

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Colour & Movement

Ravel's Bolero

MEET THE MUSIC

Wednesday 22 February, 6.30pm

THURSDAY AFTERNOON SYMPHONY

Thursday 23 February, 1.30pm

EMIRATES METRO SERIES

Friday 24 February, 8pm



Principal Partner



sydney symphony orchestra

David Robertson Chief Conductor and Artistic Director

CLASSICAL

Illustration: Cobby Malpas



Music under the Moon

Lantern Festival Celebration

GUAN XIA A Hundred Birds
Paying Homage to the Phoenix
BARTÓK The Miraculous Mandarin: Suite
TAN DUN Nu Shu – The Secret Songs of Women
Tan Dun conductor • **Liu Wenwen** suona
Louise Johnson harp

Supporting Partner
The University of Sydney
Confucius Institute
Sat 11 Feb 8pm



Organ Grandeur

Joseph Nolan in Recital

LISZT Fantasy and Fugue on 'Ad nos, ad salutarem undam', S.259
WIDOR Organ Symphony No.5
Joseph Nolan organ

Tea & Symphony
Fri 17 Feb 11am
complimentary morning tea from 10am



Vengerov plays Brahms

Tchaikovsky 5

BRAHMS Violin Concerto
TCHAIKOVSKY Symphony No.5
David Robertson conductor • **Maxim Vengerov** violin

Special Event
Premier Partner Credit Suisse
Fri 17 Feb 8pm
Sat 18 Feb 8pm



Robertson conducts Tchaikovsky

LIGETI Romanian Concerto
BARTÓK Four Orchestral Pieces
TCHAIKOVSKY Symphony No.5
David Robertson conductor

Mondays @ 7
Mon 20 Feb 7pm



Colour & Movement

Ravel's Bolero

LIGETI Romanian Concerto
WESTLAKE Oboe Concerto **PREMIERE**
BARTÓK Four Orchestral Pieces
RAVEL Bolero
David Robertson conductor • **Diana Doherty** oboe

Meet the Music
Wed 22 Feb 6.30pm
Thursday Afternoon Symphony
Thu 23 Feb 1.30pm
Emirates Metro Series
Fri 24 Feb 8pm



Young Russians

Prokofiev, Rachmaninoff & Shostakovich

PROKOFIEV Classical Symphony
RACHMANINOFF Piano Concerto No.1
SHOSTAKOVICH Symphony No.1
Gustavo Gimeno conductor • **Daniil Trifonov** piano

APT Master Series
Wed 1 Mar 8pm
Fri 3 Mar 8pm
Sat 4 Mar 8pm

Daniil Trifonov in Recital

SCHUMANN
Kinderszenen (Scenes from Childhood)
Toccata
Kreisleriana
SHOSTAKOVICH 24 Preludes
and Fugues: selections
STRAVINSKY Three Movements from Petrushka
Daniil Trifonov piano

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Principal Partner



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

MEET THE MUSIC

WEDNESDAY 22 FEBRUARY, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 23 FEBRUARY, 1.30PM

EMIRATES METRO SERIES

FRIDAY 24 FEBRUARY, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

COLOUR AND MOVEMENT

David Robertson *conductor*

Diana Doherty *oboe*

GÖRGY LIGETI (1923–2006)

Concert Românesc

(Romanian Concerto for orchestra)

Andantino –

Allegro vivace –

Adagio ma non troppo –

Molto vivace

NIGEL WESTLAKE (born 1958)

Spirit of the Wild – Oboe Concerto

I ♩ = 96 – *cadenza*

II ♩ = 96

III *Tranquillo – Liberamente* – ♩ = 96 –

IV *Agitato*

PREMIERE

INTERVAL

BÉLA BARTÓK (1881–1945)

Four Orchestral Pieces, Op.12

Preludio

Scherzo

Intermezzo

Marcia funebre

MAURICE RAVEL (1875–1937)

Bolero



**92.9 ABC
Classic FM**

Friday night's performance will be recorded for broadcast on ABC Classic FM on Saturday 4 March at 2pm.

.....
Pre-concert talk by Yvonne Frindle in the Northern Foyer 45 minutes before each performance.

For more information visit sydney-symphony.com/speaker-bios

.....
Estimated durations:

13 minutes, 21 minutes, 20-minute interval, 22 minutes, 13 minutes

The concert will conclude at approximately 8.15pm (Wed), 3.15pm (Thu), 9.45pm (Fri).

