

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Beethoven & Bruckner

Simone Young Conducts

THURSDAY AFTERNOON SYMPHONY

Thursday 17 August, 1.30pm

EMIRATES METRO SERIES

Friday 18 August, 8pm

GREAT CLASSICS

Saturday 19 August, 2pm



Principal Partner



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL

Berthold Fabricius



Beethoven & Bruckner

Simone Young Conducts

BEETHOVEN Piano Concerto No.2

BRUCKNER Symphony No.5

Simone Young conductor

Imogen Cooper piano

Thursday Afternoon Symphony

Thu 17 Aug, 1.30pm

Emirates Metro Series

Fri 18 Aug, 8pm

Great Classics

Sat 19 Aug, 2pm

Sydney Opera House

Sussie Ahlburg



Imogen Cooper in Recital

BEETHOVEN 7 Bagatelles, Op.33

HAYDN Sonata in C minor, Hob.XVI:20

BEETHOVEN Variations on 'La stessa, la stessissima'

ADÈS Darknesse Visible

BEETHOVEN Sonata in A flat, Op.110

International Pianists in Recital

Mon 21 Aug, 7pm

City Recital Hall

Jay Fram



New World Memories

Robertson conducts Dvořák 9

MEDELSSOHN The Hebrides

MACKEY Mnemosyne's Pool **AUSTRALIAN PREMIERE**

DVOŘÁK Symphony No.9, New World

David Robertson conductor

APT Master Series

Wed 23 Aug, 8pm

Fri 25 Aug, 8pm

Sat 26 Aug, 8pm

Sydney Opera House

Christie Brewster



Circus Scenes

SSO Fellows

ROTA Nonet

BERIO Sequenza V for solo trombone

EISLER Septet No.2, Circus

POULENC The Misunderstood Gendarme: Suite

2017 Fellows • Roger Benedict artistic director

Sat 26 Aug, 6pm

Utzon Room

Christian Steiner



The 'Rach 2'

ADAMS The Chairman Dances

RACHMANINOFF Piano Concerto No.2

PROKOFIEV Symphony No.5

David Robertson conductor

George Li piano

Thursday Afternoon Symphony

Thu 31 Aug, 1:30pm

Emirates Metro Series

Fri 1 Sep, 8pm

Special Event

Sat 2 Sep, 2pm

Sydney Opera House

Christie Brewster



Megan Washington and the SSO

A selection of new material & favourites from albums **I Believe You Liar**, **Insomnia** & **There There**.

Benjamin Northey conductor

Megan Washington vocalist

Meet the Music

Thu 21 Sep, 6:30pm

Kaleidoscope

Fri 22 Sep, 8pm

Sat 23 Sep, 8pm

■ A BMW Season Highlight

Sydney Opera House



Saint-Saëns in the Morning

A-Musing Animals

SAINT-SAËNS The Muse and the Poet, for violin, cello and orchestra

SAINT-SAËNS Carnival of the Animals

with words by Bradley Trevor Greive

Toby Thatcher conductor • **Richard Morecroft** narrator

Kirsty Hilton violin • **Catherine Hewgill** cello

Peter De Jager piano • **Laurence Matheson** piano

Tea & Symphony

Fri 22 Sep, 11am

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WELCOME TO THE EMIRATES METRO SERIES



Principal Partner

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

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

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

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

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



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

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 17 AUGUST, 1.30PM

EMIRATES METRO SERIES

FRIDAY 18 AUGUST, 8PM

GREAT CLASSICS

SATURDAY 19 AUGUST, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

BEETHOVEN & BRUCKNER

Simone Young *conductor*

Imogen Cooper *piano*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No.2 in B flat, Op.19

Allegro con brio

Adagio

Rondo (Molto allegro)

INTERVAL

ANTON BRUCKNER (1824–1896)

Symphony No.5 in B flat

Introduction (Adagio) – Allegro

Adagio (Sehr langsam)

Scherzo (Molto vivace. Schnell) – Trio

Finale (Adagio – Allegro moderato)



92.9 ABC
Classic FM

Saturday afternoon's performance will be recorded by ABC Classic FM for broadcast on Sunday 27 August at noon.

