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The Lowy Chair of
Chief Conductor and Artistic Director

2016
SEASON



HOLLYWOOD RHAPSODY

MEET THE MUSIC

Thursday 16 June 6.30pm

KALEIDOSCOPE

Friday 17 June 8pm

Saturday 18 June 8pm



Principal Partner



CLASSICAL



Hollywood Rhapsody

Including highlights from:
RAKSIN Laura • **HERRMANN** Psycho, Citizen Kane
KORNGOLD The Adventures of Robin Hood
STEINER Gone With the Wind • **RÓZSA** Ben Hur
John Wilson conductor

Meet the Music
Thu 16 Jun 6.30pm
 Kaleidoscope
Fri 17 Jun 8pm
Sat 18 Jun 8pm
 Sydney Opera House, Concert Hall



Channel Crossings

Ravel & Vaughan Williams

BAX Tintagel
RAVEL Piano Concerto in G
VAUGHAN WILLIAMS A London Symphony
 [Symphony No.2]
John Wilson conductor • **Jonathan Biss** piano

Thursday Afternoon Symphony
Thu 23 Jun 1.30pm
 Emirates Metro Series
Fri 24 Jun 8pm
 Great Classics
Sat 25 Jun 2pm
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Romantic Fantasies

Tchaikovsky's Violin Concerto

SHOSTAKOVICH Festive Overture
TCHAIKOVSKY Violin Concerto
BERLIOZ Symphonie fantastique
Shiyeon Sung conductor
Vadim Gluzman violin

APT Master Series
Wed 29 Jun 8pm
Fri 1 Jul 8pm
Sat 2 Jul 8pm
 ■ A BMW Season Highlight
 Mondays @ 7
Mon 4 Jul 7pm
 Sydney Opera House, Concert Hall



Pastorale Cocktail Hour

STRAVINSKY Pastorale [1933]
BEETHOVEN Septet in E flat, Op.20
Musicians of the SSO

SOLD OUT
Sat 2 Jul 6pm
 Utzon Room, Sydney Opera House



Mahler 4

Sounds of Heaven

EDWARDS Frog and Star Cycle **PREMIERE**
MAHLER Symphony No.4
Lothar Koenigs conductor
Sylvia Schwartz soprano [PICTURED]
Amy Dickson saxophone
Colin Currie percussion

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Thu 7 Jul 1.30pm
 Emirates Metro Series
Fri 8 Jul 8pm
 Great Classics
Sat 9 Jul 2pm
 Mondays @ 7
Mon 11 Jul 7pm
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From Paris to Prague

Mozart on the Move

MOZART Piano Concerto No.9 in E flat, K271
 [Jeunehomme]
MOZART Symphony No.38 [Prague]
Lars Vogt piano-director

Mozart in the City
Thu 14 Jul 7pm
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MEET THE MUSIC

THURSDAY 16 JUNE, 6.30PM

KALEIDOSCOPE

FRIDAY 17 JUNE, 8PM

SATURDAY 18 JUNE, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

HOLLYWOOD RHAPSODY

John Wilson *conductor*

Lorina Gore *soprano*

ALFRED NEWMAN (1901–1970)

20th Century Fox Fanfare

JOHN WILLIAMS (born 1932)

Main Title from *Star Wars*

DAVID RAKSIN (1912–2004)

Theme from *Laura*

BERNARD HERRMANN

(1911–1975)

***Psycho*: Short suite for string orchestra**

Prelude. The Murder. Finale

HERRMANN

Salammbô's Aria from

Citizen Kane

Lorina Gore, soprano

ERICH KORNGOLD (1897–1957)

Suite from

The Adventures of Robin Hood

Robin Hood and His Merry Men

Love Scene

The Fight, Victory and Epilogue

INTERVAL

JEROME MOROSS (1913–1983)

Main Title from

The Big Country

MAX STEINER (1888–1971)

Suite from

Gone with the Wind

FRANZ WAXMAN (1906–1967)

Suite from *A Place in the Sun*

SCOTT BRADLEY (1891–1977)

Tom & Jerry at

Metro-Goldwyn-Mayer

MIKLÓS RÓZSA (1907–1995)