.....
Spirit of the Wild was commissioned by the SSO with the generous support of Jane Matthews AO and Symphony Services International.

.....
COVER PHOTO: From the In Unison series of musician portraits by Christie Brewster



Principal Partner



The initial inspiration for Nigel Westlake's new oboe concerto for Diana Doherty, *Spirit of the Wild*, came from a visit to the Tasmanian wilderness with environmentalist Bob Brown (pictured right). Nigel has kindly shared some of the photographs he took in Bathurst Harbour, a pristine waterway on the south west coast of Tasmania.

György Ligeti

Concert Românesc

(Romanian Concerto for orchestra)

Andantino –

Allegro vivace –

Adagio ma non troppo –

Molto vivace

It's difficult to imagine that this tuneful, vibrant music was once banned in Ligeti's native Hungary. But it *was* banned – Ligeti was granted only a single rehearsal in Budapest in 1951 and the work didn't receive a public performance until 1971.

What harm did a communist government see in music such as this, based on genuine folk melodies and drawing on the spirit of village bands? Surely that was the kind of music that would meet with approval? Ligeti explains: 'Under Stalin's dictatorship, even folk music was allowed only in a 'politically correct' form, in other words, if forced into the straitjacket of the norms of socialist realism...' Major-minor harmonisations were welcome and modal orientalisms à la Khachaturian were allowed, but 'Stravinsky was excommunicated'.

Ligeti's problem was that he had transcribed folk songs from their sources and had immersed himself in the authentic sounds and style of traditional music-making. But, he said, the 'peculiar way in which village bands harmonised their music, often full of dissonances and "against the grain", was regarded by the authorities as incorrect. A single 'wrong' note (in this case a foreign F sharp heard in the context of F major in the fourth movement) was reason enough for the apparatchiks to ban the entire piece.

This 'concerto for orchestra' is in four movements, played without pause, that alternate between slower, vocally inspired music and lively (*vivace*) dance-inspired music. In that contentious fourth movement you can hear a village fiddler in toe-tapping mode. In the plaintive third movement (*Adagio ma non troppo*, 'slow but not too much') a trio of horns is required to play without the aid of their valves – using only lip pressure to change notes – perhaps to evoke the sound of the alphorns Ligeti had heard in his childhood.

YVONNE FRINDLE © 2011

Ligeti's Concert Românesc calls for two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets and two bassoons; three horns and two trumpets but no lower brass; two percussionist and strings.

According to our records, the SSO first performed the Concert Românesc on Monday this week.

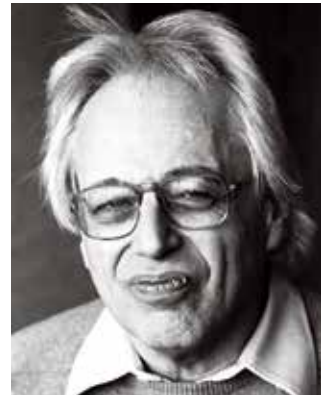
Keynotes

LIGETI

Born Transylvania, 1923

Died Vienna, 2006

During the 20th century, musical style changed more rapidly than ever before. Ligeti's own journey as a composer mirrored that **diversity and change, and his musical language embraced the simplicity of folk song, the complexity of avant-garde techniques, and much in between.** His prominence jumped in 1968 when Stanley Kubrick used several of his pieces in the film **2001 – A Space Odyssey**, including **Atmosphères, Aventures, Requiem**, and the luminous **Lux æterna for 16 singers.** The **Romanian Concerto**, composed in 1951, reflects the rich influence of folk dance on his music.



Nigel Westlake (born 1958) ***Spirit of the Wild* – Oboe Concerto**

I ♩ = 96 – *cadenza*

II ♩ = 96

III *Tranquillo* – *Liberamente* – ♩ = 96 –

IV *Agitato*

PREMIERE

Diana Doherty *oboe*

The composer writes...

In mid 2016, following concert commitments in Hobart, I was invited by Bob Brown, one of Australia's leading environmentalists, to accompany him on a visit to Bathurst Harbour, a pristine waterway on the south west coast of Tasmania within the Tasmanian Wilderness World Heritage Area.

Almost completely devoid of modern human intrusion, the area was the home of the Needwonnee people for many thousands of years, and is accessible only by boat, plane or foot. It is a magical patchwork of button-grass moorlands, heathlands and estuaries, bordered by jagged peaks, wild rivers and rugged coastlines.

