

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Mahler 3

Heartwarming Voices

APT MASTER SERIES

Wednesday 19 July, 8pm

Friday 21 July, 8pm

Saturday 22 July, 8pm

MONDAYS @ 7

Monday 24 July, 7pm



Principal Partner



CLASSICAL



Keith Saunders

Ravishing Ravel
Spinning Tales

STRAVINSKY Fireworks, Op.4
RAVEL Shéhérazade*
RAVEL Daphnis et Chloé - Ballet*
David Robertson conductor
Susan Graham mezzo-soprano
Sydney Philharmonia Choirs

Thursday Afternoon Symphony
Thu 27 Jul 1.30pm
Tea & Symphony
Fri 28 Jul 11am*
Great Classics
Sat 29 Jul 2pm
Sydney Opera House



Benjamin Ealovega

Pieter Wispelwey
plays the Bach Cello Suites

JS BACH Cello Suites Nos. 1 to 6
Pieter Wispelwey cello

Special Event
Sun 6 Aug 2pm
Mon 7 Aug 7pm
City Recital Hall



Christie Brewster

Shefali's Playlist

Music by **HAYDN, BRITTEN, MENDELSSOHN**, and
JS BACH arr. **Oguy** Goldberg Variations,
BWV988: Selections
Toby Thatcher conductor

Playlist
Tue 8 Aug 6.30pm
City Recital Hall



Keith Saunders

Gnarly Buttons

ADAMS Gnarly Buttons
NEAL Valley of Lost Things **PREMIERE**
BOULEZ ...explosante-fixe...
David Robertson conductor
Francesco Celata clarinet
Mark Sparks flute

SSO at Carriageworks
Sun 13 Aug 5pm
Carriageworks



Berthold Fabricius

Beethoven & Bruckner
Simone Young Conducts

BEEHOVEN 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

BEEHOVEN 7 Bagatelles, Op.33
HAYDN Sonata in C minor, Hob.XVI:20
BEEHOVEN Variations on 'La stessa, la stessissima'
ADÈS Darknesse Visible
BEEHOVEN 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
MENDELSSOHN 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

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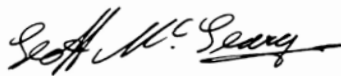


Welcome to tonight's performance in the APT Master Series. We are delighted to be the presenting partner of the SSO's flagship series and to be supporting these performances of Mahler's Third Symphony with David Robertson.

This monumental work offers a whole concert's worth of emotion. But above all, it is a musical meditation on Nature – beautiful and wild. For Mahler, Nature meant the mountains and lakes of Austria. But his travels took him as far afield as North America, where he conducted the New York Philharmonic. While there he took a side trip to Niagara Falls. That evening, with the roar of the falls still in his ears, he conducted Beethoven's *Pastoral*, stepping off the podium at the end to say 'At last a fortissimo!' His point? That the experience of music can be even more overpowering than Nature at her mightiest.

Here at APT we think you can enjoy the power of both! Music in the concert hall *and* unforgettable experiences of the natural world when you travel. With towering mountain peaks, pristine wilderness and remarkable wildlife, Canada and Alaska evoke a sense of wonder and our expertise allows you to explore these extraordinary destinations in luxury. With hundreds of different travel experiences on offer, you can make Canada truly yours, whether you want to hear the roar of the Niagara Falls or enjoy a thriving artistic community such as Banff in the Rockies.

We hope you find tonight's performance of Mahler 3 truly inspiring and we look forward to seeing you at future APT Master Series concerts during the year.