Parade of the Charioteers

from *Ben-Hur*

Pre-concert talk by Vincent Plush in the Northern Foyer 45 minutes before each performance. For more information visit sydneysymphony.com/speaker-bios

Estimated durations:

45 minutes, 20-minute interval, 40 minutes

The concert will conclude at approximately 8.20pm (Thursday), 9.50pm (Friday, Saturday)



Principal Partner



Tonight's concert celebrates a truly Golden Age, from *The Adventures of Robin Hood* (1938) – 'The Most Glorious Romance of All Time' with its score by Erich Korngold – to the Biblical epic of *Ben-Hur* (1959) and a return to Romanticism with John Williams' score for *Star Wars* (1977). Clockwise from top right: Tasmanian Errol Flynn as Robin Hood, Charlton Heston as prince-turned-charioteer Ben-Hur, and a lobby card for the first *Star Wars* movie.

Hollywood Rhapsody

Los Angeles (aka Hollywood) has been one of the great centres of music for the past 100 or more years. Part of this has to do with the movie business, some of it has to do with the pre-World War II influx of European musicians (many of whom went to Los Angeles to work in films, making it, once again, partly to do with the movie business).

In 1930, after a ten-year career on Broadway conducting music by George Gershwin, Richard Rodgers and Jerome Kern, Connecticut-born **Alfred Newman** travelled west to Los Angeles to work on Irving Berlin's musical film, *Reaching the Moon*. Back then, the movie capital was one of the more scenic destinations on the planet. As historian Carol Merrill-Mirsky has said, director Max Reinhardt's son Gottfried 'expected paradise as his train wound through acres of orange and lemon trees between San Bernadino and Los Angeles' in 1933.

In Los Angeles, Newman began working for Sam Goldwyn and United Artists. In 1939 he composed music for the Laurence Olivier/Merle Oberon classic *Wuthering Heights*. In 1940 he became head of music at Fox for whose predecessor, Twentieth-Century, he had written the iconic fanfare heard at the opening of this concert.

In some ways, Hollywood preserved European classical music in the 20th century. Many European composers – the heirs of Mahler, like Arnold Schoenberg – found sanctuary there from Hitler, even if studio work wasn't congenial. On the 'purely classical' side, Newman persuaded Sam Goldwyn to let the Kolisch Quartet use the soundstage at United Artists to record Schoenberg's string quartets. Even if uncomfortably, the two traditions sat side by side.

Newman's protégé **John Williams** (born 1932) is often credited with keeping alive the tradition of composing for orchestra, even as many modern film composers have opted for synthesized sounds. Williams' father was a drummer in radio in New York in the 1930s and 40s and, according to John's percussionist brother, Don, 'Papa would take him to work at CBS and he'd sit in the back and watch everybody play'. Later the family moved to North Hollywood: 'The list of people who lived on our street alone is ridiculous – Pete Candoli the trumpet player lived next door, Jack Echols the baritone sax player from Lucy's band lived across the street, trombonist Hoyt Bohannon lived two doors down from Hank [Henry] Mancini.... I could go on.' John Williams also had a thorough grounding in classical music in Los Angeles, studying with Mario Castelnuovo-Tedesco, who had fled Mussolini.

Many European
composers found
sanctuary in
Hollywood...



Williams' score for the sci-fi epic *Star Wars* is actually very firmly in the classic-romantic tradition, which was part of producer George Lucas's brief after he met Williams (having been introduced by Steven Spielberg for whom Williams wrote *Jaws*). And it has obviously paid off: in 2005 Williams' score was declared by the American Film Institute 'the greatest American film score of all time'. Incidentally, the Fox fanfare is missing from the latest *Star Wars* film because it was made by Disney.

'Who is Laura?' asks the trailer for the 1944 film of that title. Detective Mark McPherson (Dana Andrews) finds out, as he questions the men in the life of supposed murder victim, Laura Hunt (Gene Tierney). Director Otto Preminger had originally wanted to use *Sophisticated Lady* for the movie's theme song,

Mark Hamill, Carrie Fisher and Harrison Ford starred in the first *Star Wars*, in which George Lucas – aided by composer John Williams and a full symphony orchestra – brought a Romantic sensibility to the sci-fi genre.



