

2016
SEASON



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director



MAHLER 2: RESURRECTION
The SSO at the Sydney Town Hall

SPECIAL EVENT

Saturday 27 August 8pm

Sunday 28 August 2pm



Principal Partner



CLASSICAL



Raiders of the Lost Ark

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The legendary Indiana Jones must find the Ark of the Covenant in the screening of *Raiders of the Lost Ark* with John Williams' score played live by the Orchestra.

Nicholas Buc conductor

At the Movies

Thu 28 Jul 7pm
Fri 29 Jul 7pm
Sat 30 Jul 2pm
Sat 30 Jul 7pm

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The Rite of Spring – Primal

REICH The Desert Music
STRAVINSKY The Rite of Spring
David Robertson conductor
Synergy Vocals

Thursday Afternoon Symphony

Thu 4 Aug 1.30pm
Emirates Metro Series
Fri 5 Aug 8pm
Great Classics
Sat 6 Aug 2pm



The Firebird – Ravishing

SCULTHORPE Sun Music I
SZYMANOWSKI Violin Concerto No.1
STRAVINSKY The Firebird – Ballet [1910]

David Robertson conductor
Christian Tetzlaff violin

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Fri 12 Aug 8pm
Sat 13 Aug 8pm

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GYGER Acquisition* **PREMIERE**
TAN DUN The Wolf – Double Bass Concerto
STRAVINSKY Petrushka [1911]*

David Robertson conductor
Alex Henery double bass

Meet the Music

Wed 17 Aug 6.30pm
Thursday Afternoon Symphony
Thu 18 Aug 1.30pm
Tea and Symphony
Fri 19 Aug 11am*
complimentary morning tea from 10am



Mahler 2

Resurrection Symphony

MAHLER Symphony No.2, Resurrection
David Robertson conductor
Kiandra Howarth soprano
Caitlin Hulcup mezzo-soprano
Sydney Philharmonia Choirs

Sat 27 Aug 8pm
Sun 28 Aug 2pm

Sydney Town Hall



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Fri 16 Sep 8pm
Sat 17 Sep 8pm



Nelson Freire plays Schumann

Rachmaninoff’s Second Symphony

BEETHOVEN Coriolan Overture
SCHUMANN Piano Concerto
RACHMANINOFF Symphony No.2

Marcelo Lehninger conductor
Nelson Freire piano

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David Robertson
Chief Conductor and Artistic Director

SPECIAL EVENT

SATURDAY 27 AUGUST, 8PM

SUNDAY 28 AUGUST, 2PM

.....
SYDNEY TOWN HALL

■

MAHLER 2: RESURRECTION SYMPHONY

David Robertson *conductor*

Kiandra Howarth *soprano*

Caitlin Hulcup *mezzo-soprano*

Sydney Philharmonia Choirs

Brett Weymark, chorusmaster

GUSTAV MAHLER (1860–1911)

Symphony No.2 in C minor, Resurrection

1. *Allegro maestoso. With serious and solemn expression throughout*

A pause of a few minutes

2. *Andante moderato. Very leisurely*

3. *[Scherzo] Calmly flowing –*

4. *Urlicht [Primordial Light]. Very solemn but simple. Like a chorale –*

5. *Finale. In the tempo of the scherzo – Slowly – Allegro energico – Slowly*

The last three movements are played without a break

Pre-concert talk by David Larkin in the Treasury room, 45 minutes before each performance. For more information visit sydney-symphony.com/talk-bios.

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Estimated durations:

22 minutes, 3-minute pause,

58 minutes

The concert will conclude at approximately 9.30pm (3.30pm on Sunday). There is no interval.



Principal Partner



In 1950 Otto Klemperer conducted the SSO in four blazing performances of the *Resurrection* Symphony, but the great Mahlerian was also pressed into service for concerts in the Botanic Gardens.



At the Sydney Town Hall with conductor John Hopkins in the farewell gala concert before the SSO's first international tour in 1965.



Crowds of concert-goers gather for a Town Hall Prom in 1970.



The Hurlstone Choral Society (now Sydney Philharmonia Choirs) with the SSO in a performance of *Messiah* in 1953, conducted by Albert Keats.