My introduction to this place of exquisite beauty became the backdrop to my next project, an oboe concerto commission for the Sydney Symphony Orchestra, and as I pondered the ensuing collaboration with soloist Diana Doherty, the memories and significance of my expedition with Bob continued to infuse my consciousness, leaving their fingerprints on the concerto score in subtle and mysterious ways.

As a young boy, my parents had introduced me to the wilds of Tasmania and I am forever grateful to them for instilling in me a deep love of Australia's wilderness fostered during numerous walking and boating expeditions.

My trip to Bathurst Harbour reminded me of the preciousness of the wilderness, and of mankind's propensity to become subsumed by materialism, neglecting our connection to country and the wonders of the natural world, choosing instead to value only those elements of our environment that can be quantified by monetary worth.

Such wild places are truly priceless and we exploit and destroy them at our peril.

Work on the concerto began when, in an act of courageous exploration, Diana dropped around to my studio one morning and allowed me to record her performing a dazzling stream of freeform improvisations. Always up for a challenge, she had accepted my invitation to do so with characteristic enthusiasm and good will.

To hear such an accomplished classical player liberate herself from the constraints of the notated score in this way, enter 'the



PHOTO: Stephen Forrest

Spirit of the Wild calls for an unusual ensemble with no woodwinds or low brass: four horns, a large percussion section, harp, piano and strings.

The concerto was composed for the prodigious talents of Diana Doherty and was commissioned by the Sydney Symphony Orchestra with the generous support of Jane Mathews AO and Symphony Services International.

zone' and follow her musical intuition through a myriad of patterns, riffs and sequences was a privilege indeed, and the best possible way for me to infiltrate Diana's highly unique, dynamic and virtuosic approach to the instrument. Her visit left me inspired and ready to start work.

Performed in a continuum, the concerto can be divided into four distinct sections or movements, the first two of which are closely related in terms of energy and contour.

The third section is a slow movement where long, sustained oboe phrases are supported by a detailed filigree of repeated patterns that ebb and flow in dynamic waves.

A syncopated string canon forms a bridge to the final section which is perhaps the most playful and extrovert in manner, building as it does to a traditional 'big finish'.

NIGEL WESTLAKE © 2017

About the composer...

Nigel Westlake's career in music has spanned more than four decades. Following clarinet studies with his father, Donald Westlake (former SSO principal, 1961–79), Nigel Westlake left the Sydney Conservatorium High School early to pursue a performance career. From the age of 17 he toured Australia and the world, performing as a clarinetist, bass clarinetist and saxophonist with ballet companies, a circus troupe, chamber music ensembles, fusion bands and orchestras. He went on to perform with the Australia Ensemble (1987–1992) and was later a member of guitarist John Williams' group Attacca, as both performer and composer.

His interest in composition dates from the late 1970s and it was during this time he began to receive offers to compose for radio, circus, television and film. In 1983 he studied bass clarinet and composition in The Netherlands and the following year was appointed composer in residence for ABC Radio National. At first he balanced his life as a composer with an international performing schedule, but in the early 1990s turned his focus to composition.

As a composer for the screen, his film credits include *Ali's Wedding* (2017), *Paper Planes*, *Miss Potter*, *Babe, Babe: Pig in the City*, *Children of the Revolution* and *The Nugget*, as well as the Imax films such as *Antarctica*, *The Edge*, *Imagine* and *Solarmax*. His television credits include

documentaries, telemovies, news themes and station idents.

His compositions have earned numerous accolades, including the Gold Medal at the New York International Radio Festival and 15 APRA awards in the screen and art music categories. His secular mass *Missa Solis – Requiem for Eli* won the prestigious 2013 Paul Lowin Orchestral Prize as well as the 2011 Limelight Award for Best New Composition, and was named Orchestral Work of the Year at the 2012 APRA Art Music Awards. His recording with the SSO of *Compassion – a song cycle for voice and orchestra* co-written with singer-songwriter Lior – won the 2014 ARIA Award for Best Classical Album.

He made his conducting debut with the Queensland Symphony Orchestra in 1997 and has since conducted his own works with all the major Australian orchestras. In December 2016 he made his US conducting debut at the Lincoln Center with the New York Philharmonic, conducting *Babe in Concert*.

