

2016
SEASON



**sydney symphony
orchestra**

David Robertson

The Lowy Chair of
Chief Conductor and Artistic Director



SOUNDS OF HEAVEN
Edwards and Mahler

THURSDAY AFTERNOON SYMPHONY

Thursday 7 July 1.30pm

EMIRATES METRO SERIES

Friday 8 July 8pm

GREAT CLASSICS

Saturday 9 July 2pm

MONDAYS @ 7

Monday 11 July 7pm



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
 Sydney Opera House, Concert Hall



Romantic Fantasies

Tchaikovsky's Violin Concerto

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

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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

Thursday Afternoon Symphony
Thu 7 Jul 1.30pm
 Emirates Metro Series
Fri 8 Jul 8pm
 Great Classics
Sat 9 Jul 2pm
 Mondays @ 7
Mon 11 Jul 7pm
 Sydney Opera House, Concert Hall



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

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Thu 14 Jul 7pm
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FAMILY



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Conducted by **George Daugherty**
 Created by **George Daugherty & David Ka Lik Wong**

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Thu 14 Jul 1pm
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In any good partnership, both parties need to grow and strive to improve over the years to form a fruitful relationship. As we embark on our 14th year as Principal Partner with the Sydney Symphony Orchestra, we can't help but reflect on how far Emirates has come in that time. Similarly, the SSO continues to grow its global reputation and to delight its audiences with performances of the highest standard.

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

I am also glad to say that our partnership with the SSO extends beyond Sydney. Our customers are able to watch key SSO performances on our award-winning *ice* entertainment system, which offers over 2,200 channels of entertainment, while at the same time enjoying some of the finest wines available, paired with menus created by leading chefs and being served by Emirates' multilingual Cabin Crew.

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



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

Barry Brown

Emirates' Divisional Vice President
for Australasia



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 7 JULY, 1.30PM

EMIRATES METRO SERIES

FRIDAY 8 JULY, 8PM

GREAT CLASSICS

SATURDAY 9 JULY, 2PM

MONDAYS @ 7

MONDAY 11 JULY, 7PM

.....
SYDNEY OPERA HOUSE CONCERT HALL



SOUNDS OF HEAVEN

Lothar Koenigs *conductor*

Sylvia Schwartz *soprano*

Amy Dickson *saxophone*

Colin Currie *percussion*

ROSS EDWARDS (born 1943)

Frog and Star Cycle –

Concerto for alto saxophone, percussion and orchestra

1. *Cosmogony*
2. *Consecration Dance*
3. *Sacred Waters*
4. *Interplay I*
5. *To the Morning Star*
6. *Interplay II*
7. *Evening Star and Interplay III*
8. *Cantilena of the Moon*
9. *The Cycle Renewed*
10. *Benediction*
11. *Transcendental Dance*

PREMIERE

INTERVAL

GUSTAV MAHLER (1860–1911)

Symphony No. 4 in G

Bedächtigt – Recht gemächlich [Deliberately – Really unhurried]

In gemächlicher Bewegung, ohne Hast [In a leisurely tempo,
without haste]

Ruhevoll [Peacefully]

Sehr behaglich [Very homely and comfortable]

Sylvia Schwartz, soprano



92.9 ABC
Classic FM

Friday's performance will be recorded
by ABC Classic FM for broadcast on
Tuesday 19 July at 1pm.

.....
Pre-concert talk by Toby Thatcher
in the Northern Foyer 45 minutes
before each performance.

For more information visit
sydneyssmphony.com/speaker-bios

.....
Estimated durations:

23 minutes, 20-minute interval,
54 minutes

The concert will conclude at
approximately 3.20pm (Thursday),
9.50pm (Friday), 3.50pm (Saturday),
8.50pm (Monday).

.....
Ross Edwards' *Frog and Star Cycle* was
commissioned by the SSO with the
generous support of Andrew Kaldor AM
and Renata Kaldor AO.



Principal Partner



Sounds of Heaven

For music-lovers at least, a concert hall could be a taste of heaven on earth. If the architecture sets your spirit soaring as you approach, if the interior inspires you to contemplation, if the performance moves your soul... then the whole experience could very well be 'heavenly'; whatever your personal vision of heaven might be.