Mahler 2: Resurrection Symphony

This weekend represents a kind of homecoming for some of our performers, and perhaps for you too. For many years, the Sydney Town Hall was the principal home of the Sydney Symphony Orchestra. Subscription concerts were held here, as were the famous Town Hall Proms. Even after moving to our present home, the Sydney Opera House, in 1973, we continued to perform in this beautiful hall.

It was here, in 1950, that the SSO – together with what is now Sydney Philharmonia Choirs – gave the first Australian performance of Mahler’s Second Symphony, conducted by Otto Klemperer. The world premiere had taken place in 1895, just a few years after the completion of the Sydney Town Hall and in a hall of about the same size and ‘shoe box’ proportions (the 2000-seat ‘old’ Philharmonie in Berlin). Historically speaking, the Sydney Town Hall is the perfect venue in which to hear this magnificent and ambitious symphony – it seems right to be returning here for these special performances.

And performances of the *Resurrection* Symphony are special. It’s no accident that they tend to be the domain of an orchestra’s titled conductors: our most recent performances have been conducted by Vladimir Ashkenazy (2011), Edo de Waart (1995) and Stuart Challender (1990). For David Robertson, this weekend also represents two firsts: conducting the SSO in Mahler and performing here at the Sydney Town Hall – and he is as excited as we are.

Sharing in our excitement are the choristers of Sydney Philharmonia Choirs and their music director Brett Weymark. This year is the 80th anniversary of collaborations between the SSO and the choir (originally the Hurlstone Choral Society), and that Mahler 2 with Klemperer is just one of the many concerts we have enjoyed together, from the first (Verdi’s Requiem with Malcolm Sargent in 1936) to the fine and thrilling performances of recent years.

We welcome you to this performance of Mahler’s Second Symphony. Whether it arouses feelings of nostalgia, or simply the sheer delight that comes from hearing powerful music in a bravura performance, we hope it will leave you inspired.

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ABOUT THE MUSIC

Gustav Mahler

Symphony No.2 in C minor, Resurrection

1. *Allegro maestoso. With serious and solemn expression throughout*

A pause of a few minutes

2. *Andante moderato. Very leisurely*
3. [Scherzo] *Calmly flowing –*
4. *Urlicht* [Primordial Light]. *Very solemn but simple. Like a chorale –*
5. *Finale. In the tempo of the scherzo – Slowly – Allegro energico – Slowly*

Kiandra Howarth *soprano*

Caitlin Hulcup *mezzo-soprano*

Sydney Philharmonia Choirs

'My new work is to the one you know [my First Symphony] as a man to an infant,' Mahler wrote to Richard Strauss after he had completed the finale of his Second Symphony. To another correspondent he declared: 'It is the most important thing that I have done.' It had been a troubled and piecemeal process of composition, taking him seven years, and had grown from a single 22-minute movement to a work 85 minutes long, requiring a very large orchestra as well as a choir and vocal soloists.



Photographic portrait of Mahler from 1893, the year before he completed his Second Symphony.

Keynotes

MAHLER

Born Kalischt, 1860

Died Vienna, 1911

Mahler believed that a symphony must 'embrace the world'. His own symphonies are large-scale, requiring huge orchestras (and sometimes voices) and often lasting more than an hour; they cover a tremendous emotional range; and they have sometimes been described as 'Janus-like' in the way they blend romantic and modern values, self-obsession and universal expression, idealism and irony.

RESURRECTION SYMPHONY

The stimulus for Mahler's completion of his Second Symphony in 1894 was a Resurrection ode by 18th-century religious poet Friedrich Klopstock. The ode gave him the basis for the choral finale as well as the unifying concept for the symphony.

It commences with a stormy movement, dominated by funeral march motifs. It's complex and epic in scale. What can follow such music? Mahler specifies a 5-minute pause. The dance-like second movement offers relief. The third movement, a scherzo, refers to a satirical song setting, 'St Anthony of Padua's Sermon to the Fishes'. This runs directly into a tiny (four-minute) setting of 'Urlicht' in which the human voice is heard for the first time, and in turn leads to a 30-minute finale that begins with a fanfare of terror before making the journey from despair to a rapturous affirmation of the promise of eternal life.