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

.....
Estimated durations: 28 minutes, 20-minute interval, 75 minutes
The concert will conclude at approximately 3.40pm (Thu), 10.10pm (Fri), 4.10pm (Sat).

.....
COVER PHOTO: Kasskara



Principal Partner

ABOUT THE MUSIC

Ludwig van Beethoven

Piano Concerto No.2 in B flat, Op.19

Allegro con brio

Adagio

Rondo, molto allegro

Imogen Cooper *piano*

When Beethoven sent the final version of this concerto to his publisher, he gave this estimate of its worth: 'The concerto I value at ten ducats...I do not give it out as one of my best'. No doubt Beethoven was admitting that he had not solved entirely to his satisfaction the problem of apportioning the roles between soloist and orchestra in his first concerto to be played in Vienna. We also know that uppermost in his mind in composing it may have been consolidating his position as a virtuoso pianist, and that his admiration for the achievement of Mozart in composing piano concertos would lead him to judge his own efforts severely.

Fortunately, we can forget Beethoven's self-criticism and enjoy this fresh, unpretentious concerto. Mozart was a good model, and we need not remind ourselves that Beethoven later achieved, in his fourth and fifth piano concertos, his own answer to the concerto challenge; we should imagine instead the young virtuoso glorying in his own powers, using this vehicle to conquer the Viennese public.

The occasion was a concert in the Burgtheater in 1795. Beethoven's playing in the salons of the aristocracy had already gained him a reputation as a solo pianist of extraordinary skill and daring, and a remarkable improviser – his skill in this direction may even have extended to his playing of the solo part in the concerto, for, when he was introducing a concerto himself, he did not bother to write out the solo part. In 1798 Beethoven revised the concerto for performances in Vienna and Prague with different soloists, but he withheld it from publication until 1801, which explains why it is numbered 2 although it was written before the published No.1.

This concerto was the first 'symphonic' work of Beethoven's to be heard in Vienna, and, not surprisingly, the orchestra spreads its wings at the outset. One commentator has identified as many as five themes before the piano comes in with a sixth. The crucial phrases are the opening ones: a short flourish from tonic to dominant and back, followed by a reflective lyrical phrase. Once the piano is in it dominates the discourse, with many passages obviously designed to show off Beethoven's pianism – especially his legato runs, played with the thumb under, a technique he pioneered. The cadenza for this movement

Keynotes

BEETHOVEN

Born Bonn, 1770

Died Vienna, 1827

During his lifetime Beethoven was considered of the most brilliant piano virtuosos of the day, although his deafness eventually forced him off the concert platform. His piano concertos were written for himself to play and the early ones, in particular, helped make his name and reputation in the Viennese musical scene.

PIANO CONCERTO NO.2

Beethoven's early piano concertos were virtuoso calling cards, and they reveal something of his character as a pianist. 'No.2' was in fact his first concerto, premiered in a public concert organised by Haydn in 1795, and then revised in 1798. Mozart is the model, but Beethoven is already revealing his musical personality and seeking his own solutions to the longstanding challenge of how a soloist interacts with an orchestra.

Beethoven's Viennese Debut

Beethoven made his public concert debut in Vienna playing a new piano concerto of his own composition on 29 March 1795. He was 24 years old, and the concerto was almost certainly the one now known as No.2.

Beethoven had already been in Vienna more than two years, having made the move from his birthplace, Bonn, at the end of 1792. In that time, besides pursuing his studies with Haydn, Albrechtsberger and Salieri, he underwent the apprenticeship, as it were, of performing privately in the grand salons. As a result, his talents were known and admired amongst the nobility and aristocracy well before he appeared in public.

The occasion of his first appearance was an Italian oratorio performance, between the acts of which Beethoven played his concerto as an 'intermezzo', a practice surviving from the days of Handel. By all accounts, the audience in the Imperial Court Theatre (Burgtheater) was impressed, giving the performance – and concerto – its 'unanimous applause'.