This week's front cover suggests a very Western conception of heaven. This week's music, however, draws from a much wider array of influences. For Ross Edwards, the inspiration reflects the sense of ancient ritual and mystery that is common to so many spiritual traditions, as well as reflecting the natural world. In his new double concerto, *Frog and Star Cycle*, the underlying themes are renewal and the fragility of existence. Here the vision of heaven is a literal one: the universe 'drummed into existence' and three heavenly bodies: the moon and the morning and evening stars. Ritual emerges in the 'shamanic' persona adopted by the percussion soloist and in the almost theatrical unfolding of the different sections of the concerto. In what has become a powerful signature of Edwards' style, the music of *Frog and Star Cycle* both meditates and dances.

Mahler's Fourth Symphony brings a very different vision of heaven, and in its finale it adds to the orchestra the sound of a single soprano voice. (Sometimes when we perform this symphony, the soloist sings from the organ loft – her voice floating on high.) With the voice comes words – almost childish in their innocence – and in the Fourth Symphony that song proves to be the conceptual source and inspiration for the whole work: 'We taste the joys of heaven.'

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ABOUT THE MUSIC

Ross Edwards (born 1943)

Frog and Star Cycle – Concerto for alto saxophone, percussion and orchestra

Amy Dickson *saxophone*

Colin Currie *percussion*

About the composer...

One of Australia's best-known and most performed composers, Ross Edwards has created a distinctive sound world which seeks to reconnect music with elemental forces and restore its traditional association with ritual and dance. His music, universal in that it is concerned with age-old mysteries surrounding humanity, is at the same time deeply connected to its roots in Australia, whose cultural diversity it celebrates, and from whose natural environment it draws inspiration, especially birdsong and the mysterious patterns and drones of insects. As a composer living and working on the Pacific Rim, he is conscious of the exciting potential of this vast region.

Ross Edwards' compositions include five symphonies, concertos, choral, chamber and vocal music, children's music, film scores, a chamber opera and music for dance. His *Dawn Mantras* greeted the dawning of the new millennium from the sails of the Sydney Opera House in a worldwide telecast. His compositions often require special lighting, movement and costume, for example *Bird Spirit Dreaming*, composed for oboist Diana Doherty and the SSO, and more recently *Full Moon Dances*, a saxophone concerto for Amy Dickson, the SSO and the Australian symphony orchestras.

Other recent commissions include *Sacred Kingfisher Psalms* (The Song Company, Ars Nova Copenhagen and the Edinburgh Festival), a piano sonata for Bernadette Harvey, *The Laughing Moon* (New Sydney Wind Quintet), *Zodiac* (Stanton Welch and the Houston Ballet), String Quartet No.3 – *Summer Dances* (Musica Viva Australia), and *Animisms* (Australia Ensemble). *Bright Birds and Sorrows*, for saxophone and string quartet, will be premiered in 2017 at the Musica Viva Festival in Sydney, and he is currently working on a commission for the Australian Chamber Orchestra.

A recipient of the Order of Australia, Ross Edwards lives in Sydney and is married with two adult children.

The composer writes...

For me, composing this double concerto presented an exciting challenge: the need to satisfy the virtuosic requirements of



MICHAEL MORTLOCK

two very extraordinary soloists, saxophonist Amy Dickson and percussionist Colin Currie, while at the same time preserving the substance and direction my music has take over many years. As ever, it brims over with shapes and patterns which have inadvertently acquired the status of symbols, derived from the ecosphere as well as from the myths and rituals of diverse cultures. Absorbed and distilled into my own language, they present an Australian composer's perspective on the world.

Once again, special thanks are due to my patrons, Renata and Andrew Kaldor, who for the fifth time have given me an opportunity to compose for the Sydney Symphony Orchestra, the orchestra I grew up with and with which I've enjoyed a long and fruitful association.

The eleven sections in the cycle are unified by the theme of renewal. Fragments of the very beautiful European chant 'Ave Maris Stella' (Hail, Star of the Sea) are transformed in many ways, and there is a recurring dialogue of frogs: the mystery and fragility of existence as suggested by the title.

1. Cosmogony

The performance begins in near darkness with a shamanic figure enacting an age-old ritual of renewal by drumming the universe into existence. In the background, the outline of the cosmos emerges accompanied by deep orchestral drones. The sounds of living creatures begin to be heard: small organisms chirp and twitter and an exchange between frogs is punctuated by savage shrieks and growls, with more and more voices joining in until the texture has become a seething, chaotic mass.