Mahler began work on the first movement, a massive funeral rite, in 1887, when he was second conductor at the Leipzig Opera. At this stage it was called *Todtenfeier* (Rites for the Dead), and by September 1888 he had completed this first version of it. He would play it through to friends, but was not sure what kind of second movement could follow it. He would not find a solution to this problem until 1893, and at one point decided that the work might stand alone as a single-movement tone poem.

The next major event in the life of this symphony took place in Hamburg where, in 1891, Mahler took up the post of Chief Conductor of the Opera. His endeavours there earned the approval of Hans von Bülow, the great pianist and conductor who had given the first performances of Wagner's *Tristan und Isolde* and *The Mastersingers of Nuremberg*. Mahler, anxious to have Bülow conduct *Todtenfeier*, played it to him on the piano, but at the end of the recital the older man blocked his ears, saying: 'Compared with this, *Tristan* is like a Haydn symphony!'

This incident in effect froze Mahler's work on the piece completely, and he could not find a way forward until Bülow's death three years later. He knew he wanted to use voices in the finale, but was daunted by the model of Beethoven's Ninth, and feared accusations of imitation. Then, at Bülow's funeral service, the choir performed a setting of Klopstock's *Resurrection Ode*, and at once Mahler recognised the verses that would form the resolution of his *Todtenfeier*. As he later described this experience:

My mood as I sat there thinking of the man who had died was wholly in tune with the work that was growing in my mind... Klopstock's chorale Auferstehn was like a flash of lightning... the flash that all creative artists wait for – the whole work now stood clearly before me.

Almost immediately he completed his revisions to the first movement and began work on the finale. The bulk of his work on the last movement took place in June 1894, in a new summerhouse (really a composing cottage) he had built for himself in Steinbach on the Attersee, near Salzburg. As he wrote, he also came to a decision about the symphony's inner sections, deciding on a series of interludes that would provide contrast with the big outer movements. He had already written his setting of *Urlicht*, probably in 1892, and in the summer of 1893 he elaborated and re-orchestrated another *Wunderhorn* song, *St Anthony of Padua's Sermon to the Fishes*, with a view to including it in the symphony. The second movement, the *Andante moderato*, was also completed at this time.

Mahler's composing hut on the Attersee, near Salzburg.



PHOTO: THOMAS LEDL

By December 1894 Mahler had completed the symphony, and had placed the movements in their current order.

Klopstock's poem had given Mahler the dramatic structure he needed to complete the symphony. He conducted the first three movements in Berlin in March 1895, to a generally hostile critical reception. On the other hand, the first complete performance, also in Berlin, in December of that year, was Mahler's first real public success as a composer.

Listening Guide

In 1896, at the request of the young music critic and composer Max Marschalk, Mahler set down the ideas behind the symphony. He expanded this description five years later for a Dresden performance.

In the composer's words, then, the **first movement** asks: 'What is life – and what is death? Why did you live? Why did you suffer? Is it nothing but a huge, frightful joke? We must answer these questions in some way, if we want to go on living.'

These questions are posed within a large sonata form structure in C minor, and the symphony opens searingly with cellos and basses stating the main funeral march theme – we are already on the edge of the abyss, and will return there repeatedly. But there is great variety of texture and tempo; the second subject, on the violins, brings compassion, and there is much pastoral music introduced by the woodwind instruments. In the development section Mahler introduces several new themes, including a mournful tune first played by cor anglais and bass clarinet. The plainchant 'Dies irae' is transformed into a shining chorale – culminating in E flat, the ultimate key of the finale – which is obliterated by the funeral march. With a series of shattering chords on the brass, almost threatening complete disintegration, we are led into the recapitulation, and the movement closes with a huge chromatic scale played by most of the orchestra, suggesting a mood of bitter despair.

At this point Mahler asks for a five-minute pause before the second movement is played.

The rest of the symphony is Mahler's attempt to answer the question: Why did you live? His responses are contrasted with one another as dramatically as possible, each movement reacting to rather than flowing from its predecessor. In this way the work resembles a series of panels rather than a single great canvas, and this was undoubtedly Mahler's intention, not simply a symptom of the work's chequered compositional history.