ADAPTED FROM A NOTE BY ANTHONY CANE © 1998



Miniature portrait of Beethoven from 1802 by Danish artist Christian Horneman

BEETHOVEN HAUS, BONN / BRIDGEMAN IMAGES

was not written until 1809, perhaps for Beethoven's pupil, the Archduke Rudolph.

The **Adagio** is a truly slow movement, whereas Mozart's concerto slow movements are usually more moderate *andantes*. As in many such movements in early Beethoven, the treatment of the theme by the piano becomes increasingly elaborate and decorative. The movement is distinguished by an eloquent – and prophetic – ending, where the soloist has a recitative-like utterance, marked *con gran espressione* ('with great expression'), alternating with the orchestra's statement of the theme in broken phrases.

The infectious **last movement** is a galloping rondo, whose hunting style is familiar from some of Mozart's concertos in B flat; but it is more boisterous than anything in Mozart, mainly through Beethoven's handling of the off-beat accents. The rhythmic placement of these accents is an important building block of the movement – they are shifted for effect at the beginning of the first couplet of the rondo, and in many other places. There is a pleasant surprise at the end, where Beethoven again follows Mozart's precedent by introducing a new theme in the coda, a popular touch, followed by some Beethovenian humour. This is Beethoven the eloquent entertainer indeed, not much loved by his fellow-pianists, and we can see why if we compare this concerto he wrote to display his wares with the contemporary products of Hummel, Dussek, Clementi and others.

© DAVID GARRETT

The orchestra for Beethoven's Piano Concerto No.2 calls for flute, two oboes, two bassoons, two horns and strings.

The SSO's first performance on record of this concerto was in the 1943 Beethoven Festival, with pianist Eunice Gardiner and conductor Bernard Heinze. Our most recent performance of was as part of a Beethoven concerto cycle in 2014 with pianist Emanuel Ax and David Robertson.

COMING UP

with your SSO



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David Robertson Chief Conductor and Artistic Director

RACHMANINOFF PIANO CONCERTOS

The 'Rach 2'

Piano Concerto No.2

Rachmaninoff's Second Concerto – possibly the most popular piano concerto of all time – will be played by stunning Chinese-American pianist George Li.

ADAMS The Chairman Dances

RACHMANINOFF Piano Concerto No.2

PROKOFIEV Symphony No.5

DAVID ROBERTSON *conductor*

GEORGE LI *piano*

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Rachmaninoff on Fire

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The Third Concerto, well known from the film *Shine*, is a virtuoso tour de force! Featuring Australian Piers Lane as soloist.

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BRETT DEAN *conductor*

PIERS LANE *piano*

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Anton Bruckner

Symphony No.5 in B flat

Introduction (Adagio) – Allegro

Adagio (Sehr langsam)

Scherzo (Molto vivace. Schnell) – Trio

Finale (Adagio – Allegro moderato)

Most honoured Master: no doubt you have already had word of the tremendous impact made by your great and glorious Fifth. I can only add that for the rest of my life I shall always remember that evening as one of the greatest experiences I ever shared in. Profoundly moved, I felt as if I were being transported into the realms of eternal greatness.

So wrote Franz Schalk to Bruckner after conducting the Fifth Symphony's first performance in the Austrian city of Graz in 1894. In poor health, the elderly composer was unable to attend, despite the fact that the work had waited some 16 years for its premiere. Indeed, apart from the Ninth, left unfinished at the composer's death two years later, the Fifth was the only symphony that he never lived to hear. This is particularly sad given that the Fifth is Bruckner's first fully realised symphonic masterpiece: in it he solves a number of the compositional problems that arguably flaw his earlier works, and displays a hard won but seemingly effortless control over orchestration, counterpoint and large-scale form.