In 2004 Nigel Westlake was awarded the HC Coombs Creative Arts Fellowship at the Australian National University and he holds an honorary Doctorate in Music from the University of NSW. In 2008 he founded the Smugglers of Light Foundation in memory of his son Eli.

www.rimshot.com.au
smugglersoflight.com

Béla Bartók

Four Orchestral Pieces, Op.12

Preludio

Scherzo

Intermezzo

Marcia funebre

Frustrated by the stodgy prevailing musical establishment, a disillusioned Béla Bartók withdrew from public musical life in Budapest in 1912. The New Hungarian Musical Society he had helped to found had folded after just four concerts owing to a lack of public support. His opera *Bluebeard's Castle* had been overlooked by the adjudicators of two competitions. Was it all worth the effort?

Bartók didn't stop composing but, as he wrote to a friend, 'I have resigned myself to write for my writing-desk only.' With little hope of a performance, the Four Orchestral Pieces were first written up in a shorthand version for two pianos, and were not fully orchestrated until 1921 when a performance actually beckoned. Partly because of the large orchestra that is required, the Four Pieces have remained rarely heard, and in fact were virtually unknown until Pierre Boulez began conducting them in the 1970s.

Unusually, given the Bartók we have come to know, the Four Orchestral Pieces contain few traces of the folk music that the composer had been researching since 1905. The title suggests the influence of Schoenberg and Webern, who had both recently written sets of 'Pieces for Orchestra', but the music itself is more indebted to Debussy, the great liberator who stands behind so many developments in 20th-century music. Bartók had become enthusiastic about Debussy after his friend and fellow composer Zoltán Kodály visited Paris for two months and returned with several Debussy scores. Bartók never met Debussy, but he devoured his music – he pored over the orchestration of *La Mer* and played several of Debussy's piano pieces in recitals.

In the Four Orchestral Pieces, Debussy's influence is most apparent in the texture and orchestration – the building up of a hazy, unfocused sound, a delicate blurring of many layers. But what makes the Four Pieces interesting and unique is the way these 'impressionistic' principles collide with hard-core 'expressionist' musical ideas.

The **Preludio** begins in a shimmering major tonality, darkened by an ominous horn call. This simple melody proves very flexible throughout the movement, providing the material for anguished high violin lines, a gentle flute solo... Although the orchestration glows with creamy string chords and rippling harps and piano, something shadowy underpins the music, prefiguring the 'night

Keynotes

BARTÓK

*Born Nagyszentmiklós (Hungary)
now part of Romania, 1881
Died New York City, 1945*

Bartók is one of Hungary's most famous composers and an important figure in 20th-century music. He was also a collector and student of folk music (an early ethnomusicologist) and this influenced many of his works, especially in his use of melody, ornamentation and compelling, non-standard rhythms. He was also influenced by Debussy, Stravinsky and even Schoenberg. While piano students will probably recall his *Mikrokosmos*, he is best-known in the concert hall for his brilliant and evocative *Concerto for Orchestra*, one of his few symphonic works.

FOUR PIECES

In this work Bartók departs from his reputation as collector of folk songs to immerse himself in the influence of the French composer Debussy. The music began life in a shorthand version for two pianos and was orchestrated nine years later, revealing Bartók's grasp of orchestral colour and some magical sonic effects. Each of the four movements has a distinct character from the radiant and shimmering *Intermezzo* to the fierce *Scherzo*.



‘Debussy’s great service to music was to reawaken among all musicians an awareness of harmony and its possibilities. In that, he was just as important as Beethoven, who revealed to us the meaning of progressive form, and Bach, who showed us the transcendent significance of counterpoint.’

BARTÓK

music’ atmosphere Bartók would develop in several later compositions.

The following **Scherzo** gives us hard, uncompromising Bartók. Its beginning is particularly ferocious, with strings swarming around threatening brass motifs. The toughness, wild dissonance and dance-quality of this music look forward to the street music of the ballet *The Miraculous Mandarin*.

This violence is answered by what almost sounds like a gently rocking lullaby. But the tender siciliano is no more than a flickering light in an atmosphere of foreboding – Kodály called the **Intermezzo** a melancholy echo of *Bluebeard’s Castle*.

The tragic epilogue to the set is a funeral march (**Marcia funebre**), a solemn procession that grows to an unbearable intensity with each reluctant step. There is a final call from the horns; it is as if a flame sputters twice, and we are left in darkness.

DAVID LANG © 2011

Bartók’s *Four Orchestral Pieces* calls for a large ensemble of four flutes (two doubling piccolo), three oboes (two doubling cor anglais), four clarinets (two doubling both E flat clarinet and bass clarinet) and four bassoons (one doubling contrabassoon); four horns, four cornets, four trombones and tuba; timpani and percussion; two harps, celesta and piano; and strings.