Geoff McGeary OAM
APT Company Owner



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 19 JULY, 8PM

FRIDAY 21 JULY, 8PM

SATURDAY 22 JULY, 8PM

MONDAYS @ 7

MONDAY 24 JULY, 7PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

MAHLER 3

Heartwarming Voices

David Robertson *conductor*

Susan Graham *mezzo-soprano*

Women's Voices of Sydney Philharmonia Choirs

Brett Weymark, Music Director

Sydney Children's Choir

Lyn Williams, Artistic Director

GUSTAV MAHLER (1860–1911)

Symphony No.3 in D minor

Part I

1. *Kräftig. Entschieden* [Vigorous, decisive]

Part II

2. *Tempo di menuetto. Sehr mässig* [Very moderately]

3. *Comodo. Scherzando. Ohne Hast* [Without haste]

4. *Sehr langsam. Misterioso* [Very slowly, mysteriously] –

5. *Lustig im tempo und keck im Ausdruck*

[Lively in tempo and jaunty in expression] –

6. *Langsam. Ruhevoll. Empfundener*

[Slowly, with serenity, expressively]



92.9 ABC
Classic FM

Saturday evening's performance will be recorded by ABC Classic FM for future broadcast on Saturday 29 July at noon.

.....
Pre-concert talk by David Larkin in the Northern Foyer 45 minutes before each performance. Visit sydnaysymphony.com/talk-bios for speaker biographies

.....
Estimated durations: 35 minutes, 70 minutes (there is no interval)
The concert will conclude at approximately 9.45pm (8.45pm on Monday)

.....
COVER PHOTO: Benjamin Ealovega

PRESENTED BY



Principal Partner



Anonymous oil portrait of Mahler made a few years after the completion of the Third Symphony

ABOUT THE MUSIC

Gustav Mahler

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Susan Graham *mezzo-soprano*

Women's Voices of Sydney Philharmonia Choirs

Sydney Children's Choir



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 Third Symphony was composed in Steinbach, an Alpine retreat near Salzburg. 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 have sometimes been described as ‘Janus-like’ in the way they blend romantic and modern values, self-obsession and universal expression, idealism and irony.

THIRD SYMPHONY

The Third Symphony (1896) is not only Mahler’s longest symphony but the longest symphony to have won acceptance in the standard repertoire. It is organised in six movements, of which the half-hour first movement forms the first part of the symphony and the remaining five the second. The vocal texts are drawn from Nietzsche (the ‘Midnight Song’, sung by the mezzo-soprano in the fourth movement) and from the German folk collection *Des Knaben Wunderhorn* (Youth’s Magic Horn) in the fifth movement, where children’s voices are introduced to sing of angels and heavenly joy. The unusual structure is further emphasised by the long slow movement which concludes the symphony.

It is still possible to hear the remark ‘a great fuss about nothing’ made after Mahler performances. This response is less common now than when Mahler’s music was emerging, in the 1960s, from some 40 years in the shadows, but he still has the capacity to divide audiences, with a consistency rivaled only by Wagner and Bruckner.

It is true that Mahler’s symphonies are ‘a great fuss’ – they are often lengthy, sometimes occupying a whole program, like this evening, and demand large orchestral (and sometimes vocal and choral) forces, each symphony cradling within its structure a musical universe spanning a hushed quietude and a primal roaring. So ‘fuss,’ yes, but it cannot be said that they are ‘about nothing’; in their extravagant rhetoric, their journey through an intense inner life, and their concomitant sense of heightened tonal drama, we feel these pieces must be ‘about something’, and as such they continue to have meaning for audiences all over the world.

While Mahler had a fear of his symphonic programs being taken too literally, there is no doubt that a well-spring of creativity flowed from the explicit, interior dramatic structures he devised for much of his music. This is particularly so in his first four symphonies, which are infused with the words and spirit of the collection of German folk poetry called *Des Knaben Wunderhorn* [The Youth’s Magic Horn]. As writer Philip Barford has put it: ‘The *Wunderhorn* symphonies are all other-worldly. They unashamedly proclaim faith in love, redemption and the life in heaven.’