It is probably just as well, therefore, that he didn't travel to Graz in 1894, as Schalk had taken a number of liberties with the work. As Leopold Nowak, editor of the Complete Bruckner Edition, noted in 1951, the Fifth was subjected to 'deliberate tampering with the scoring to accord with Wagnerian ideals'. Moreover, Schalk excised some 122 bars from the Finale, and had an extra brass band elevated above the back of the stage to play the blazing 'chorale' which forms the climax of the piece. This was no doubt exciting and theatrical, but completely at odds with Bruckner's conception and aesthetics. Moreover, as Timothy Jackson has pointed out in the *New Grove Dictionary of Music and Musicians*: 'the letters between Franz and Josef Schalk reveal that from 1892 they conspired to publish and perform Franz's arrangement while convincing Bruckner that it was his own version which was being reproduced'. Fortunately, however, (and unlike the situation which obtains with many other Bruckner symphonies) there were only ever two 'authorised' versions of the score in circulation, so it was relatively easy for Nowak to produce a more or less 'original' version. [Nowak's edition has subsequently appeared in two revisions, in 1989 and in 2005; it is the third reprint that we use in these performances.]

Keynotes

BRUCKNER

Born near Linz, 1824

Died Vienna, 1896

In 1868 Anton Bruckner moved to Vienna from the Austrian city of Linz in order to advance his career as organist, teacher and, above all, composer. He was famously provincial in his manners and dress, diffident and eccentric, but enjoyed success as an organist (and improviser), held academic posts, and was internationally feted. His symphonies have an 'alpine splendour' – long in duration, noble in character, splendid in effect and full of profoundly felt melodies. They ask 'Big Questions' and take time in contemplating the answers.

SYMPHONY NO.5

This monumental work stands at the centre of Bruckner's symphonic output and is considered to be his first fully realised masterpiece – skilful and virtuosic. His own confidence in it is reflected in his comment that he 'would not want to rewrite it...for a thousand guilders'. (This was uncharacteristic as he usually revised his symphonies significantly and acquiesced to the revisions of others.) Also atypical is the slow introduction of the first movement. It's striking for its use of plucked strings below quiet sustained chords and a general air of mystery that precedes the signature Bruckner fanfare and brass chorale. The slow movement (Adagio) was the first to be composed. The Scherzo, once it gets going, has the feeling of a rustic waltz. The Finale brings another slow introduction and masterly contrapuntal writing in which Bruckner weaves together the melodic lines.



◀ Portrait of Bruckner in 1889 by
Ferry Peratoner (Beraton)

Days before beginning work on the Fifth, Bruckner wrote to his friend Moritz von Mayfeld:

It's too late now. I shall just keep on piling up debts till I end up by enjoying the fruits of my labours in prison ruminating on the lunacy of ever having moved to Vienna in the first place...I can't even get my Fourth Symphony copied.

He had moved to the capital in 1868 to take up a position at the Vienna Conservatory, where he succeeded his teacher Simon Sechter as Professor of Harmony and Counterpoint, as well as taking up an honorary appointment as organist to the Hofkapelle, or court chapel. In addition, he taught at the teacher training College of St Anna (until he unwittingly offended a female student; this eventually led to his withdrawal from the institution), and travelled as far afield as Paris and London in his capacity as one of the greatest organists of the age.

His financial troubles, then, were possibly exaggerated, but Vienna remained hostile to Bruckner – partly because music making there was dominated by the glittering world of the Strauss dynasty and the powerful camp led by Brahms and the critic Eduard Hanslick, who routinely demolished Bruckner in his

reviews. Bruckner's idolisation of Wagner immediately alienated him from Hanslick, who, as Dean of Music, also blocked several attempts by Bruckner to gain a professorship in music theory at the University of Vienna, though later in 1875 Bruckner was appointed in an honorary capacity. Although Bruckner only ever taught harmony and counterpoint (as against composition) it was at this time that he gathered a number of students and acolytes – including the teenage Gustav Mahler – who provided him with the friendship and support he craved.