The Melbourne Symphony Orchestra gave the Australian premiere of the *Four Orchestral Pieces* in 2011; the SSO first performed it on Monday evening.



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Maurice Ravel (1875–1937)

Bolero

Ida Rubinstein wanted to create a Spanish ballet and she invited Ravel to orchestrate music from Isaac Albéniz's piano work *Iberia*. But one of Ravel's friends pointed out that such a ballet was already in the making (it was 1928) and that neither he nor Rubinstein would be able to obtain the necessary permissions to repeat the exercise: the ballet, the scenario and the music were 'covered by a network of agreements, signatures and copyrights that could not be broken'.

Thwarted and put out, Ravel came up with something 'rather unusual'. He claimed it had no true form, no development, hardly any modulation and a vulgar theme, but plenty of rhythm and orchestration. *Bolero* was born.



Ravel was born to Swiss and Basque parents in Ciboure, a French village near Spain. As a boy he showed talent as a pianist, although his father had to bribe him to practise and it was as a composer that he made his greatest contribution. Above all, he was a 'virtuoso' of the orchestra, writing music that exploited the vast range of expression and colour of which the orchestra is capable. He had an enduring fascination for Spain. His other passions included dance and times past. These loves take different forms and are sometimes combined, as in *La Valse*. His music covers the spectrum of physical expression: from aloof elegance to the hypnotic repetition and overwhelming surge of *Bolero*.

Keynotes

BOLERO

Bolero begins with a snare drum rhythm, then builds irresistibly and hypnotically to a frenzied climax. Along the way Ravel demonstrates his absolute mastery of 'orchestral tissue', in this order:

solo flute

solo clarinet

bassoon

the high E flat clarinet

oboe d'amore

flute

muted trumpet

tenor saxophone

soprano saxophone

then groups of instruments...

two piccolos, horn and celesta

the oboe family, clarinet and

bass clarinet

solo trombone (with its characteristic slide)

woodwinds

joined by the first violins

then the second violins and tenor saxophone

flutes, oboes, violins and trumpet

joined by a horn

clarinets, trombone and

soprano sax return to the mix, together with violas and cellos

and ultimately the full ensemble, including a second snare drum

For this radiant music, Ida Rubinstein created a tableau in the manner of Goya: a moody interior, in which a flamenco dancer performs a stylised bolero on a table 'amid the encouragement and impassioned quarrels of the spectators', a languid beginning building to a representation of inflamed desire.

Ravel accepted her interpretation, but its orgiastic sensuality was not what he had in mind. (His own choreographic visions had included factory assembly lines to mirror the mechanistic repetition and chain-like linking of themes in the music.) And he offered what is perhaps the most famous disclaimer in music:

I am particularly desirous that there should be no misunderstanding as to my Bolero. It is an experiment in a very special and limited direction... Before the first performance, I issued a warning to the effect that what I had written was a piece lasting 17 minutes and consisting wholly of orchestral tissue without music...

Ravel goes on to point out that there are no contrasts, the themes are 'impersonal', and there is 'practically no invention except in the plan and the manner of the execution'. And he was not exaggerating when he described *Bolero* as one long crescendo: the music builds inexorably in colour, texture and sheer volume – from the voice of a lone snare drum to the overwhelming effect of the full orchestra. Whatever Ravel might say, *Bolero* is a tour de force.

YVONNE FRINDLE

SYDNEY SYMPHONY ORCHESTRA © 2008/2012

Bolero calls for two flutes (one doubling piccolo), piccolo, two oboes (one doubling oboe d'amore), cor anglais, two clarinets (one doubling E flat clarinet), bass clarinet, two bassoons and contrabassoon; four horns, four trumpets, three trombones and tuba; soprano and tenor saxophones; timpani and percussion (bass drum, cymbals, two snare drums, tam-tam); harp, celesta, and strings.

The SSO first performed *Bolero* in 1946, conducted by Bernard Heinze, and most recently in 2012 with conductor Miguel Harth-Bedoya.

‘...consisting wholly of orchestral tissue without music...’

RAVEL

MORE MUSIC

LIGETI

For a thrilling and diverse selection of Ligeti's orchestral music, including the Concert Românesc, look no further than Volume II of *The Ligeti Project*, with the Berlin Philharmonic conducted by Jonathan Nott. It also includes *Atmosphères*, which was used in the soundtrack for *2001: A Space Odyssey*.

TELDEC 88261

WESTLAKE

In 2011 Nigel Westlake made his SSO conducting debut with *Missa Solis – Requiem for Eli*. He subsequently recorded it with the Melbourne Symphony Orchestra. If you seek out nothing else, look for this deeply moving work.