2. Consecration Dance

The shaman now acts decisively. He initiates a pounding ritual dance based on the rhythm of his opening drum (djembe) solo to sacralise his creation.

3. Sacred Waters

The dance yields abruptly to a serene atmosphere and a mysterious presence – the Earth Spirit incarnate – in preparation for a cleansing ceremony. The saxophone performs a slowly evolving melodic line accompanied by bells and gongs, increasingly sinuous until it resembles the warbling of magpies.

4. Interplay I

The saxophone follows the marimba in a genial quasi-canonic sequence accompanied by the full orchestra: a simple three-part song form with a dramatic central episode.

5. To the Morning Star

A wistful serenade to the morning star develops into a slow, graceful dance which later becomes turbulent.

6. Interplay II

A quirky dance derived from the plainsong, characterised by rapid changes of instrumentation and texture, and featuring the Egyptian riq – a traditional Arabic tambourine.

7. Evening Star and Interplay III

Calmly contemplative at first, then impassioned and supplicatory as it draws on material from the 'Agnus Dei' of my *Mass of the Dreaming*, before the vibraphone initiates a dance to evoke a glistening night sky.

8. Cantilena of the Moon

A graceful, flowing dance, in which the saxophone is accompanied by the celesta's delicate tracery.

9. The Cycle Renewed

The final sequence is a group of three dances initiated by a return to the drum rhythms which summoned and sanctified the creation. Here they are assigned to the saxophone. A vigorous celebratory dance follows, leading to a reflective central one.

10. Benediction

Material from the 'Benedictus' of *Mass of the Dreaming* is transformed into a dance, accompanied by Aboriginal clapping sticks. After a further dance-like brass episode, the reflective opening material returns, this time with marimba and clapping sticks.

11. Transcendental Dance

To conclude, a joyful explosion of divine cosmic play, transcendental in its power to unite opposite and embrace all things, and derived from the ancient Hindu concept of *Leela*, in which spontaneous, blissful freedom is expressed in dance.

ROSS EDWARDS © 2015

www.rossedwards.com

The orchestra for *Frog and Star Cycle* comprises two flutes (one doubling piccolo), two oboes (one doubling cor anglais and temple block), two clarinets (one doubling bass clarinet) and two bassoons (one doubling contrabassoon); four horns, two trumpets and three trombones; and strings.

Frog and Star Cycle was composed for Amy Dickson, Colin Currie and the Sydney Symphony Orchestra with the generous support of Andrew Kaldor AM and Renata Kaldor AM. This is its premiere.

Gustav Mahler Symphony No.4 in G

Bedächtig – Recht gemächlich [Deliberately – Really unhurried]

In gemächlicher Bewegung, ohne Hast [In a leisurely tempo, without haste]

Ruhevoll [Peacefully]

Sehr behaglich [Very homely and comfortable]

Sylvia Schwartz *soprano*

'It is too beautiful: one shouldn't allow oneself such a thing!' exclaimed Mahler one day in 1900. He was standing on the balcony of his newly built summer residence at Maiernigg, surrounded by forest on the shores of the Wörthersee. Mahler's career as a conductor usually left him only the summer months for composition; when he became Director of the Vienna Court Opera in 1897 and conductor of the Vienna Philharmonic in 1898 the intensity of the workload meant that he composed nothing during those years. The house at Maiernigg was a perfect retreat, and the perfect place to complete his Fourth Symphony which he had begun in the summer of 1899.

The symphony is at once the culmination of certain aspects of the previous two and their complete antithesis. The Second Symphony is Mahler's musical dramatisation of nothing less than death and resurrection, while in the Third, as he put it, 'all nature finds a voice'. The Fourth, by contrast, is on an altogether more modest scale: it consists of the 'standard' four movements (the first time Mahler adhered to that pattern), plays for a comparatively short 55 minutes or so, and is scored for a much smaller orchestra. What it shares with its two predecessors is a preoccupation with ideas of life and death, and a relationship to the collection of folk poetry, *Des Knaben Wunderhorn* (The Youth's Magic Horn), which Mahler mined for various song settings. The final movement – which Mahler first set in 1892 and which was originally planned for inclusion in the Third Symphony – is taken from the *Wunderhorn* collection, and describes a child's vision of heaven.