PHOTO: THOMAS LEDL

German poet Friedrich Gottlieb Klopstock (1724–1803) – portrait by Danish artist Jens Juel (Museum of National History, Frederiksborg Castle)

31 *Langsam! Misterioso ppp*

Soprano
Alto
Tenor
Bass

à l'apelle

auf er stehn, ja auf er stehn wird du mein

31

*Annahme für das Publikum! 2. u. 3. Hofe auf am besten für; sonst wird die von
nicht eintreten! Nichtung, nicht!*

After the anguished conclusion of the opening movement the **Andante** recalls moments of life's joy in a stream of melody set to the gentle rhythm of the *ländler*, an Austrian country dance with which Mahler would have been familiar since his childhood. As he described it, this movement depicts 'the image of a long-dead hour of happiness, which now enters your soul like a sunbeam that nothing can obscure'. But it is obscured during the trio section, by the cellos, basses and trombones, after which the return of the principal *ländler* theme restores the mood of peace and tranquillity.

Violent timpani strokes open the third-movement **scherzo**, as Mahler's hero awakens from this wistful dream and 'returns into the confusion of life, beholds the tumult of appearances and...despairs of himself and God. The world and life become for him a disorderly apparition; disgust for all being and becoming lays hold of him with an iron grip and drives him to cry out in desperation.' Mahler's song about St Anthony's futile sermon to the fishes becomes a dance of life, adopting many different faces – cynicism, false cheer, fright – and interrupted on its way by woodwind interjections. There is joy and beauty in the two trios – the first an exuberant country dance, the second a sentimental close-harmony tune for the trumpets – but the mood of futility and emptiness again becomes all-pervasive, culminating in a terrible 'cry of disgust' which is dispelled by a return to the 'dance of life' music, now descending through the orchestra until the final stroke on the tam-tam.

The entry of the voices in the fifth movement of the *Resurrection Symphony* – manuscript score with annotations by the composer.

COMING UP



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

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NELSON FREIRE PLAYS SCHUMANN

Few pianists are as widely admired as Brazilian Nelson Freire. His long-awaited return to Sydney features a concerto perfectly suited to both the poetry and the virtuosity of his art. Schumann's rhapsodic Piano Concerto is full of irresistible beauty.

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Mahler wrote of his response to the St Anthony story: ‘...look at the congregation swimming away as soon as the sermon is over...Not one of them is the wiser for it, even though the Saint has performed for them. But only a few people will understand my satire on mankind.’

There is no break between the third and fourth movements. After the hollow sounds of the scherzo have died away, the mezzo-soprano begins the song **Urlicht**. In the words of the writer Philip Barford, the entry of the voice here ‘serves as a pivotal point, transfiguring the symphonic scheme with light and depth’.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möcht' ich im Himmel sein!
Da kam ich auf einen breiten Weg;
Da kam ein Engelein und wollt' mich abweisen.
Ach nein! Ich liess mich nicht abweisen:
Ich bin von Gott und will wieder zu Gott!
Der liebe Gott wird mir ein Lichtchen geben,
Wird leuchten mir bis in das ewig selig Leben!

Primordial Light

Little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
How I wish I were in heaven!
Then I came upon a broad path;
an angel appeared and wanted to turn me away.
Ah no! I did not let myself be turned away.
I came from God and would return to God!
Dear God will give me a little light,
will light my way to the eternal, blessed life!

Without pause we hear the ‘cry of disgust’ once again, ushering in the **Finale** – the longest and most complex movement of all. ‘We are confronted once more with terrifying questions,’ the composer wrote of this moment. ‘The last judgement is at hand, and the horror of the day of days has come upon us.’ This gives way to a passage of great peace, confidence and spaciousness, in preparation for the call to resurrection. We are now launched firmly into the episodic development section, where themes from previous movements (except the second) are recalled, and, from the later choral sections of the current movement, anticipated. The ‘Dies irae’ is heard again, then a clear, confident theme appears for the first time, on the trombone, and is transformed into a series of rapturous slow fanfares.

After a tremendous crescendo for percussion alone, a great march of the dead now begins. ‘The earth trembles, graves burst open, the dead arise and step forth in long endless files,’ Mahler wrote. ‘The cry for mercy and grace falls terrifyingly on our ear.’ This march rises to a fearful climax, only to be succeeded by another march, first heard off-stage, that climaxes with a ‘cry of disgust’ even more ferocious than the one which opened this movement.