◀ **Gene Tierney and Dana Andrews in *Laura* (1944).**

but **David Raksin**, assigned to the movie by Alfred Newman, contended that Duke Ellington's song carried too many associations. Preminger gave Raksin a weekend to come up with something original. Inspired by a request to end their marriage from his wife the day before, Raksin invented one of the most haunting themes composed for Hollywood. It became a jazz standard, and with lyrics by Johnny Mercer was recorded by the likes of Nat King Cole and Frank Sinatra. Preminger was so impressed he worked again with Raksin on *Fallen Angel* and *Forever Amber*. And, by the way, it was David Raksin's recollection that George Gershwin paid for the Kolisch Quartet's Schoenberg recording.

Bernard Herrmann went to Hollywood from New York, where he'd studied with Rubin Goldmark and Australia's Percy Grainger. Herrmann's scores give the lie to any lingering idea that film scores must be anonymous. You can always identify a Herrmann score, whether it be for a Martin Scorsese or Alfred Hitchcock film, and his music works well in the concert hall. One of Herrmann's trademarks was his distinctive orchestral colour. For *Psycho* (1960) Herrmann cannily limited his palette to string orchestra. The choice perfectly matched the claustrophobic black-and-white account of Marion Crane's murder at the hands of psychopath Norman Bates, who will prevent any attractive girl disturbing his post-mortem relationship with his mother. And Herrmann's music actually amplifies the intensity of Hitchcock's voyeuristic camera-work. The scene with Marion driving toward her fate for example – which had basically consisted of close-ups of Marion and shots of the road ahead – was injected with foreboding by Herrmann's incisive score. And the murder scene benefitted from Herrmann's touch. At first Hitchcock had wanted 'no music'. But when he heard Herrmann's screeching violins, he conceded he had made an 'improper suggestion'.

Earlier in his career Herrmann had worked with the great Orson Welles. In *Citizen Kane* (1941), Welles wants to show how the newspaper magnate, Charles Foster Kane, inflates the limited singing talents of his wife, Susan, so he shows her singing in the world's opera houses in a role way beyond her capabilities. A film composer can sometimes be asked to provide *diegetic music*, music that is inside the movie's world, and on this occasion Herrmann composed his own scene for an imagined opera based on Flaubert's *Salammbô*, an exotic novel set in ancient Carthage. The music does the trick in the movie, but the aria has been performed a number of times in the concert hall and on disc. Herrmann could write operas, after all. His *Wuthering Heights* was recorded in the 1960s with one-time Opera Australia artist, Morag Beaton.



PARAMOUNT / THE KOBAL COLLECTIO

Bernard Herrmann's screeching violins heightened the intensity of the murder scene in *Psycho* (Janet Leigh as Marion Crane).

Aria from the imaginary opera *Salammbô*

Ah, cruel.	Ah, cruel one.
Tu m'as trop entendue.	You understood me too well.
Les Dieux m'en sont témoins.	The gods bear witness to me.
Ces Dieux qui dans mon flanc	These gods who in my side
Ont allumé le feu fatal	Kindled the flame that is fatal
A tout mon sang.	To all my blood.
J'ai languï.	I languished.
J'ai mouri dans les larmes.	I died amid tears.
J'ai séché.	I withered.
J'ai désespéré dans les feux	I despaired before the fires of
de tes charmes.	your charms.
O quelle angoisse tes yeux	Oh, such anguish your eyes
Ont donné à toute mon âme.	Inflicted upon my entire soul.
Ah, cruel!	Ah, cruel one!
Dîtes-moi comment que j'expie	Tell me how I may expiate
Ce péché si fort.	A sin so profound,
Toujours remplie,	Always renewed;
Je ne peux pas résister encore.	I can resist no longer.
O Dieux, arrachez-moi!	Oh, Gods, deliver me!
Ce feu fatal	This fatal flame
Allume ma mort!	Illumines my death!
Voilà mon coeur!	Behold my heart!
Voilà mon coeur!	Behold my heart!
C'est là que ta main doit	Here is where your hand must
frapper.	strike.
Voilà mon coeur. Frappe.	Behold my heart. Strike.
Prête-moi ton épée. Frappe!	Ready your sword. Strike!