One writer, Paul Bekker, has suggested that the whole symphony was germinated by the song, and Michael Kennedy has noted that all the movements are 'thematically interconnected'. Dramatically, too, the work is unified by a pervasive sense of innocence: Mahler's music is never naïve, and its simplicity is deceptive given the formal sophistication

Keynotes

MAHLER

Born Kalischt, 1860

Died Vienna, 1911

Mahler is now regarded as one of the greatest symphonists of the turn of the 20th century. But during his life his major career was as a conductor – he was effectively a 'summer composer', and his Fourth Symphony was completed in his tiny composing hut, by the shores of the Wörthersee.

Mahler's symphonies tend to be large-scale, requiring huge orchestras 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.

FOURTH SYMPHONY

By Mahler's standards, the Fourth Symphony is relatively short – just 55 minutes of music – possibly his most uncomplicated and accessible orchestral work. It draws on the inspiration of a collection of German folksongs and poetry, The Youth's Magic Horn. The text sung by the soprano soloist in the final movement echoes the tone of the whole work – 'We taste the joys of heaven' – with its suggestion of childlike innocence and a longing for the sublime. Although the symphony makes a detour into the world of the macabre in the second movement, as a whole it radiates joy, peace and a lightness of spirit.

of its structure and elaboration of its counterpoint, but the work is careful to avoid the obtuse, the rhetorical and the monumental. The philosopher Theodor Adorno points out that the whole work's 'image-world is of childhood. The means are reduced, without heavy brass; horns and trumpets are more modest in number. No father figures are admitted to its precincts.'

The **first movement** quickly establishes the mood of childish innocence with the sound of four flutes and sleigh bells, simple melodies (one derived from Schubert) with a plucked accompaniment from the low strings. Various solo instruments appear like characters in a child's story; the four flutes at one point play low in unison to give the effect of what Adorno calls a 'dream ocarina'. But as the great Mahler scholar Deryck Cooke once put it, the serene surface of the work conceals figures whom he described as 'moving behind a veil which obscures their naked horror and makes them like the bogeymen who appear in illustrations to books of fairy tales'. Neville Cardus compared these musical goblins to the shadows cast by candlelight on a nursery wall. There is perhaps latent danger in the brief eruption of the Fifth Symphony's tempestuous fanfare in the first movement of this work, but the movement ends with a moment of seraphic peace before its good-humoured conclusion.

One 'bogeyman' is 'Freund Hain', a devilish fiddler such as we also meet in Saint-Saëns' *Danse macabre*. In an early sketch for the **scherzo**, Mahler wrote 'Freund Hain spielt auf' (Our friend Hain strikes up). In the final version of this movement with its *ländler* (a peasant dance in triple time) Trio section, there is a prominent solo for a violin which is tuned higher than normal to make it sound like 'ein Fiedel' (a fiddle). Kennedy argues that Hain is 'picturesque rather than macabre', but quotes Mahler who compared composing this work with 'wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of horrors'.

There is no horror in the opening of the work's central **adagio**, by far the longest movement in the work. A set of variations, it is unified by the device of the plucked double bass, which plays a repeated figure or *ostinato*. There is a violent passage towards the end of the movement, where the timpani take over the basses' figure, playing, as Adorno says, 'as drums once seemed before the age of seven'.

In the **final movement** the orchestra is joined by the soprano soloist for the Wunderhorn song, and it is here that



Portrait of Mahler by Emil Orlik (1902)

Youth's Magic Horn

Des Knaben Wunderhorn was originally an anthology of Germanic folk poetry from the early 19th century. Collected by Arnim and Brentano, and published in 1805–08, the collection became immensely popular, informing literary styles and culture for much of the century. Mahler seems to have been acquainted with the style and texts of the *Wunderhorn* collection long before he set any of the poems to music. In doing so, he reinterpreted these fairytale, mediæval-style poems through his own personal experience, and song settings of the *Wunderhorn* texts with their orchestral accompaniment became the basis of symphonic movements in Mahler's first four symphonies.

the work's ambiguities come into clear focus. Ostensibly a cute account of how a child might see heaven, it is actually a cleverly disguised set of variations which allows Mahler to seem simple while constantly spinning new and fascinating sounds. It characterises various saints carrying on their earthly tasks to produce the gastronomic delights of the afterlife: St Martha cooks, of course; St Peter fishes, Herod (somehow admitted through the pearly gates) is the butcher.