A solo horn now plays the passage later sung by the mezzo-soprano as 'O believe, my heart believe', but is soon overwhelmed by off-stage horns announcing the call to resurrection, answered this time by two groups of off-stage trumpets. We seem to be between heaven and earth, as the call to the afterlife is mingled with a nightingale's call on the flute, 'like a last quivering echo of earthly life'.

Then, in hushed tones, the choir sings the first verses of Klopstock's ode, with the soprano soloist joining them to create an effect of breathtaking beauty. The new stanzas Mahler wrote himself, to answer explicitly the first movement's questions, are given to the two vocal soloists. The music gradually builds in confidence and moves through different keys and textures towards E flat, in which key the Resurrection chorale shines forth, crowning one of the most remarkable of all symphonic creations. Mahler's description of the score's final pages is the only possible one: 'An overwhelming love lightens our being. We know and are.'

Auferstehung

Chorus and soprano

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh'!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben.
Wie der aufzublüh'n wirst du gesä't!
Der Herr der Ernte geht
Und sammelt Garben uns ein, die starben!

Mezzo-soprano

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du geseht!
Dein, was du geliebt,
Was du gestritten!

Soprano

O glaube:
Du wardst nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Chorus

Was entstanden ist, das muss vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

Resurrection

You will rise again, rise again,
My mortal dust, after a brief rest.
Immortal life! the one who called you
will give you immortal life.
You are sown to flower.
The lord of the harvest goes forth
And gathers us in sheaves, we who have died.

Believe, O my heart, believe:
you have lost nothing.
All that you longed for is yours, yes, yours:
all you loved,
all you fought for is yours.

O believe:
You were not born in vain!
You did not live or suffer in vain.

All that is created must die.
All that has died must rise again!
Cease your trembling!
Prepare to live!

Soprano, mezzo-soprano and chorus

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebestreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug' gedrungen!
Mit Flügeln, die ich mir errungen
Werde ich entschweben!
Sterben werd' ich, um zu leben!
Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

O Pain that pierced me through,
I have torn free of you!
O Death, the conqueror of all,
now you are defeated!
On the wings I won
in the fierce striving for love
I will soar
to the light that no eye has seen!
On the wings I won
I will soar!
I will die so I may live!
You will rise again, yes, rise again,
my heart, in an instant!
The blows you have struck
will carry you to God!

PHILLIP SAMETZ © 1995/2004

TRANSLATIONS: SYMPHONY AUSTRALIA © 2003

In addition to the vocal soloists and large chorus, Mahler's *Resurrection* Symphony calls for a huge orchestra comprising four flutes (all doubling piccolo), four oboes (two doubling cor anglais), five clarinets (including bass clarinet and E flat clarinets) and four bassoons (one doubling contrabassoon); ten horns and ten trumpets (some of which are heard from offstage); four trombones and tuba; timpani and a large percussion section; two harps, organ and strings.

The SSO gave the first Australian performance of Mahler's *Resurrection* Symphony in 1950, conducted by Otto Klemperer, with soloists Valda Bagnall and Florence Taylor and the Hurlstone Choral Society. (This performance is available on recording.) Our most recent performance was in 2011, concluding Vladimir Ashkenazy's Mahler Odyssey and featuring Emma Matthews and Michelle DeYoung as soloists with the Sydney Philharmonia Choirs. Other recent performances of the symphony include 1995 (conducted by Edo de Waart) and 1990 (Stuart Challender).

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MORE MUSIC

THE SSO PLAYS MAHLER

Our most recent performances of Mahler 2, with Vladimir Ashkenazy, were recorded for release on our house label, SSO Live. Naturally, we recommend this recording, featuring soloists Emma Matthews and Michelle DeYoung and our longstanding choral partner, Sydney Philharmonia Choirs.

SSO201203

Also recommended, despite its historic sound, is one of the SSO's earliest surviving recordings of significance, documenting Otto Klemperer's performances of Mahler 2 with the orchestra in 1950. The soloists were Valda Bagnall and Florence Taylor, and the chorus was the Hurlstone Choral Society, fore-runner of the Sydney Philharmonia Choirs. The most recent release of this recording formed part of the Sydney Symphony 75th Anniversary boxed set.