Mahler’s second symphony – the *Resurrection* – charts a course from the deep despair of earthly death to the radiant certainty of a heavenly afterlife. The Third is equally ambitious, more complex and, while calling for slightly smaller forces, is far longer: at some 95 minutes it is one of the longest symphonies in the standard orchestral repertoire, the first movement alone being longer than, say Mozart’s *Jupiter* or Haydn’s *London* symphonies. Its length is matched by a program of tremendous scope, for in it Mahler attempts, in Mosco Carner’s words, ‘to show the birth and growth of consciousness from an initially soulless nature to living things – flowers, animals and man – leading to the sphere of the Supreme Being’ as the creator of creation. In August 1895, at the point where he had finished sketching all the movements except the first, he outlined this program for the work:

Each Mahler symphony cradles within its structure a musical universe spanning a hushed quietude and a primal roaring.

THE JOYFUL KNOWLEDGE

A Summer Morning's Dream

- I Summer marches in
- II What the meadow flowers tell me
- III What the creatures of the forest tell me
- IV What night tells me (mankind)
- V What the morning bells tell me (the angels)
- VI What love tells me
- VII The heavenly life (what the child tells me)

After he composed the first movement the following summer he changed the subtitle to 'A Summer Noonday's Dream' and dropped the seventh movement, which became the finale, and the well-spring, of the Fourth Symphony. He deleted the Nietzschean title 'The Joyful Knowledge' and re-titled the first movement 'Pan Awakes. Summer Comes Marching In (Bacchic Procession)'. Since he often found his programs taken too



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literally, he eventually withdrew the descriptive movement titles altogether, but while he was at work on the piece the program's link to the music was absolute. In other words, by the end of the northern summer of 1896 Mahler had completed a deeply personal, epic meditation on nature as a metaphor for human suffering and triumph, on nature as a key to faith. To begin a symphony of epic dimensions by invoking pagan divinity and to end it with a hymn to what Mahler called 'blessed faith'; to set a text by Nietzsche, as Mahler does in the fourth movement, and then to reject his pessimism with a shining, vigorous life force a few moments later – these are the ways of a man determined to do things his own way.

Mahler's correspondence at the time of his most intensive work on this symphony tells us plainly of the high task he had set himself:

I think it strange how most people, in speaking of nature, only think of flowers, birds, the forest etc. No one seems to know anything of Dionysus, the great god Pan. [In my symphony] it is

Bacchus on a chariot preceded by a drunken procession (early 16th-century engraving by Giulio Pippi 'Romano')

the world itself, nature as a whole, which, so to speak, is awakened to music out of an unfathomable silence...Just imagine a work of such magnitude that it actually mirrors the whole world – and is, so to speak, only an instrument, played on by the universe...My symphony will be something the like of which the world has never heard.

Making allowances for Mahler's likely manic depressive personality, and for the fact that he had just experienced his first major public success as a symphonic composer with a performance of the *Resurrection* in Berlin, one almost gasps at such audacity. Had Mahler been all vaulting ambition – a kind of musical Malcolm Turnbull – his music would now be profoundly obscure. But it was his genius to find a voice to match his dreams. To some commentators, that voice is one into which all the triumphs and tragedies of the 19th century poured themselves; to others it is prophetic of the calamities of the century to come. In this light, it is important to note that Mahler had a dual career as a conductor and composer, and that while he was highly regarded by his contemporaries as a performer, his successes as a composer were intermittent at best, and that in the decades after his death, his music was largely forgotten.

His relationship to his musical heritage is salient here also. For all his indebtedness to Bruckner, Brahms, Schubert, indeed the Austro-German tradition – and of course the music he loved as a conductor, which included Puccini and Tchaikovsky – we can hear his determination to find his own musical solutions to the questions he wanted answers to so fiercely. As composer and commentator Donald Tovey put it in the 1930s: 'We cannot fall back upon the device of classifying Mahler as one of the conductor-composers who drifted into composition to display their vast memories as experienced conductors.' Among the first things an attentive listener will notice, for example, are his then-radical references to what he called his 'trivialities,' the found objects of the musical life of his time: military marches, Austrian country dances, woodwinds imitating hurdy-gurdies and simultaneous musical events taking place together, 'out of time.' These 'intrusions' were part of Mahler's universe some years before it became apparent that, on the other side of the Atlantic, Charles Ives was making similar explorations.

