák's additions to the movement, and his determination not to diffuse its emotional power with a cadenza, allowed him, as Battey notes, to re-visit 'not only the first movement's main theme, but also a hidden reference to Josefina's song in the slow movement. Thus, the concerto becomes something of a shrine, or memorial.'

GORDON KERRY  
SYMPHONY AUSTRALIA © 2004

Dvořák's Cello Concerto calls for an orchestra comprising pairs of flutes, oboes, clarinets and bassoons (with the second flute doubling piccolo); three horns, two trumpets, three trombones and tuba; timpani and triangle; and strings.

The SSO first performed Dvořák's Cello Concerto in 1937, with cellist Edmund Kurtz and conductor Georg Schnévoigt. The most recent performance was with cellist Jian Wang and Vladimir Ashkenazy in 2012.

'Why on earth didn't I know one could write a violoncello concerto like this? If I had only known, I would have written one long ago!'

BRAMHS ON DVOŘÁK'S CELLO CONCERTO



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### SACHER VARIATIONS

In the spirit of Beethoven's Diabelli Variations, 12 composers contributed to Rostropovich's tribute to Paul Sacher. In addition to Britten's *Tema-Sacher* and Lutoslawski's Variation: the final set comprised *Transpositio ad infinitum* by Klaus Huber, Heinz Holliger's *Chaconne* and *P[ost] S[criptum]*, *Puneña No.2* by Alberto Ginastera, *Trois Strophes sur le nom de Sacher* by Henri Dutilleux, *Les Mots sont allés – Recitativo* by Luciano Berio, Conrad Beck's *3 Epigrams*, Wolfgang Fortner's *Thema und Variationen*, Cristóbal Halffter's *Variations on the theme eSACHERe*, Hans Werner Henze's *Capriccio*, and [truly going overboard] Pierre Boulez's *Messagesquisse* for seven cellos. David Geringas and his Lübeck Cello Class have recorded the complete *12 Hommages à Paul Sacher pour Violoncello*, available on CD and also as a download.

ES-DUR 2020

### LUTOSŁAWSKI 3

Lutosławski had the Chicago Symphony Orchestra in mind when he composed his Third Symphony and it was the CSO, under Solti, that gave the premiere in 1983. Nine years later they recorded it, this time with Daniel Barenboim conducting. The most recent release, on Erato, is out of print, but can still be obtained as an ArkivCD ([arkivmusic.com](http://arkivmusic.com)) and it is also available for download through iTunes (Teldec). In each case the symphony is paired with Lutosławski's most popular orchestral work, the attractive and energised Concerto for Orchestra.

ERATO 91711

### ALISA WEILERSTEIN

Alisa Weilerstein has recorded the Dvořák concerto with the Czech Philharmonic and conductor Jiří Bělohlávek. She complements the concerto with a

selection of Dvořák's shorter pieces for cello and piano, accompanied by Anna Polonsky.

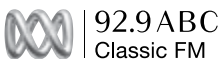
DECCA 478 5705

Alisa Weilerstein's most recent release is a recording of the two Shostakovich cello concertos with the Bavarian Radio Symphony Orchestra conducted by Pablo Heras-Casado.

DECCA 483 0835

## Broadcast Diary

### November–December



[abc.net.au/classic](http://abc.net.au/classic)

Wednesday 23 November, 10pm

### SIBELIUS 2 (2015)

**David Robertson** conductor  
**Andrew Haveron** violin  
Sculthorpe, Walton, Sibelius

### SSO Radio

Selected SSO performances, as recorded by the ABC, are available on demand:  
[sydneyssymphony.com/SSO\\_radio](http://sydneyssymphony.com/SSO_radio)



### SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 13 December, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts.

Hosted by Andrew Bukenya.

[finemusicfm.com](http://finemusicfm.com)

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PAWEŁ KOPCZYŃSKI

### **Brett Dean** *conductor*

*Artist in Residence*

---

Brett Dean studied in Brisbane before moving to Germany, where he was a viola player in the Berlin Philharmonic (1985–2000). In 1988 he began composing, initially concentrating on experimental film and radio projects and as an improvising performer. He gained recognition as a composer as the result of worldwide performances of the ballet *One of a Kind* (Jiří Kylián for the Nederlands Dans Theater); *Carlo* (1997), inspired by the music of Carlo Gesualdo; and his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers.