As Adorno notes:

These are not only the modest joys of the useful south German vegetable plot...Immortalised in them are blood and violence; oxen are slaughtered, deer and hare run to the feast in full view on the roads. The poem culminates in an absurd Christianity.

After hymning St Cecilia, the work ends quietly. For Cooke it is a 'peaceful close', for Adorno this 'fairy-tale symphony is as sad as the late works...Joy remains unattainable, and no transcendence is left but yearning'. Like Maiernigg, this work is perhaps 'too beautiful' to be true.

GORDON KERRY © 2003

Mahler's Fourth Symphony calls for four flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (with E flat clarinet and bass clarinet doubling) and three bassoons (one doubling contrabassoon); four horns and three trumpets but no lower brass; timpani and percussion; harp and strings.

The SSO gave the first performance by an ABC orchestra of Mahler's Fourth on 8 June 1940 in a concert conducted by Antal Doráti with soprano Zena Moller. Our most recent performance of the symphony was in 2010, conducted by Vladimir Ashkenazy with Emma Matthews as soloist.

Concertmaster Dene Olding talks about Mahler 4 and his 'Fidel' solo – watch at bit.ly/Mahler4-Olding



UNFORGETTABLE

A symphony in the Bungle Bungle Range

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TEXT AND TRANSLATION

Wir geniessen die himmlischen Freuden
d'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen
wir hüpfen und singen!
Sanct Peter in Himmel sieht zu!

Johannes das Lämmlein auslasset,
der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
unschuldig's, geduldig's,
ein liebliches Lämmlein zu Tod!
Sanct Lucas den Ochsen thät schlachten
ohn' einig's Bedenken und Achten,
der Wein kost kein Heller
im himmlischen Keller,
die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen,
und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
sie laufen herbei!

Sollt ein Fasttag etwa kommen
alle Fische gleich mit Freuden angeschwommen!
Dort läuft schon Sanct Peter
mit Netz und mit Köder
zum himmlischen Weiher hinein.
Sanct Martha die Köchin muss sein!

Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Elftausend Jungfrauen
zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht!
Kein Musik ist ja nicht auf Erden,
die uns'rer verglichen kann werden.
Cäcilia mit ihren Verwandten
sind treffliche Hofmusikanten!
Die englischen Stimmen
ermuntern die Sinnen!
dass Alles für Freuden erwacht.

We taste the joys of Heaven
leaving behind all that is earthly.
No worldly strife
is heard in Heaven.
We live here in sweetest peace!
We live an angelic life,
yet we are merry as can be.
We dance and spring
and skip and sing
while St Peter in heaven looks on.

St John lets the lamb go running,
the butcher Herod is waiting for it.
We lead the patient,
meek, guiltless
dear little Lambkin to death!
St Luke is slaughtering the oxen
without care or consideration,
The wine is free
in the heavenly tavern,
and the angels, they bake the bread.

Fine vegetables of every kind
grow in the gardens of Heaven,
good asparagus and beans,
whatever we fancy,
big bowls are prepared for us!
Good apples and pears and grapes!
The gardeners let us take all!
Do you want a roebuck or hare?
Here in the open streets
they run about!

And when there is a fast day
the fish come swarming in merrily!
St Peter, he runs
with net and with bait
to fish in the heavenly pond.
St Martha is the cook, who else?

No music on earth
can compare with ours.
Eleven thousand virgins
come forward to dance!
Even St Ursula laughs to see that!
No music on earth
can compare with ours.
Cecilia and her relations
are excellent court musicians!
The angelic voices
lift our spirits
and all things awaken to joy!

TRANSLATION BY HEDWIG ROEDIGER
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If you know the SSO, you know that our enormously popular film + orchestra concerts are an astonishing partnership of sight and sound. With three visual masterpieces in store for 2016, the best seats in the house are on offer first to subscribers



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Nigel Westlake conductor

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Fri 29 Jul | Sat 30 Jul
Nicholas Buc conductor

Back to the Future

Fri 7 Oct | Sat 8 Oct
Nicholas Buc conductor

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sydney symphony
orchestra

David Robertson
Chief Conductor and Artistic Director

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MORE MUSIC

ROSS EDWARDS

ABC Classics has re-released a classic SSO recording of signature music by Ross Edwards. The album features Dene Olding as soloist in the *Maninyas* violin concerto, conducted by Stuart Challender, and Ian Cleworth in *Yarrageh* for solo percussion and orchestra. *Yarrageh* and *Symphony da pacem domine* are conducted by David Porcelijn. If you don't own any Edwards recordings, seek out this one for a musical experience that's both enlivening and profoundly meditative.