It was Tovey who described Mahler as a composer without inhibitions, and this is a key to understanding his broad appeal. His fine ear for orchestral colour, his sure understanding of how to dramatise each musical episode, means that every moment of universal triumph, every presentiment of cosmic catastrophe, every encounter with an object of almost unbearable loveliness, is made palpable to us in his work. After hearing the Third

**But it was Mahler's
genius to find a
voice to match his
dreams.**

Symphony for the first time, the young Arnold Schoenberg wrote to Mahler and said: 'I sensed...*truth*, the most ruthless truth!'

Listening Guide

Mahler's grandest, strangest, wildest symphony begins with that extraordinary picture of nature awakening from its slumber. As writer and broadcaster Stephen Johnson has written: 'Attempts to make sense of its structure along traditional formal lines usually end in sad confusion.' In broad terms, this fervent fantasy makes three kinds of music: the proud, sometimes raucous sounds of nature roused to life (as in the very opening and the laughingly triumphant final minutes); the almost subterranean music given to the lower brass to suggest nature in its inert, primordial state, and the rapturous, and occasionally terrifying murmurs on strings and woodwinds suggesting the heartbeat of nature and the leadership of Pan. As writer William Mann said of this movement: 'You and I, as well as the daisies and the dinosaurs and the volcanic rocks are there.'

The minuet that follows is a musical flower picture, the serenity of which is nudged only by a swift-moving central trio that evokes the spirit of Mendelssohn. The third movement, the scherzo, is more complex, even enigmatic, as the twittering of the forest animals is interrupted by a distant solo on the post-horn. In Western Europe, for generations before Mahler's time, post-horns were used by postilions and guards on mail coaches to announce arrival and departure. Mahler's use of it here is open to many interpretations; the one that seems most plausible sees it as the first 'human' moment in the work, the expression of the tender ecstasy of human feeling on being at one with the world of nature. It is also wonderfully evocative of the heat and haze of high summer, so it is apt that Pan makes an unexpected re-appearance in the movement's final moments.



◀ Illustration by Moritz von Schwind
for *Des Knaben Wunderhorn*
(c.1850)

The next two movements form a wondrous duality. The human voice enters to present the symphony's dark night of the soul, in a section of profound stillness. Between each line of Nietzsche's poem of human doubt, taken from *Thus Spake Zarathustra* – 'the world is deep, and deeper than the day imagined' – we are to imagine a note of the bell striking midnight. The fifth movement, the joyous song of the morning bells, brings in the boys' and women's voices for a setting of the *Wunderhorn* poem 'Three angels were singing a sweet song'. The mezzo-soprano joins them for the darker middle section, in which the text focuses on sin and repentance.

The symphony's progression from inanimate darkness to divine light is made complete by the slowly unfurling, radiant finale, which begins as a hushed adagio, as if, in the words of novelist Colin Wilson, 'the world has established a truce'. Gradually, through moments of tremendous longing and recollections of music from the first movement, the work ends in hymn-like glory.

PHILLIP SAMETZ © 2008

In addition to the vocal soloist and choirs, Mahler's Third Symphony calls for four flutes (all doubling piccolo), four oboes (one doubling cor anglais), five clarinets (one doubling bass clarinet and two doubling E flat clarinet) and four bassoons (one doubling contrabassoon); eight horns, four trumpets (with one player responsible for the posthorn part, played offstage); four trombones and tuba; two timpani and a large percussion section; two harps and strings.