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As part of Ashkenazy's Mahler Odyssey in 2010–2011, the SSO recorded all the Mahler symphonies and selected works for voice and orchestra. Visit our website to purchase individual CDs or the complete 12-volume set.
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Broadcast Diary

September



92.9 ABC
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Monday 26 September, 8pm

TCHAIKOVSKY 5 (2014)

Thomas Søndergård conductor

James Ehnes violin

Stenhammar, Prokofiev, Bach, Tchaikovsky

SSO Radio

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PAPER
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MICHAEL TAMMARO

David Robertson

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with projects such as *The Colour of Time*, a conceptual multimedia concert; the Australian premiere of John Adams' *Doctor Atomic* Symphony; and concert performances of *The Flying Dutchman* with video projections. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his 11th season as Music Director of the St Louis Symphony. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. An expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. In 2014 he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams' *Death of Klinghoffer*.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shoham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



Kiandra Howarth

soprano

Kiandra Howarth graduated with a Bachelor of Music degree from the Queensland Conservatorium Griffith University in 2010, while also a member of the Opera Queensland Young and Developing Artist Program.

In 2009, she made her professional debut with Opera Queensland, creating the role of Josie in the youth opera *Dirty Apple*. She has received many prizes from the Acclaim Awards and the Australian Singing Competition, including the Mozart Operatic Institute Award and the Dr Handa Prize.

Joining the Young Artist Program at Opera Australia in 2012, she performed the roles of Papagena (*The Magic Flute*) and Zerlina (*Don Giovanni*), and made her international debut for Opera Australia singing Norina in *Don Pasquale* in Tokyo. In 2011 she appeared as soprano soloist with the Queensland Symphony Orchestra.

In 2013 she joined the Salzburger Festspiele Young Singers Project, where she sang Konstanze in *Die Entführung aus dem Serail für Kinder* and Pamina in *Die Zauberflöte für Kinder*. She also performed the Messenger of Peace in *Rienzi* under Philippe Jordan and A Voice from Heaven in *Don Carlos* under Antonio Pappano in the main Salzburg Festival season. Later that year she joined the Jette Parker Young Artists Programme at the Royal Opera House,

Covent Garden, and in the 2013–14 Royal Opera House season she sang Second Flower Maiden in *Parsifal* and Echo in *Ariadne auf Naxos*. Her performance of Fiordiligi (*Così fan tutte*) in the ROH Summer Series received critical acclaim.

Kiandra Howarth's association with ROH continued in 2014–2015: she sang Giannetta in *The Elixir of Love*, Countess Ceprano in *Rigoletto*, and made her leading role debut at Covent Garden as Adina in *The Elixir of Love*.

This year she returns to Australia to sing Lauretta in *Gianni Schicchi* for West Australian Opera, and will also perform soprano solos in Mozart's Requiem for the Queensland Symphony Orchestra and Mahler's *Resurrection* Symphony for the West Australian Symphony Orchestra. Kiandra Howarth previously appeared for the SSO in 2011, in performances of Beethoven's incidental music for Egmont, and singing Johann Strauss II in *A Night in Vienna*, presented here at the Sydney Town Hall.



Caitlin Hulcup

mezzo-soprano

Caitlin Hulcup made her European debut at the Wiener Staatsoper in 2004 singing Enriquetta in *I Puritani* and has appeared at many leading opera houses internationally, including Royal Opera House Covent Garden, Bolshoi Theatre Moscow, Deutsche Staatsoper Berlin, Theater an der Wien, Maggio Musicale Fiorentino, Bayerisches Staatsoper Munich and Palau de les Arts Valencia. She regularly sings in oratorio, concert and Lieder recitals, and her operatic repertoire features major roles by Handel, Mozart and Richard Strauss.

She has worked with conductor Zubin Mehta in Valencia and Florence: singing Donna Elvira (*Don Giovanni*) and Octavian (*Der Rosenkavalier*). She has also appeared as Octavian in Moscow with Vassily Sinaisky and Beijing with Sebastian Lang-Lessing. She has sung Rosina (*The Barber of Seville*) at the Wiener Staatsoper with Yves Abel and Jean-Christoph Spinosi; Sesto (*La clemenza di Tito*) with Benjamin Bayl in Taipei; Idamante (*Idomeneo*) with Tobias Ringborg for Garsington Opera; and Meg Page (*Falstaff*) at Théâtre des Champs Élysées with Daniele Gatti and Alain Altinoglu.