ABC CLASSICS 438 6102

One of the most memorable of Edwards' compositions for SSO musicians was the concerto *Bird Spirit Dreaming* for oboist Diana Doherty, which included dancing for the soloist! You can hear it in a recording with the Melbourne Symphony Orchestra conducted by Arvo Volmer. On the same album: *The Heart of Night* with shakuhachi soloist Riley Lee, and the Clarinet Concerto with David Thomas.

ABC CLASSICS 476 3768

More recently, the SSO performed *Full Moon Dreaming*, a concerto composed for saxophonist Amy Dickson. The performance, conducted by Miguel Harth-Bedoya, is available on *Island Songs*, an album of music for saxophone and orchestra. Benjamin Northey conducts the SSO in *The Siduri Dances* by Brett Dean, and in the title work, one of Peter Sculthorpe's last compositions.

ABC CLASSICS 481 1703

More recordings can be found listed under the Discography link on rossedwards.com

MAHLER FOUR

Our own live recording of Mahler's Fourth Symphony, made during Vladimir Ashkenazy's Mahler Odyssey in 2010, is available on the SSO house label. Emma Matthews is the soprano soloist in the finale.

SSO 201102

This symphony is as popular in the recording catalogue as it is in concert halls. Among the classic releases worth seeking out is George Szell's 1965 recording with the Cleveland Orchestra and Judith Raskin, who also performs *Songs of a Wayfarer* on the disc (with the London Philharmonic Orchestra and Andrew Davis).

SONY CLASSICAL 46535

Lucia Popp is the soloist in Klaus Tennstedt's recording with the London Philharmonic Orchestra. In the 2000 budget reissue, the disc is filled out with the Adagietto from Mahler's Fifth Symphony.

EMI SERAPHIM 73706

Another fine release is Claudio Abbado's recording with the Berlin Philharmonic and soprano Renée Fleming, who also sings Berg's Seven Early Songs (which we performed in April).

DEUTSCHE GRAMMOPHON 575902

Broadcast Diary

July–August



92.9 ABC
Classic FM

abc.net.au/classic

Tuesday 19 July, 1pm

MAHLER 4: SOUNDS OF HEAVEN

See this program for details.

Thursday 28 July, 8pm

SCHUMANN & MENDELSSOHN (2015)

David Robertson conductor

Christian Tetzlaff violin

Schumann, Mendelssohn, Bach

Friday 19 August, 8pm

PETRUSHKA – IMMORTAL

David Robertson conductor

Alex Henery double bass

Gyger, Tan Dun, Stravinsky

Saturday 20 August, 1pm

THE RITE OF SPRING – PRIMAL

David Robertson conductor

Synergy Vocals

Reich, Stravinsky

Sunday 21 August, 1pm

THE FIREBIRD – RAVISHING

David Robertson conductor

Christian Tetzlaff violin

Sculthorpe, Szymanowski, Stravinsky

Wednesday 24 August, 10pm

SCHUMANN 3 & 4 (2015)

David Robertson conductor

Lentz, Schumann

SSO Radio

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

sydneyssosymphony.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.

finemusicfm.com



ALEXANDER PAUL ENGLERT

Lothar Koenigs *conductor*

Lothar Koenigs was born in Aachen and studied piano and conducting in Cologne. From 1999 to 2003 he was Music Director in Osnabrück, Germany. Since 2003 his guest engagements have included the Vienna State Opera, Metropolitan Opera New York, and the opera houses of Munich, Dresden, La Scala, Hamburg, Brussels and Lyon, conducting a wide repertoire from Mozart to Berg, with a particular emphasis on the operas of Wagner, Strauss and Janáček. In 2009 he took up the post of Music Director of Welsh National Opera.

In 2010 he conducted WNO's acclaimed new production of *Die Meistersinger*, which he subsequently conducted in a televised concert at the 2010 BBC Proms. He also appears each season with the Orchestra of WNO in a concert at St David's Hall Cardiff.