The SSO gave the first Australian performance of the second movement of this symphony in 1963, conducted by Charles Mackerras. Following the Australian premiere (given by the MSO and Willem van Otterloo in 1967), we gave our first performance of the complete symphony in a 1969 Town Hall Proms concert conducted by John Hopkins. Lauris Elms was the soloist with Sydney Philharmonia Choir and the choir of Sydney Grammar School. Our most recent performance was in 2010 as part of Vladimir Ashkenazy's Mahler Odyssey, with Lilli Paasikivi and tonight's choirs.

4. Sehr langsam. Misterioso

MEZZO-SOPRANO SOLO

O Mensch, gib Acht!
 Was spricht die tiefe Mitternacht?
 Ich schlief! Aus tiefem Traum bin ich erwacht!
 Die Welt ist tief!
 Und tiefer als der Tag gedacht!
 Tief ist ihr Weh!
 Lust, tiefer noch als Herzeleid!
 Weh spricht: Vergeh!
 Doch alle Lust will Ewigkeit,
 Will tiefe, tiefe Ewigkeit.

O Man, take heed!
 What does the deep midnight say?
 I slept. From deep dreaming I was wakened!
 The world is deep,
 And deeper than the day imagined!
 Deep is the grief!
 Longing, deeper still than heartache!
 Grief says: Go hence!
 But all longing craves eternity,
 Craves deep, deep eternity.

FRIEDRICH NIETZSCHE

5. Lustig im tempo und keck im Ausdruck

THREE-PART CHORUS, CHILDREN'S CHORUS, MEZZO-SOPRANO SOLO

Es sungen drei Engel einen süßen Gesang
Mit freuden es selig in dem Himmel klang,
Sie jauchzten fröhlich auch dabei,
Daß Petrus sei von Sünden frei,
Und als der Herr Jesus zu Tische saß,
Mit seinen zwölf Jüngern das Abendmahl aß,
Da sprach der Herr Jesus: 'Was stehst du denn
hier?

Wenn ich dich anseh', so weinest du mir!'

Und sollt'ich nicht weinen Du gütiger Gott,
Du sollst ja nicht weinen!

Ich hab' übertreten die zehn Gebot'.

Ich gehe und weine ja bitterlich,

Ach komm' und erbarme dich über mich!

Hast du denn übertreten die zehen Gebot,

So fall' auf die Knie und bete zu Gott,

Liebe nur Gott in alle Zeit!

So wirst du erlangen die himmlische Freud'.

Die himmlische Freud' ist eine selige Stadt,

Die himmlische Freud', die kein Ende mehr hat!

Die himmlische Freude war Petro bereit't

Durch Jesum und Allen zur Seligkeit.

from *Des Knaben Wunderhorn*

Three angels were singing a sweet song,
With blessing and joy it rang in Heaven,
For joy too they shouted

That Peter was set free from sin.

And when the Lord Jesus sat at table,

With his twelve disciples at the evening meal,

Lord Jesus said: Why stand you
here?

When I look at you, you weep before me.

And should I not weep, thou God of goodness,
No, you mustn't weep!

I have broken the ten commandments.

I go my way and weep bitterly,

Ah, come and have mercy on me!

If you have broken the ten commandments

Then fall on your knee and pray to God,

Love only God for all time!

So you will attain heavenly joy.

Heavenly joy is a blessed city,

Heavenly joy, that knows no end!

Heavenly joy was granted to Peter,

Through Jesus, and for the delight of all.

ENGLISH TRANSLATION © SYMPHONY AUSTRALIA

sydney symphony orchestra

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Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

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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.



DARIO ACOSTA

Susan Graham

mezzo-soprano

Susan Graham rose to the highest echelon of international performers within a few years of her professional debut, mastering an astonishing repertoire along the way. Her operatic roles range from Monteverdi's *Poppea* to Sister Helen Prejean in Heggie's *Dead Man Walking*, a role written specially for her, and her recital repertoire is so broad that 14 composers from Purcell to Sondheim are represented on her recent album, *Virgins, Vixens & Viragos*. This distinctly American artist is also one of the foremost exponents of French vocal music – in both opera and concert – and has received the French government's *Chevalier de la Légion d'Honneur*.