He returned to Australia in 2000 to concentrate on composition. Major works of note include his first opera, *Bliss* (premiered in Sydney in 2010), the violin concerto *The Lost Art of Letter Writing* (which the SSO performed with its dedicatee Frank Peter Zimmermann in 2011) and *Dramatis Personæ*, a trumpet concerto for Håkan Hardenberger, who performed it with the SSO and the composer conducting in 2014. In 2009 *The Lost Art...* won him the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. He is now one of the most widely performed composers of his generation, and his music is championed by leading conductors such as Simon Rattle, Andris Nelsons, Marin Alsop, David Robertson and Simone Young.

Brett Dean combines his composing activities with performances as a violist, chamber musician and conductor, and he frequently appears as soloist in his own *Viola Concerto*. His career as a conductor is blossoming, with imaginative programs often combining his own works with those of other composers. In addition to the SSO, recent conducting highlights include engagements with the Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Melbourne Symphony Orchestra, BBC Philharmonic, Gothenburg Symphony, Toronto Symphony Orchestra, Royal Northern Sinfonia, and as Artist in Residence with the Swedish Chamber Orchestra and the BBC Symphony Orchestra. This year he began a three-year appointment as the SSO's first Artist in Residence, a role encompassing conducting, performing and programming.

On Sunday Brett Dean will also appear as conductor and violist in the SSO at Carriageworks concert *Oblique Strategies*.

*The Artist in Residence role is supported by Geoff Ainsworth AM and Johanna Featherstone.*



## Alisa Weilerstein *cello*

---

In 2011, shortly before she made her SSO debut, Alisa Weilerstein was named a MacArthur Foundation Fellow, a valuable award popularly known as the 'Genius Grant'. In bestowing the award, the Foundation described her as: 'A young cellist whose emotionally resonant performances of both traditional and contemporary music have earned her international recognition...a consummate performer, combining technical precision with impassioned musicianship.' In performances marked by intensity, sensitivity and a wholehearted immersion in the music, this American cellist has proven herself to be in possession of a distinctive musical voice.

In the 2015–16 season, she premiered Pascal Dusapin's *Outscape* (Chicago Symphony Orchestra). Other concerto highlights included Elgar (London Symphony orchestra), Prokofiev (Czech Philharmonic), Schumann (Orchestre de Paris), Dutilleux (NDR Symphony Hamburg), Hindemith (Frankfurt Radio Symphony), Tchaikovsky (Orchestre de la Suisse Romande) and Barber (National Symphony Orchestra, DC), as well as performances of the Shostakovich cello concertos with the Bavarian Radio Symphony Orchestra, which were recorded for CD release. She also toured the United States and Europe with pianist Inon Barnatan following the release of their recording of music by Chopin

and Rachmaninoff. The 2016–17 season will include the premiere of Matthias Pintscher's new cello concerto (Boston Symphony Orchestra) and a career first: touring with performances of the complete Bach cello suites.

Career milestones have included an acclaimed account of the Elgar concerto with the Berlin Philharmonic and Daniel Barenboim in Oxford, and a performance at the White House for President and Mrs Obama. An ardent champion of new music, she has worked with Osvaldo Golijov and Matthias Pintscher and premiered works by Lera Auerbach and Joseph Hallman. She appears at major music festivals worldwide, and regularly collaborates with Venezuela's Simón Bolívar Symphony Orchestra and the El Sistema education program.

Alisa Weilerstein's honours include the Lincoln Center Martin E Segal prize (2008) and the Leonard Bernstein Award (2006), and she is a graduate of the Cleveland Institute of Music and Columbia University New York (Russian History). Diagnosed with type 1 diabetes, she has been a Celebrity Advocate for the Juvenile Diabetes Research Foundation since 2008.

[alisaweilerstein.com](http://alisaweilerstein.com)



# SYDNEY SYMPHONY ORCHESTRA



## DAVID ROBERTSON

THE LOWY CHAIR OF  
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PATRON Professor The Hon. Dame Marie Bashir AD CVO  
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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.

# THE ORCHESTRA



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Associate Concertmaster Kirsten Williams' chair is generously supported by Iphy Kallinikos.

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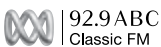
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