Erich Wolfgang Korngold was already an established opera composer in Europe – admired by Gustav Mahler and Richard Strauss – when Max Reinhardt asked him to come to Hollywood in 1934 to work on the film version of his production of *A Midsummer Night's Dream*. Korngold quickly became one of Hollywood's most reliable composers. His extensive experience in opera (*Die tote Stadt* was performed by Opera Australia in 2012) meant that he had a sense of the musical design of a drama. Even in those cases where he was engaged at post-production, dutifully conceding authority to the producer, his music felt anything but tacked on.

Korngold composed *The Adventures of Robin Hood* after having returned from Europe where he was preparing the production of his fifth opera, *Die Kathrin*. In Vienna, he had researched old English songs, but when he saw the 'Robin Hood' film he begged



The second Mrs Kane (played by Dorothy Comingore) is persuaded to take to the stage as Salammbô, a role – it turns out – that is ill-suited to her light voice. The opera was a completely imaginary one, its single aria composed by Bernard Herrmann.



to be released from the assignment. Warner Bros music director Leo Forbstein went around to Korngold's house to persuade him otherwise. Korngold later claimed that he agreed, knowing that Austrian chancellor Kurt von Schuschnigg had just met with Hitler at Berchtesgaden and, being Jewish, he couldn't return to Austria.

'I am a musician of the heart,' had been Korngold's excuse to *Robin Hood* producer Hal Wallis for getting off the job. 'I am not a musical illustrator for a 90 per cent action picture...' But the audience in this hall might have trouble believing that. Korngold's music perfectly complements what the movie's trailer describes as the "The Mightiest Adventure The World Has Ever Known.... The Most Glorious Romance Of All Time' and he won the first Academy Award given to a composer and not the head of a music department. [Tonight we perform three movements from a suite arranged from the original materials by John Mauceri.]

A straining six-horse team pulling a coach across a vast landscape, featureless except for the odd rocky outcrop and the previous stage's wheel ruts. So begins Saul Bass's title sequence for William Wyler's 1958 film, *The Big Country*.

Basil Rathbone as Sir Guy of Gisbourne and Errol Flynn in the famous duel from *The Adventures of Robin Hood*. (Did you know... spiral staircases in castles ascend clockwise; this ensures defenders, in this case Rathbone, will have free use of their sword hands against intruders.)



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And **Jerome Moross**'s music matches these 'big country' images for the story of a vicious feud between settler families in the Wild West in the late 1800s.

Moross was born in New York City, where he met Bernard Herrmann (who became a lifelong friend) and joined Aaron Copland's Young Composers' Group. In many respects, it was Aaron Copland, another city slicker, who established the broad, muscular sound of 'Westerns'. Partly this was done through his ballets, *Billy the Kid* and *Rodeo*, but probably it was mostly due to the influence of protégés, such as Elmer Bernstein and Moross. According to Moross, he composed the main title to *The Big Country* after recalling a walk in the flatlands around Albuquerque, New Mexico, during a visit in October 1936, shortly before moving to Hollywood.

Arriving in Hollywood in 1929 (via Europe and New York where he'd worked in Viennese operetta and on Broadway respectively), **Max Steiner** was one of the first musicians to compose for film. Incidentally, he was one of the few Golden Years composers who left Europe during World War I, rather than World War II, to avoid being interned in England as an 'enemy alien'.

Steiner was born at Praterstrasse 17 in Vienna's Second District and was named after a grandfather who provided the libretto for Johann Strauss II's first operetta, *Indigo and the Forty Robbers*. In Hollywood he composed over 300 film scores for RKO and Warner Brothers, and was nominated for 24 Academy Awards, winning three: *The Informer* (1935), *Now, Voyager* (1942) and *Since You Went Away* (1944). Besides his Oscar-winning scores, some of Steiner's popular scores include *King Kong* (1933), *Little Women* (1933), *Casablanca* (1942) and *The Searchers* (1956).