Her earliest operatic successes were in Mozart trouser roles such as Cherubino (*The Marriage of Figaro*), followed by Octavian (*Der Rosenkavalier*) and the Composer (*Ariadne auf Naxos*). These brought her to prominence on the world's major opera stages, including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Covent Garden, Paris Opera, La Scala, Bavarian State Opera, Vienna State Opera and Salzburg Festival.

Recent highlights include Dido in *Les Troyens* (Lyric Opera of Chicago), the Washington National Opera revival of *Dead Man Walking* (now as the convict's mother), Erika in Barber's *Vanessa* (Berlin) and her role debut as Countess Geschwitz in *Lulu* (Metropolitan). Concert performances

have included galas with the San Francisco Symphony and New York Philharmonic, *Des Knaben Wunderhorn* at Carnegie Hall, Octavian to Renée Fleming's Marschallin in *Der Rosenkavalier* (Boston), and *Songs of the Auvergne* (Philadelphia), as well as presentations with Malcolm Martineau of *Frauenliebe und -leben Variations*, a recital inspired by Schumann's song cycle.

She has also created leading roles in Harbison's *Great Gatsby* and Picker's *An American Tragedy*; she made her Dallas Opera debut as Tina in Argento's *Aspern Papers*, and headed an all-star cast as Sycorax in the Met's Baroque pasticcio *The Enchanted Island*. She has starred as Prince Orlofsky in *Die Fledermaus* (Houston Grand Opera, Santa Fe Opera and Metropolitan Opera) and in the title role of *The Merry Widow* (Metropolitan), and made an acclaimed musical theatre debut in *The King and I* in Paris.

Her distinguished discography includes a series of lauded solo albums, including *Un frisson français, C'est ça la vie, c'est ça l'amour!*, *La Belle Époque*, and a Grammy Award-winning collection of Ives songs.

Next week in Sydney, Susan Graham can be heard in Ravel's *Shéhérazade*.

THE CHOIRS

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing. Founded in 1920, it has become Australia's finest choral organisation. Led by Brett Weymark since 2003, Sydney Philharmonia comprises six choirs performing repertoire from choral classics to musical theatre and commissions by Australian composers. Sydney Philharmonia presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia was the first Australian choir to sing at the BBC Proms (Mahler Eight under Simon Rattle), returning again in 2010. The choirs perform annually in the SSO's subscription series, and this year's collaborations have included Brahms songs, the Last Night of the Proms and Debussy's *Pelléas et Mélisande*. In November Sydney Philharmonia will appear in *Belshazzar's Feast* and a new oratorio by Péter Eötvös, conducted by David Robertson. Highlights of Sydney Philharmonia's 2017 season include Bach's *St Matthew Passion*, Rossini's *Stabat Mater*, Tudor Portraits (in August), Elgar's *Dream of Gerontius* and Handel's *Messiah*.



KEITH SAUNDERS

BRETT WEYMARK *Music Director*

Brett Weymark studied at Sydney University and the Sydney Conservatorium as well as in Europe and America. He has held positions with the Song Company, Opera Australia, Pacific Opera, Sounds Baroque, Cantillation and Western Sydney University, and worked for many of Australia's major musical organisations. In 2002 he received a Centenary Award for services to music. Since his appointment as Music Director, he has conducted Sydney Philharmonia throughout Australia and overseas in a diverse repertoire. He has also conducted the Sydney, West Australian and Tasmanian symphony orchestras, Orchestra of the Antipodes, Sydney Youth Orchestra, and productions for WAAPA, Pacific Opera and OzOpera.