His symphonic engagements include the Hallé Orchestra, Beethoven Orchester Bonn, Orchestre Philharmonique de Luxembourg, Yomiuri Nippon Symphony Orchestra Tokyo, Deutsche Kammerphilharmonie Bremen, Radio Orchestra Saarbrücken, RAI Orchestra Turin, DSO Berlin, Orchestra dell'Accademia di Santa Cecilia

Rome, Rotterdam Philharmonic, Orchestra Sinfonica de Sao Paulo, Radio Symphony Orchestra Berlin, Wiener Symphoniker and Dresden Philharmoniker in Verona, as well as concerts at the Tanglewood Festival.

Recent and future engagements include *The Magic Flute*, *Hänsel und Gretel*, *Pelléas et Mélisande*, *Tosca*, *Manon Lescaut*, *Boulevard Solitude*, *Moses und Aron* and *Figaro* (Welsh National Opera), *Wozzeck*, *Ariadne* and *Lohengrin* (Munich), *Ariadne* (Royal Opera House Covent Garden), *Elektra* (Zurich), *Moses und Aron* (Teatro Real Madrid), *Daphne*, *Capriccio*, *Hänsel und Gretel* and *Lohengrin* (La Monnaie, Brussels), *War Requiem* for Norwegian Opera, and *Lulu* for Metropolitan Opera New York. His concert engagements include performances with the Boston Symphony Orchestra and the Hallé, and at La Monnaie and the Edinburgh International Festival.

Lothar Koenigs previously conducted the SSO in 2012 when he replaced Donald Runnicles in a program of Berg and Bruckner.



ENRICO NAMRATH

Sylvia Schwartz

soprano

Spanish soprano Sylvia Schwartz has appeared for many of the world's finest opera houses and festivals including La Scala Milan, German State Opera Berlin, Vienna State Opera, Teatro Real Madrid, Bavarian State Opera, Hamburg State Opera, Bolshoi Theatre, Maggio Musicale Fiorentino, and the Edinburgh, Baden Baden, Salzburg and Verbier festivals.

She is also much in demand as a concert artist, and has performed in recital with pianists such as Wolfram Rieger, Charles Spencer and Malcolm Martineau, appearing at venues such as the Amsterdam Concertgebouw, Schubertiade Schwarzenberg, Wigmore Hall, Vienna State Opera, De Singel Antwerp and Verbier Festival. She has collaborated with conductors such as Claudio Abbado, Daniel Barenboim, Philippe Jordan, René Jacobs, Fabio Luisi, Nikolaus Harnoncourt, Sir Colin Davis, Gustavo Dudamel, Patrick Fournillier, Marc Minkowski, Ivor Bolton, Yves Abel, Jean-Christophe Spinosi, Helmuth Rilling and Christopher Hogwood.

Her first solo recording – *Canciones españolas* with Malcolm Martineau – was released in 2013 to critical acclaim.

In the 2015–2016 season her engagements included opera performances at Berlin State Opera, Teatro Real Madrid (*The Magic Flute*) and Michigan Opera (*The Magic Flute*). In concert she appeared as a soloist with the Berlin Philharmonic and Simon Rattle, Orchestre National de France and Teatro Municipal de São Paulo, and with the Rundfunkchor Berlin in Hong Kong and Brussels. She also gave a recital of Songs for Terezín at Teatro Real Madrid.

Highlights of recent seasons have included concert appearances in Vienna (with José Carreras), Dusseldorf, Prague, Lisbon, Grenoble, Halle, Copenhagen, Oslo, Luxembourg and for the Verbier Festival, Salzburg Mozartwoche and Salzburg Festival, as well as a Christmas concert in Norway. She was part of a vocal quartet with Bernarda Fink, Michael Schade and Thomas Quasthoff performing Brahms's Liebeslieder Waltzes on a major tour of America and Europe.



CHRIS DUNLOP

Amy Dickson

saxophone

Amy Dickson performs as a soloist with many of the world's great orchestras, in recent seasons appearing at the Royal Albert Hall and the Vienna Konzerthaus. As a highly sought-after chamber musician she has also performed in prestigious concert series at venues such as the Berliner Philharmonie and Wigmore Hall, and appears regularly at international chamber music festivals.

She is deeply committed to the development of new repertoire for the saxophone and has made a substantial contribution to the orchestral, chamber and solo repertoire. A brilliant interpreter of contemporary music, she is also a champion of the established saxophone repertoire, regularly performing concertos by Glazunov, Debussy, Villa-Lobos, Ibert, Larsson and Milhaud.