Bruckner was notoriously diffident about his work, on occasion allowing students (among them the Schalk brothers) to tamper with his scores, and often himself subjecting works to several major bouts of revision. With the Fifth Symphony, however, the pattern changes. Composed over a period of two years between February 1875 and 1877, it was subjected to only minor revisions in the following year. This in itself suggests that Bruckner was enjoying a period of confidence in his creative ideas and technical abilities; the music appears to bear this out. The Fifth Symphony – only his second in a major key – shows the results of several important experiments conducted by Bruckner at this time. A new interest in part-writing led to a more transparent orchestration, as he began to avoid doubling instruments where possible. He also began to plot out the specific number of bars of the work's component sections, and the result was an enhanced sense of proportion.

The Fifth differs from all other Bruckner symphonies in that its outer movements begin with a slow introduction (marked *Adagio* in each case). Bruckner's usual practice was to begin with either a shimmering background (as in symphonies 4, 7, 8 and 9) or a rhythmic pattern over which the first theme was stated. Here the introduction to the first movement consists of three discrete gestures framed by silence: a soft tread of low plucked strings supports the gradual addition of long notes in the upper string parts; a powerful rhythmic statement in unison then alternates with majestic chords from the brass choir. The fast section makes a false start, only to be brought into line by an expanded version of the brass chords; then, in a magical transformation, the *Allegro* gets going with a new theme in the violas and cellos under shimmering violins.

This introduction sets up some basic premises of the work. First, there is the usual Brucknerian contrast between massive and delicate sonorities but in this case this is extended into a pervasive use of the contrast between sections at different speeds, and Bruckner uses the device of accelerating and slowing the tempo for effect at various points. Second is the extreme freedom of key: all of those elements in the introduction

...Bruckner was enjoying a period of confidence in his creative ideas and technical abilities...



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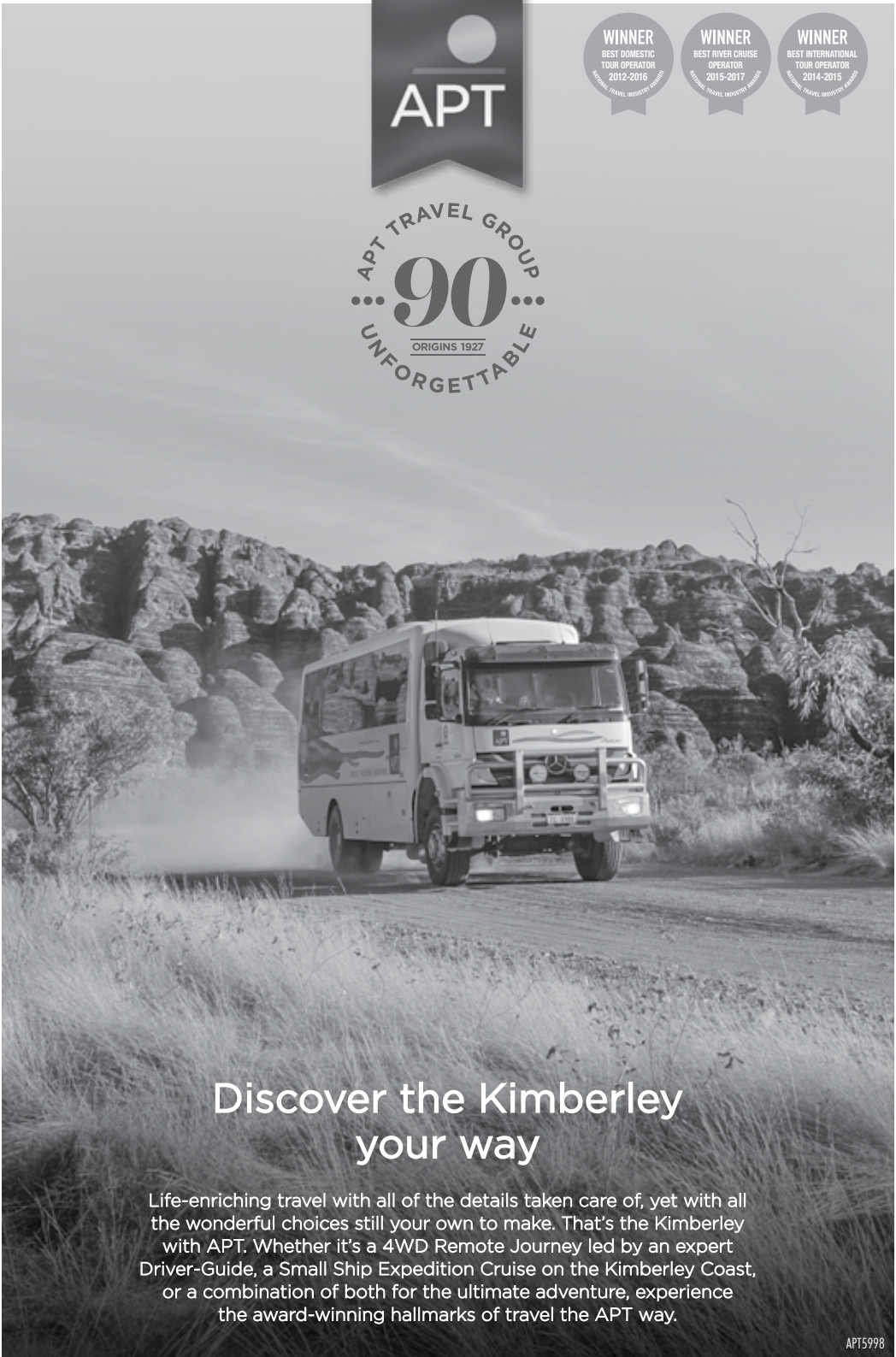
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◀ Bruckner in his office, a photo from 1895