Just as other composers established partnerships with favourite directors, Steiner developed a particularly good relationship with producer David O. Selznick. Selznick often came to Steiner as if he were a doctor who could fix the emotional content of a scene. Ensnared at Warner Bros in 1939, Steiner begged Jack Warner to be released to work on *Gone with the Wind* with Selznick at MGM. He probably knew that this adaptation of Margaret Mitchell's Civil War epic would be the 'role of a lifetime' and it certainly turned out to be the most ambitious film score to date. Steiner spent 12 weeks (a long time in film) working on the score. There were five orchestrators: Hugo Friedhofer, Maurice de Packh, Bernard Kaun, Adolph Deutsch and Reginald Bassett. [Tonight's suite has been reconstructed and arranged by John Wilson.]

The score is characterised by two love themes, a sweet one for Ashley's and Melanie's love and another that evokes Scarlett's



Burl Ives (left) and Gregory Peck in *The Big Country* (1958).



◀ Clark Gable and Vivien Leigh won hearts in *Gone with the Wind*, David O. Selznick's epic historical romance adapted from Margaret Mitchell's 1936 novel. But perhaps the most memorable tune from Max Steiner's score is the one associated with Tara, Scarlett's family plantation.

passion for Ashley, though, tellingly, none so identified for Scarlett and Rhett. Steiner drew considerably on folk and patriotic music, like that of Stephen Foster or *Marching thro' Georgia*. (The burning of Atlanta was actually filmed at Culver City, in Los Angeles' southwest.) The theme that is most closely associated with the film today is the melody that accompanies Tara, the O'Hara plantation.

Bernard Herrmann once called **Franz Waxman's** score for *Taras Bulba* 'the score of a lifetime'. But Waxman is better-known for his Oscar-winning music to *Sunset Boulevard* and *A Place in the Sun*, as well as *Peyton Place* and *The Bride of Frankenstein*. One of his cues (snatches of music) was even used in the soundtrack to *Gone with the Wind*.

Waxman started as Head of Music at Universal in 1935 but went to MGM as a composer in 1936. Here he scored Hitchcock's *Rebecca* at the same time as Selznick and Steiner were working on *Gone with the Wind*. In 1943, he went to Warner Bros where he worked with Alfred Newman and Korngold.

Waxman also composed concert works such as *The Song of Terezin* (1965), a choral work based on poetry written by children in the Theresienstadt concentration camp during World War II, and in 1947 he founded the Los Angeles Music Festival which premiered works like *Agon* by Igor Stravinsky, then living in West Hollywood.



◀ In the 1951 film *A Place in the Sun* George Eastman (played by Montgomery Clift) works his way up from the bottom of his uncle's company, where he meets the naive Alice Tripp (Shelley Winters).

A Place in the Sun was based on the novel 1925 novel, *An American Tragedy* by Theodore Dreiser. Montgomery Clift's character George Eastman is the social climber who murders his sweetheart (Shelley Winters) when a socialite (Elizabeth Taylor) reciprocates his interest. It's a seedy tale; Eastman goes to the electric chair at the end. But Waxman's score is that seamless blend of European classicism and jazz-inflected urban music mastered by American film composers of the period. The suite consists of big romantic themes bridged by an alto saxophone cadenza. A solo clarinet suggests a new agitated section, leading to a fugue (a classical form that became a Waxman trademark at climaxes), before ending quietly, in keeping with the film's downbeat end.

Before he moved to Los Angeles, fleeing Hitler, Arnold Schoenberg conceived the possibility of complementing the swift-moving images of film as a means of creating new musical form. Although his *Accompaniment to an Imaginary Film Scene* gives some sense of what might be possible, the music for animated cartoons might be a more spectacular example of the sort of innovative musical form that could be inspired by film. The music of Texas-born **Scott Bradley** (as also Carl Stallings, who worked for rival Warner Bros) is some of the fleetest ever

composed, with sudden modulations, snatches of popular tunes and surprising outbursts supporting the compressed catastrophic events of slapstick cartoons. Bradley's scores even made use of the most advanced compositional techniques (he studied privately with Castelnuovo-Tedesco, though claiming to be mostly self-taught). During the 1930s, he composed a four-movement suite, *Cartoonia* (1938), premiered by Pierre Monteux and the San Francisco Symphony. It was an early expression of Bradley's belief that cartoon music was an art form of great potential. **Tom & Jerry at Metro-Goldwyn-Mayer**, a six-minute suite of Bradley cues reconstructed by Peter Morris and John Wilson, is a more up-to-date distillation of Bradley's madcap genius.