ABC CLASSICS 476 5057

For highlights from Westlake's recent film scores, including *Babe – Pig in the City* and *Miss Potter*, look for *Shimmering Light*.

ABC CLASSICS 476 3658

ROBERTSON CONDUCTS BARTÓK

David Robertson recorded the Four Pieces for Orchestra with the Orchestre National de Lyon, in an all-Bartók album from 2002 that was re-released last year. It also includes Bartók's Dance Suite for orchestra and his marvellous ballet score *The Miraculous Mandarin*.

HARMONIA MUNDI 501777

RAVEL

Ravel is a favourite composer of former SSO chief conductor Gianluigi Gelmetti. Hear him conduct the SSO in an all-Ravel album, including *Bolero*.

SSO LIVE 200801

Broadcast Diary

March



92.9 ABC
Classic FM

abc.net.au/classic

Saturday 4 March, 2pm

COLOUR AND MOVEMENT

David Robertson conductor

Diana Doherty oboe

Ligeti, Westlake, Bartók, Ravel

Sunday 5 March, 2pm

VENGEROV PLAYS BRAHMS

David Robertson conductor

Maxim Vengerov violin

Brahms, Tchaikovsky

Thursday 9 March, 10pm

DOHNÁNYI CONDUCTS BRAHMS (2016)

Christoph von Dohnányi conductor

Camilla Tilling soprano

Lutoslawski, Berg, Brahms

SSO Radio

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

sydneyssomusic.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 14 March, 6pm

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

Hosted by Andrew Bukkenya.

finemusicfm.com



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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PHOTO: Jay Fram

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 highlights including the Australian premiere of John Adams' *Doctor Atomic* Symphony and concert performances of *The Flying Dutchman*. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China. More recent highlights have included presentations of *Elektra*, *Tristan und Isolde*, Beethoven's *Missa Solemnis*, and *Porgy and Bess*; the Australian premiere of Adams' *Scheherazade.2* violin concerto, Messiaen's *From the Canyons to the Stars* and Stravinsky ballet scores (also recorded for CD release); as well as the launch of the SSO at Carriageworks series.

Last year he began his 12th 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 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 worldwide, conducting the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, the Philadelphia and Cleveland orchestras, Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and Hong Kong Philharmonic Orchestra, as well as conducting at La Scala, Opéra de Lyon, San Francisco Opera and the Bavarian and Hamburg state operas. 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 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 Shaham.

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



PHOTO: Keith Saunders

Diana Doherty *oboe*

Principal Oboe, John C Conde AO Chair

Diana Doherty joined the Sydney Symphony Orchestra as Principal Oboe in 1997, having held the same position with the Symphony Orchestra of Lucerne (1990–1997). She was born in Brisbane and completed her undergraduate studies at the Victorian College of the Arts. In 1985 she won the Other Instruments section of the ABC Instrumental and Vocal Competition, and was named Most Outstanding Competitor Overall. In 1989 she completed her post-graduate diploma in Zurich, studying with Thomas Indermühle. Since then she has appeared as a soloist throughout the world, and career highlights have included the premiere of Ross Edward's oboe concerto, *Bird spirit dreaming*, with the SSO, followed by invitations to perform it with the New York, Royal Liverpool and Hong Kong philharmonic orchestras.

Diana Doherty has played concertos with the major symphony orchestras in Australia and New Zealand, the Australian Chamber Orchestra (including performances of the Vaughan Williams concerto in 2010), Musica Viva and Ensemble Kanazawa Japan. In 1994 she was the soloist on the Queensland Symphony Orchestra's tour of China, and in 2005 on the Tasmanian Symphony Orchestra's tour of Japan.

She has also appeared in numerous international festivals, including the Prague Spring Festival, where she won first prize in the 1991 festival competition and a special prize for her performance of the Martinů oboe concerto. In 1995 she was co-winner of the Young Concert Artists International auditions in New York.

Her most recent solo appearances in SSO subscription concerts were in 2014, when she played the Vaughan Williams concerto; 2010 when, together with Alexandre Oguey (cor anglais), she was a featured soloist in Georges Lentz's *Guyuhmgan*; and 2008, when she performed Mozart's Oboe Concerto in C (K314). She has also performed Mozart's Oboe Concerto in F (K313) at the Sydney Town Hall and on tour with the SSO, and the Adagio from Bach's Double Concerto (BWV 1060) in the 2013 Symphony in the Domain.