She has released six albums showcasing a diverse repertoire as well as highlighting the versatility of her musicianship and the varied capabilities of the saxophone. She has recorded with the Philharmonia Orchestra, Royal Philharmonic Orchestra and Royal Scottish National Orchestra, as well as the Melbourne and Sydney symphony orchestras. Twice Grammy-nominated, she made history in 2013 by becoming the first saxophonist and the first Australian to win a Classic Brit Award, as Breakthrough Artist of the Year.

Amy Dickson was born in Sydney and began musical studies at the age of two, taking her first saxophone lesson aged six. She made her concerto debut at 16, and on her 18th birthday made her first recording as soloist, accompanied by the SSO. That year she moved to London (where she is now based) to study at the Royal College of Music, followed by studies at the Conservatorium van Amsterdam. She was a recipient of the James Fairfax Australian Young Artist of the Year award, and has won a string of major competitions including the Gold Medal at the Royal Overseas League Competition, the Symphony Australia Young Performer of the Year, and the Prince's Prize. No saxophonist had ever won any of these titles before.

Amy Dickson is proud to be the International Ambassador of the Australian Children's Music Foundation and an ambassador for the UK-based charity Children and the Arts. Her most recent appearance with the SSO was in 2012 when she performed Ross Edwards' *Full Moon Dances*.



Colin Currie

percussion

Colin Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, he is the soloist of choice for many of today's foremost composers and he performs regularly with the world's leading orchestras and conductors.

A dynamic and adventurous soloist, his commitment to commissioning and creating new music was recognised in 2015 when the Royal Philharmonic Society named him Instrumentalist of the Year. He was awarded the Royal Philharmonic Society Young Artist Award in 2000 for his inspirational role in contemporary music-making and received a Borletti-Buitoni Trust Award in 2005. He has premiered music by Steve Reich, Elliott Carter, Louis Andriessen, HK Gruber, James MacMillan, Anna Clyne, Einjuhani Rautavaara, Jennifer Higdon, Kalevi Aho, Rolf Wallin, Kurt Schwertsik, Simon Holt, Alexander Goehr, Dave Maric, Julia Wolfe and Nico Muhly, and in coming seasons will premiere works by Brett Dean and Mark-Anthony Turnage.

He is Artist in Residence at London's Southbank Centre where he was the focus of a major percussion festival, Metal Wood Skin, in 2014. In the 2015–16 season he gave the premiere of HK Gruber's *into the open...* at the BBC Proms and the US premiere of MacMillan's Percussion Concerto No.2. He also made his Edinburgh International Festival debut performing the

MacMillan. Other recent and forthcoming highlights include the premiere performances of a new concerto by Andrew Norman and his first season as Artist in Residence with the Oregon Symphony.

His dynamic percussion ensemble, the Colin Currie Group, was formed in 2006 to celebrate the music of Steve Reich and, with the composer's personal endorsement, has taken on the role of ambassador for *Drumming*. In 2013 the group gave its first performance of Reich's *Music for 18 Musicians* in a sold-out Royal Festival Hall.

Colin Currie has recorded many concerto, recital and chamber works including Alexander Goehr's *Since Brass, nor Stone* (2013). His recording of Rautavaara's *Incantations* with the Helsinki Philharmonic and John Storgårds was released to critical acclaim and won a 2012 *Gramophone* Award. Previous releases include MacMillan's *Veni, veni, Emmanuel*, Higdon's Percussion Concerto, which won a 2010 Grammy Award, and a recital disc, *Borrowed Time*, featuring music by Dave Maric. He recently recorded Simon Holt's concerto *a table of noises* with the Hallé Orchestra.

Colin Currie previously appeared with the SSO in 2014 when he performed Kalevi Aho's percussion concerto *Siedi*.

SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

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

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

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

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

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

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

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KEITH SAUNDERS

Leah Lynn (with cello) and Vanguard Collective members (from left) Shefali Pryor, Chris Robertson, Belinda Bentley, Bede Moore and Alexandra McGuigan. Leah's Assistant Principal Cello Chair is supported by the passionate members of Vanguard, which provides Gen X/Y with a new look at classical music, creating a strong and vibrant future for the SSO.



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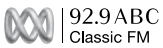
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