are in very different keys. In some respects the symphony is about discovering the relationships between these wildly different elements. For instance, the accompanying figure for the very beginning provides, later in the movement, a translucent texture for woodwinds. Textural contrast progressively becomes integrated with the gradually more expanded gestures, as though the large blocks of the opening were cut into smaller sections which are then assembled in a mosaic.

The sudden contrasts and rhythmic ebb and flow of the first movement give it, despite its length, the sense of a preamble. The D minor **second movement** – which was the first to be composed – is much more continuous in its trajectory despite being marked *sehr langsam* (very slow). Like the slow movement of Beethoven's Ninth Symphony, it develops two contrasting ideas: the opening oboe solo, which is sounded against a quiet pattern of triplets plucked by the strings, and a warm noble theme in which the strings, now bowed, are divided for added richness. After a series of massive climaxes, the movement ends with the progressive liquidation of the oboe's theme – not unlike the same point in Beethoven's *Eroica*.

Robert Simpson describes the opening of the **Scherzo**, also in D minor, as having a 'stony greyness'. The strings begin a spiky version of the opening figure from the previous movement with a new theme in the winds, but after a sudden silence a charming Ländler (the rustic forerunner to the waltz) begins. As Simpson puts it, 'a formidable inhuman power is directly faced with heedless gaiety.' This conflict drives the music, which, like that of the first movement, gains much power from the use of gradual but dramatic changes of speed. The contrasting *Trio* section (in duple time, but at the same speed) is genuinely carefree and even amusing, but is swept away by the return of the *Scherzo*.

The **Finale** is one of Bruckner's most original and powerful creations. As in Beethoven's Ninth, it begins with a reminiscence of themes from the previous movements. The opening passages of the first two movements are restated, though punctuated with a quirky figure from the solo clarinet which then become the basis for a fugal exposition. Bruckner's achievement here is to bring together aspects of the classical sonata ideal – with its sense of a dramatic journey away from and ultimate return to a central key and theme – with that of the fugue, a contrapuntal elaboration of two contrasting themes. H.F. Redlich has pointed out this 'only has two precedents in the history of the species: the finales of Mozart's *Jupiter* Symphony and Beethoven's Ninth'.