When John Williams began work on *Star Wars*, he inherited a film with 'temp track' music for him to match – classical pieces by, among others, Stravinsky, Gustav Holst and **Miklós Rózsa**. Rózsa was born in Budapest in 1907. His mother had been a student of one of the pupils of the great pianist and composer Franz Liszt. By the age of eight Miklós was giving recitals. He also collected the folk-music of the area where his family had a country estate, establishing the sort of research-discipline he would use for *Ben-Hur* and its Roman milieu.

Some of Rózsa's music – such as his Violin Concerto – is occasionally heard in the concert hall. But it was French-Swiss classical composer Arthur Honegger who got him interested in film. His first score for Hollywood after moving from London earned him his first Academy Award nomination. Among his scores is *Spellbound*, written for Alfred Hitchcock after Bernard Herrmann became unavailable.

Ben-Hur was a biblical epic, conceived initially by MGM to make use of its Italian assets but later to match the success of rival studio Paramount's *Ten Commandments*. The story



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concerns the revenge of a fictional Jewish prince, Judah Ben-Hur, condemned to slavery by the Romans just before the coming of Christ.

Ben-Hur was one of the biggest movies to date. MGM executives decided to shoot it in 65mm widescreen, which director William Wyler hated: 'Nothing is out of the picture, and you can't fill it,' he complained. Nevertheless Rózsa, having to match this scale, wrote three hours of music, for a massive orchestra, during 12 recording sessions (which stretched over 72 hours). Even at this length, the score does not rely on themes (or leitmotifs) to identify main characters. But the pomp of Imperial Rome is well represented by triumphal marches such as the *Parade of the Charioteers* and on the occasions Jesus appears, pipe organ is included in the orchestral mix.

Though he wrote over 100 film scores, including music for other sword-and-sandal epics *Quo Vadis* and *King of Kings*, Rózsa retained a commitment to concert music, calling his straddling of European and Los Angeles traditions his 'double life'. Perhaps that expression more aptly than most sums up the musical scene in Los Angeles throughout the past century.

GORDON KALTON WILLIAMS © 2016

Rózsa called his straddling of European and Los Angeles traditions his 'double life'



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In 1994 John Wilson formed his own orchestra, the John Wilson Orchestra – a symphony orchestra incorporating a jazz big band, which gives it the versatility to perform the scores of the Hollywood film musicals in their original orchestrations as well as Broadway classics. Their recordings to date include:

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Gershwin in Hollywood: Live at the Royal Albert Hall with highlights from *Rhapsody in Blue*, *Girl Crazy*, *Shall We Dance*, *Strike Up the Band*, *Funny Face* and *Lady, Be Good!*

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Cole Porter in Hollywood featuring hit numbers from *Silk Stockings*, *High Society*, *Born to Dance* and *Kiss Me, Kate* among others.

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You can find a full discography and videos at www.johnwilsonorchestra.com

Broadcast Diary

June–July



92.9 ABC
Classic FM

abc.net.au/classic

Saturday 18 June, 1pm

LANG LANG PLAYS GRIEG

Grieg, Tchaikovsky

Sunday 19 June, 5pm

LANG LANG IN RECITAL

Tchaikovsky, JS Bach, Chopin

Tuesday 28 June, 1pm

CHANNEL CROSSINGS

John Wilson conductor

Jonathan Biss piano

Bax, Ravel, Vaughan Williams

SSO Radio

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

sydneyphilharmonic.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 July, 6pm

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

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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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ABOUT THE ARTISTS



SIM CANETTY-CLARKE

John Wilson *conductor*

English conductor John Wilson is known for his vivid interpretations and is applauded for the rich and colourful sounds he draws from orchestras in repertoire ranging from the core classical to the 20th century. An outstanding communicator and a recognised builder of audiences, he has developed long-term affiliations with many of the major British orchestras. This year he took up the post of Associate Guest Conductor of the BBC Scottish Symphony Orchestra. He is also Principal Conductor of the Royal Northern Sinfonia and of the RTÉ Concert Orchestra, Dublin.