She has also performed with many leading early music conductors, including René Jacobs (Diana/Il Destino in *La Calisto* at La Monnaie in Brussels), Christian Currnyn (Aristeus in Keith

Warner's ROH production of *Orpheus*) and Alan Curtis (the title role in *Ariodante* in Braunschweig, Cesare in *Catone in Utica* at Théâtre des Champs Élysées, and Alceste in *Admeto* for Theater an der Wien). She recently sang Orfeo in Gluck's *Orfeo ed Euridice* with Kenneth Montgomery and Ariodante with Nicholas Kraemer. Her recordings include Arbaces (*Artaxerses*) with Ian Page; Cyrus (*Belshazzar*) with William Christie; and Calbo (*Maomett II*) with Rossini specialist David Parry. For Pinchgut Opera she has performed and recorded the title roles in Vivaldi's *Griselda* (conducted by Erin Helyard) and *Iphigénie en Tauride* (Anthony Walker).

Caitlin Hulcup's concert engagements include Beethoven's Ninth Symphony with Gustavo Dudamel in Venezuela, Mozart's Great C Minor Mass with Jérémie Rhorer in Hamburg, and Beethoven's Missa Solemnis with Martin Haselböck and the Wiener Akademie. Last year she appeared for the SSO in performances of *Des Knaben Wunderhorn* conducted by Mark Wigglesworth.

THE CHOIR

KEITH SAUNDERS



Sydney Philharmonia Choirs

Sydney Philharmonia Choirs exists to share the joy of choral music with choristers and audiences alike. Founded in 1920, it has become Australia's finest choral organisation and now regularly performs at the Sydney Opera House and other leading concert halls around the country. Brett Weymark has been the Music Director since 2003.

The choristers, numbering 1500 people, volunteer their time and talents to rehearsing and singing in extraordinary performances, not only in the organisation's own concerts but in collaborations with major international artists and orchestras, including the Melbourne Symphony Orchestra and the Australian Ballet. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs appear regularly in the SSO's subscription series. Last season they performed with the SSO in Holst's *Planets*, *Tristan und Isolde*, Danny Elfman's music from the films of Tim Burton, and Beethoven's *Missa Solemnis*. The SPC Chamber Singers recently appeared with the SSO in a Haydn and Mozart program and the symphonic choir sang in performances of Haydn's *Creation*. SPC also presents its own series of programs each year, with forthcoming highlights including *A Sea Symphony* by Vaughan Williams and music by Wagner and Vine in September.

www.sydneypilharmonia.com.au

KEITH SAUNDERS



Brett Weymark *Music Director*

Brett Weymark studied singing at the University of Sydney and conducting at the Sydney Conservatorium alongside studies in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and the University of Western Sydney, as well as working many of the major musical organisations in Australia, and in 2002 he was awarded a Centenary Award for his services to music.

In 2003 he was appointed Music Director of Sydney Philharmonia Choirs. He has conducted the SPC in premieres of works by composers such as Elena Kats-Chernin, Andrew Schultz and Peter Sculthorpe and has also prepared the choirs for conductors such as Simon Rattle, Charles Mackerras, Vladimir Ashkenazy, Paul McCreesh, Edo de Waart and Charles Dutoit as well as David Robertson. In 2005 he initiated the ChorusOz project, which now attracts a thousand singers each year. Recent highlights have included conducting the premiere of *Jandamarra* by Paul Stanhope and Steve Hawke (SSO), Haydn's *Creation* (Hong King Philharmonic Orchestra), Bach's *St John Passion* (SPC), Handel's *Hercules* (Canberra Choral Society) and *Heavenly Creatures*, a program of Haydn and Mozart choral works for the SSO. In 2016 he also conducts *King Arthur* for Brisbane Baroque and *Jephtha* for Canberra Choral Society.

Sydney Philharmonia Choirs

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SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

.....
PATRON Professor The Hon. Dame Marie Bashir AD CVO
.....

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



David Robertson
THE LOWY CHAIR OF
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This year we are bidding farewell to two longstanding members of the SSO. Dene Olding will give his final performances as Concertmaster on 26, 28 and 29 October; Principal Flute Janet Webb will give her final performances on 10, 11 and 12 November. www.sydneyssymphony.com/SSO_musicians

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

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KEITH SAUNDERS

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



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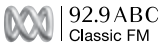
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