Bruckner once wrote: 'counterpoint isn't genius, only a means to an end. And it's given me plenty of trouble.' There is no evidence of trouble here, however: the counterpoint is perfectly integrated into the sense a dynamic musical argument. But there's more: typical of Bruckner is the dramatic use of a chorale scored for the full brass at climactic points. Its first statement is framed by silence: it lies outside that dynamic musical argument. We might, therefore, take it as a musical symbol for the transcendental. For the first time in one of his symphonies, however, Bruckner brings the movement to a shattering and exciting close by integrating the chorale with the energy of the other thematic elements. It is fair to assume that for him, this was a way of expressing the immanence of the eternal – for him, the Christian God – sustaining the physical world. Franz Schalk may have done the work violence at its first performance, but his sense of 'being transported into the realms of eternal greatness' is truer than he may have realised.

GORDON KERRY © SYMPHONY AUSTRALIA 2001

Bruckner's Fifth Symphony calls for a relatively modest orchestra comprising pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba, timpani and strings.

The SSO first performed this symphony in 1977, conducted by Willem van Otterloo, and most recently in 1984, conducted by Werner Andreas Albert.

‘...counterpoint isn’t
genius, only a means
to an end. And it’s
given me plenty of
trouble.’

BRUCKNER

MORE MUSIC

IMOGEN COOPER

Imogen Cooper's most recent release is an evocative recital album of music by Liszt and Wagner, and last year she released an all-Chopin disc.

CHANDOS 10938 (Liszt, Wagner)
CHANDOS 10902 (Chopin)

In her previous appearances with the SSO as a concerto soloist, Cooper performed Mozart concertos and she has recorded six of these – directing from the keyboard – for a series of releases with the Northern Sinfonia. They include Nos. 18, 22, 23, 24 and 25, with No.9 (Jeunehomme).

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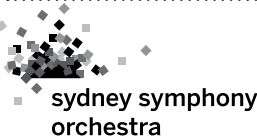
SIMONE YOUNG

Over the course of her tenure with the Hamburg Philharmonic Orchestra, Simone Young recorded the complete Bruckner symphonies, which were released individually on the Oehms label. They are now also available in a 12-CD boxed set, which came out last year.

OEHMS 026 (complete)
OEHMS 689 (Bruckner 5)

And you can hear her conduct the Hamburg Philharmonic in the complete Brahms symphonies, also now available a boxed set (3-CDs).

OEHMS 030



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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Broadcast Diary August–September



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BEETHOVEN & BRUCKNER

Sunday 27 August, 5pm

IMOGEN COOPER IN RECITAL

Haydn, Adès, Beethoven

Saturday 9 September, noon

THE 'RACH 2'

David Robertson conductor

George Li piano

Adams, Rachmaninoff, Prokofiev

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SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 12 September, 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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BERTHOLD FABRICIUS

Simone Young *conductor*

Simone Young AM was General Manager and Music Director of the Hamburg State Opera and Music Director of the Philharmonic State Orchestra Hamburg from 2005 to 2015. An acknowledged interpreter of the operas of Wagner and Strauss, she has conducted complete cycles of Wagner's *Ring* cycle at the Vienna Staatsoper, the Berlin Staatsoper and in Hamburg. Her Hamburg recordings include the *Ring* cycle, *Mathis der Maler* (Hindemith), and the symphonies of Bruckner, Brahms and Mahler. Her 2012 Hamburg Opera and Ballet tour to Brisbane (*Das Rheingold* in concert and Mahler's *Resurrection* Symphony) won her the 2013 Helpmann Award for the Best Individual Classical Music Performance.

The 2016–2017 season saw Simone Young make her BBC Proms and BBC Symphony Orchestra debuts, as well as returning to the Berlin, Munich and Vienna state operas, Zurich Opera and Paris Opera. She also conducted the Stockholm, Helsinki and Dresden philharmonic orchestras; Queensland and West Australian symphony orchestras; the Australian World Orchestra with the Australian National Academy of Music; and appeared at the Grafenegg and Grant Park festivals. This year also marked the commencement of her appointment as the Principal Guest Conductor of the Lausanne Chamber Orchestra.