Highlights of the 2015–16 season include the continuation of his Vaughan Williams symphony cycle with the Philharmonia Orchestra, concerts with the City of Birmingham Symphony Orchestra, and the Royal Northern Sinfonia, and a performance and recording of Copland's *Organ Symphony* with the BBC Philharmonic.

John Wilson made his operatic debut in 2010 with Gilbert and Sullivan's *Ruddigore* at Opera North, and with the Philharmonia Orchestra he has conducted concert performances of *The Merry Widow* (Lehár) and *Die Fledermaus* (Johann Strauss II). He has worked with some of the world's finest singers, including Sir Thomas Allen, Joyce DiDonato, Simon Keenlyside and Renée Fleming and later this year he will make his Glyndebourne Opera debut.

He has a catalogue of over 40 recordings, including Elgar's *Spirit of England* and *With Proud Thanksgiving* (Philharmonia Orchestra and the London Symphony Chorus), and an album of Copland ballet suites (BBC Philharmonic).

Born in Gateshead, John Wilson studied composition and conducting at the Royal College of Music, where he was taught by Joseph Horowitz and Neil Thomson, and where he won all the major conducting prizes. In 2011 he was made a Fellow of the RCM. In 1994 he formed his own orchestra, the John Wilson Orchestra, dedicated to performing film music of Hollywood's golden age. As well as making extensive annual tours of the UK and appearing frequently in radio and television broadcasts, the John Wilson Orchestra performs at the BBC Proms, appearing twice in 2015 with programs featuring songs popularised by Frank Sinatra and a Bernstein retrospective.

This is John Wilson's SSO debut. Next week he will conduct a program of music by Bax, Ravel and Vaughan Williams.



Lorina Gore

soprano

Lorina Gore completed her postgraduate voice studies at the Australian National University and at the National Opera Studio in London. Operatic awards include the Dame Joan Sutherland Scholarship, the Opera Awards, Robert & Betty Saltzer Prize, Covent Garden National Opera Studio Scholarship, second prize in the Herald-Sun Aria, the Lady Galleghan Scholarship for Voice, the Frank and Viola Tait Scholarship, the Phoebe Patrick Award and the Australian National Aria Competition.

She joined Opera Australia as a principal artist in 2008 and her roles with the company have included: Violetta (*La Traviata*), Musetta (*La bohème*), Queen of the Night (*The Magic Flute*), Die Fiakermilli (*Arabella*), Amina and Lisa (*La sonnambula*), Leila (*The Pearlfishers*), Tytania (Britten's *A Midsummer Night's Dream*) and Honey B (Brett Dean's *Bliss*). For the State Opera of South Australia she sang Marzelline (*Fidelio*), for which she received a Helpmann Award nomination. Internationally she has sung roles for New Zealand Opera as well as Iford Arts, Garsington, Independent Opera and English Touring Opera.

Lorina Gore has appeared as soprano soloist with Sydney Philharmonia Choirs, Royal Melbourne Philharmonic, Collegium Musicum Choir, Melbourne Bach Choir and many of the Australian state symphony orchestras, including the SSO's performance of Beethoven's Ninth

Symphony under Vladimir Ashkenazy. She has also given concerts throughout China and in Tokyo, and has recorded highlights from *Der Rosenkavalier* with Yvonne Kenny.

Recent performance highlights include a recital for Youth Music Foundation Australia, Leila in highlights from *The Pearlfishers* for the Darwin Symphony Orchestra, *Messiah* for Tokyo Art Foundation, and appearances as Violetta and Musetta for Opera Australia.

This year Lorina Gore appears with the Tasmanian Symphony Orchestra in their Gilbert and Sullivan Spectacular and in Haydn's *Creation*, with the Melbourne Bach Choir (Bach's *St Matthew Passion*), and will return to China for further concert performances. Her association with Opera Australia continues with performances as Musetta (*La bohème*) and Woglinde (*Das Rheingold* and *Götterdämmerung*); earlier this year she appeared for the fifth time in OA's *Opera in the Domain*, and in April she sang Musetta at the Hanoi Opera Theatre in the company's first production in Vietnam.



DAVID ROBERTSON

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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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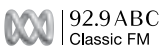
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