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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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George & Mary Shad
David & Daniela Shannon
Ms Kathleen Shaw
Marlene & Spencer Simmons
Victoria Smyth
Mrs Yvonne Sontag
Judith Southam
In memory of Lance Bennett

Mrs W G Keighley
Titia Sprague
Ashley & Aveen Stephenson
The Hon. Brian Sully AM QC
Mildred Teitler
Heng & Cilla Tey
Mr David FC Thomas & Mrs Katerina Thomas
Peter & Jane Thornton
Kevin Troy
Judge Robyn Tupman
Mr Ken Unsworth
In memory of Denis Wallis
Henry & Ruth Weinberg
Jerry Whitcomb
Mrs M J Whitton
Betty Wilkenfeld
Dr Edward J Willis
Ann & Brooks C Wilson AM
Dr Richard Wing
Mr Evan Wong & Ms Maura Cordial
Dr Peter Wong & Mrs Emmy K Wong
Lindsay & Margaret Woolveridge
Mr John Wotton
Jill Hickson AM
Ms Josette Wunder
Anonymous (16)

ALLEGRO PATRONS

\$500-\$999

Mr Nick Andrews
Mr Ariel Balague
Joy Balkind
Mr Paul Balkus
Tony Barnett
Simon Bathgate
Ms Jan Bell
Mr Chris Bennett
Elizabeth Beveridge
Minnie Biggs
Jane Blackmore
Allan & Julie Blich
Mrs Judith Bloxham
Dr Margaret Booth
Commander W J Brash OBE
R D & L M Broadfoot
Dr Tracy Bryan
Prof. David Bryant OAM
Dr Miles Burgess
Mrs Christine Burke
Pat & Jenny Burnett
Mrs Anne Cahill
Hugh & Hilary Cairns
Misa Carter-Smith
Mrs Stella Chen
Jonathan Chissick
Ms Simone Chuah
In memory of L & R Collins
Phillip Cornwell & Cecilia Rice
Dom Cottam & Kanako Imamura
Mr Tony Cowley
Mr David Cross

Diana Daly
 Ms Anthoula Danilatos
 Geoff & Christine Davidson
 Mark Dempsey & Jodi Steele
 Dr David Dixon
 Susan Doenau
 E Donati
 Mr George Dowling
 Ms Margaret Dunstan
 Dana Dupere
 Nita & James Durham
 John Favaloro
 Mrs Lesley Finn
 Mr & Mrs Alexander Fischl
 Ms Lee Galloway
 Ms Lyn Gearing
 Peter & Denise Golding
 Mrs Lianne Graf
 Mr Robert Green
 Mr Geoffrey Greenwell
 Mr Richard Griffin AM
 In memory of Beth Harpley
 Robert Havard
 Mrs Joan Henley
 Dr Annemarie Hennessy AM
 Roger Henning
 Mrs Jennifer Hershon
 In memory of my father,
 Emil Hilton
 A & J Himmelhoch
 Mr Aidan Hughes
 Mr & Mrs Robert M Hughes
 Susie & Geoff Israel
 Dr Mary Johnson
 Mr Michael Jones
 Mr Ron Kelly & Ms Lynne Frolich
 Margaret Keogh
 In memory of
 Bernard M H Khaw
 Dr Henry Kilham
 Jennifer King
 Mrs Patricia Kleinhans
 Mr & Mrs Gilles Kryger
 The Laing Family
 Ms Sonia Lal
 David & Val Landa
 Mr Patrick Lane
 Elaine M Langshaw
 Dr Allan Laughlin
 Claude & Valerie Lecomte
 Margaret Lederman
 Mrs Erna Levy
 Mrs Helen Little
 Mrs A Lohan
 Panee Low
 Melvyn Madigan
 Mrs Silvana Mantellato
 Daniel & Anna Marcus
 M J Mashford
 Ms Jolanta Masojada
 Mr Guido Mayer
 Kevin & Susan McCabe
 Mrs Evelyn Meaney