Simone Young was Music Director of Opera Australia from 2001 to 2003, Chief Conductor of the Bergen Philharmonic Orchestra (1999–2002) and Principal Guest Conductor of the Gulbenkian Orchestra, Lisbon (2005–2012).

As a guest she has conducted leading orchestras including the Berlin, Vienna, Munich, Dresden, London and New York philharmonic orchestras, Staatskapelle Dresden, City of Birmingham Symphony Orchestra, the New Zealand, Monte Carlo, Cincinnati and Dallas symphony orchestras, Wiener Symphoniker and the Bruckner Orchestra, Linz.

Her many accolades include being awarded a Professorship at the Musikhochschule in Hamburg, honorary doctorates from Griffith University, Monash University and the University of New South Wales, the Chevalier de l'Ordre des Arts et des Lettres from France, the Goethe-Institut Medal and the Sir Bernard Heinze Award. In 2004 she was appointed a Member of the Order of Australia.

Simone Young's most recent appearance with the SSO was in 2015 when she conducted a semi-dramatised presentation of Prokofiev's *Romeo and Juliet*. She will return in 2018 to conduct Mahler's Sixth Symphony.



SIM CANETTY-CLARKE

Imogen Cooper

piano

Regarded as one of the finest interpreters of Classical and Romantic repertoire, Imogen Cooper is renowned for her virtuosity and lyricism. Current season highlights include concertos with the Berlin Philharmonic (Simon Rattle) and BBC Scottish Symphony Orchestra (Thomas Dausgaard). She will also perform lieder recitals with Mark Padmore, and solo recitals at Wigmore Hall in London, focussing on Haydn and Beethoven.

Imogen Cooper has appeared with the New York Philharmonic; the Philadelphia, Cleveland, Leipzig Gewandhaus, Budapest Festival and Royal Concertgebouw orchestras; Boston Symphony Orchestra, Vienna Philharmonic, and the NHK and London symphony orchestras. She has also toured with Camerata Salzburg, Orpheus Chamber Orchestra and the Australian Chamber Orchestra. She has played at the BBC Proms and performed with all the major British orchestras, including close relationships with the Royal Northern Sinfonia and Britten Sinfonia, directing from the keyboard. Her recital appearances have included Tokyo, Hong Kong, New York, Singapore, Paris, Vienna, Prague and the Schubertiade in Schwarzenberg.

As a supporter of new music, she has premiered two works at the Cheltenham International Festival, including *Traced Overhead* by Thomas Adès, and in 1996, with members of the Berlin Philharmonic, she premiered *Voices for Angels*, a piano quintet by Brett Dean.

As a chamber musician, she performs regularly with Henning Kraggerud and Adrian Brendel, and as a lieder recitalist, she has enjoyed a long collaboration with Wolfgang Holzmair. Her discography includes Mozart concertos, a solo recital recorded at Wigmore Hall, and solo works by Schubert, as well as music by Brahms, Chopin, Liszt, Wagner, and Robert and Clara Schumann.

Imogen Cooper received a CBE in the 2007 Queen's New Year Honours and in 2008 an award from the Royal Philharmonic Society. She is also an Honorary Member of the Royal Academy of Music and in 1999 she was made a Doctor of Music at Exeter University. She was the Humanitas Visiting Professor in Classical Music and Music Education at Oxford University for 2012–13. The Imogen Cooper Music Trust was founded in 2015, to support young pianists at the cusp of their careers, and give them time in an environment of peace and beauty.

Imogen Cooper's most recent appearance for the SSO was an all-Schubert recital in 2009.

Imogen Cooper's performances with the SSO are generously supported by Tony Strachan.

Imogen Cooper in Recital

Monday 21 August, 7pm

City Recital Hall

Haydn, Adès and Beethoven

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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 fourth year as Chief Conductor and Artistic Director.

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Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

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SSO Patrons pages correct as of 1 January 2017

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

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

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 Elizabeth Adamson
 Xander Addington
 Clare Ainsworth-Herschell
 Simon Andrews
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 Phoebe Arcus
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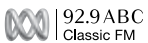
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