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To find out more about our concerts or joining the choir visit sydneyphilharmonia.com.au

Sydney Children’s Choir

When Lyn Williams OAM created the Sydney Children’s Choir in 1989, she wanted audiences to experience the unique sound of a well-trained children’s choir. Since then, the organisation has grown to include Gondwana National Choirs and Gondwana Indigenous Children’s Choir, captivating audiences across Australia and the world. Gondwana Choirs comprises the most accomplished youth choral groups in Australia – synonymous with performance excellence – and in 2015 received the APRA/AMCOS Award for Excellence by an Organisation for its artistic program and significant contribution to Australian music.

Founded as a single ensemble, Sydney Children’s Choir now comprises more than 20 training and performing ensembles for approximately 500 choristers of school age. They tour internationally and perform with the SSO and distinguished conductors such as Zubin Mehta, Charles Dutoit, Vladimir Ashkenazy and David Robertson. Among recent highlights, singers from all three arms of Gondwana Choirs performed with the SSO in the 2014 premiere of Jandamarra – Sing for the Country by Paul Stanhope and Steve Hawke.



SAM ALLCHURCH *chorusmaster*

Recognised as one of Australia’s most exciting emerging choral conductors, Sam Allchurch is establishing a reputation for artistic excellence. He conducts for Gondwana Choirs, working in particular with changing male voices and on orchestral preparation. He also works regularly with Sydney Chamber Choir and Sydney Philharmonia Choirs as well as with St James’ King St. He has conducted choirs for broadcast on ABC Classic FM and in 2016 was Acting Director of Music at Trinity College Melbourne. He holds a Master of Music (Choral Studies) degree from Cambridge University where his studies with Stephen Layton and Geoffrey Webber were supported by a Gates scholarship.



Lyn Williams OAM *Artistic Director & Founder*

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To find out more about Gondwana Choirs performances and programs visit gondwana.org.au

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 fourth year as Chief Conductor and Artistic Director.

THE ORCHESTRA



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Janet and Robert Constable with Associate Principal Flute Emma Sholl. 'When we first met her in the Green Room at the Opera House,' recalls Robert, 'it was a lovely hug from Emma that convinced us that this was not only an opportunity to support her chair but to get involved with the orchestra and its supporters. It has been a great experience.'



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PHOTO: KEITH SAUNDERS



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Mr Simon Beets
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Mr Robert Veel
Dr Alla Waldman
The Hon. Justice A G Whealy
Yim Family Foundation
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Mark Pearson
Mr Stephen Perkins
Almut Piatti
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Mr Shah Rusiti
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Mrs Emmy K Wong
Lindsay & Margaret
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Mr John Wotton
Jill Hickson AM
Ms Josette Wunder
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Ms Simone Chuah
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Imamura
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 Mr Robert Green
 Mr Geoffrey Greenwell
 Mr Richard Griffin AM
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 Robert Havard
 Mrs Joan Henley
 Dr Annemarie Hennessy AM
 Roger Henning
 Mrs Jennifer Hershon
 In memory of my father,
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 A & J Himmelhoch
 Mr Aidan Hughes
 Mr & Mrs Robert M Hughes
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 Mr Ron Kelly & Ms Lynne
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 Dr Henry Kilham
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 Ms Kwok-Ling Mau
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 Mrs Janet &
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 Mr Thierry Vancaillie
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 Ms Lynette Walker
 Ronald Walledge
 Ms Theanne Walters
 Mr Michael Watson
 Mr John Whittle sc
 Peter Williamson
 Mr D & Mrs H Wilson
 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 (42)

SSO Patrons pages correct as of 1 January 2017

SSO Vanguard

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

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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

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
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 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
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 Talitha Fishburn
 Alexandra Gibson
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 Jeremy Goff
 Michael & Kerry Gonski

Lisa Gooch
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 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
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 Elizabeth Miller
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 Benjamin Schwartz
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 Tim Steele
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 Ian Taylor
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 Michael Tuffy
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 Sarah Vick
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SALUTE

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Principal Partner

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MAJOR PARTNERS



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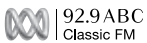
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MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