Louise Miller
 Mr John Mitchell
 Kenneth Newton Mitchell
 P Muller
 Alan Hauserman & Janet Nash
 Mrs Janet &
 Mr Michael Neustein
 Mr Graham North
 Miss Lesley North
 Prof. Mike O'Connor AM
 Paul O'Donnell
 Dr Kevin Pedemont
 Dr Natalie E Pelham
 John Porter &
 Annie Wesley-Smith
 Michael Quailay
 Mr Graham Quinton
 Mr David Robinson
 Alec & Rosemary Roche
 Mr Bernard Rofe
 Mrs Audrey Sanderson
 Mrs Solange Schulz
 Lucille Seale
 Peter & Virginia Shaw
 David & Alison Shillington
 L & V Shore
 Mrs Diane Shteinman AM
 Margaret Sikora
 Jan & Ian Sloan
 Maureen Smith
 Ann & Roger Smith
 Ms Tatiana Sokolova
 Charles Solomon
 Robert Spry
 Ms Donna St Clair
 Ruth Staples
 Dr Vladan Starcevic
 Fiona Stewart
 Mr & Mrs W D Suthers
 Mr Ludovic Theau
 Alma Toohey
 Victoria Toth
 Gillian Turner & Rob Bishop
 Ross Tzannes
 Mr Thierry Vancaillie
 Mrs & Mr Jan Waddington
 Ms Lynette Walker
 Ronald Walledge
 Ms Theanne Walters
 Mr Michael Watson
 Mr John Whittle sc
 Peter Williamson
 M Wilson
 Dr Wayne Wong
 Sir Robert Woods
 Ms Roberta Woolcott
 Dawn & Graham Warner
 Ms Lee Wright
 Paul Wyckaert
 Anne Yabsley
 Mrs Robin Yabsley
 Anonymous (36)

SSO Patrons pages correct as of 1 January 2016

SSO Vanguard

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

VANGUARD COLLECTIVE

Justin Di Lollo *Chair*
 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

Lisa Gooch
 Hilary Goodson
 Tony Grierson
 Sarah L Hesse
 Kathryn Higgs
 Peter Howard
 Jennifer Hoy
 Katie Hryce
 James Hudson
 Jacqui Huntington
 Matt James
 Amelia Johnson
 Virginia Judge
 Paul Kalmar
 Bernard Keane
 Tisha Kelemen
 Aernout Kerbert
 Patrick Kok
 Angela Kwan
 John Lam-Po-Tang
 Robert Larosa
 Ben Leeson
 Gary Linnane
 Gabriel Lopata
 Amy Matthews
 Robert McGrory
 Elizabeth Miller
 Matt Milson
 Dean Montgomery
 Marcus Moufarrige
 Sarah Moufarrige
 Julia Newbould
 Nick Nichles
 Edmund Ong
 Olivia Pascoe
 Jonathan Perkinson
 Stephanie Price
 Michael Radovnikovic
 Katie Robertson
 Dr Benjamin Robinson
 Alvaro Rodas Fernandez
 Prof. Anthony Michael Schembri
 Benjamin Schwartz
 Ben Shipley
 Toni Sinclair
 Patrick Slattery
 Tim Steele
 Kristina Stefanova
 Ben Sweeten
 Randal Tame
 Sandra Tang
 Ian Taylor
 Cathy Thorpe
 Michael Tidball
 Mark Trevarthen
 Michael Tuffy
 Russell van Howe &
 Mr Simon Beets
 Sarah Vick
 Mike Watson
 Alan Watters
 Jon Wilkie
 Adrian Wilson
 Yvonne Zammit

VANGUARD MEMBERS

Laird Abernethy
 Elizabeth Adamson
 Xander Addington
 Clare Ainsworth-Herschell
 Simon Andrews
 Charles Arcus
 Phoebe Arcus
 Luan Atkinson
 Dushko Bajic *Supporting Patron*
 Scott Barlow
 Meg Bartholomew
 James Baudzus
 Andrew Baxter
 Belinda Besson
 James Besson
 Dr Jade Bond
 Dr Andrew Botros
 Peter Braithwaite
 Andrea Brown
 Nikki Brown
 Prof Attila Brungs
 CBRE
 Jacqueline Chalmers
 Tony Chalmers
 Dharmendra Chandran
 Enrique Antonio Chavez Salceda
 Louis Chien
 Colin Clarke
 Anthony Cohen
 Paul Colgan
 Natasha Cook
 Claire Cooper
 Michelle Cottrell
 Robbie Cranfield
 Peter Creedon
 Asha Cugati
 Juliet Curtin
 Paul Deschamps
 Catherine Donnelly
 Jennifer Drysdale
 Karen Ewels
 Roslyn Farrar
 Rob Fearnley
 Talitha Fishburn
 Alexandra Gibson
 Sam Giddings
 Jeremy Goff
 Michael & Kerry Gonski

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Arts NSW.

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



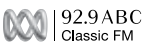
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

