

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

New World Memories

APT MASTER SERIES

Wednesday 23 August, 8pm

Friday 25 August, 8pm

Saturday 26 August, 8pm



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sydney symphony orchestra

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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

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ADAMS The Chairman Dances

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George Li piano

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Megan Washington vocalist

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Sat 23 Sep, 8pm

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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

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WELCOME



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 support another fascinating program conducted by David Robertson.

Constructed around the themes of travel and memory, tonight's program has a special resonance for us at APT. There are two great classics: one from the young Mendelssohn, travelling to the Hebrides and marvelling at the sights, the other from Dvořák, composing in New York and feeling homesick for his native Bohemia. Both *The Hebrides* and the *New World* Symphony are like letters home. Between these is something recent from a composer who last appeared in the Master Series in 2015, Steven Mackey. In *Mnemosyne's Pool* – heard here in Australia for the first time – he explores the idea of memory.

Music can transport you and evoke mental visions of far off places. It also has the power to form, and awaken, strong memories. When you travel, the same thing happens and here at APT we are committed to providing unforgettable experiences, whether you travel to the 'old world' that Mendelssohn and Dvořák called home, the 'new world' of Steven Mackey, or to extraordinary Australian destinations such as the Kimberley.

We hope you find tonight's performance 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 23 AUGUST, 8PM

FRIDAY 25 AUGUST, 8PM

SATURDAY 26 AUGUST, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

NEW WORLD MEMORIES

David Robertson *conductor*

FELIX MENDELSSOHN (1809–1847)

The Hebrides (Fingal's Cave) – Overture, Op.26

STEVEN MACKEY (born 1956)

Mnemosyne's Pool

Variations

Déjà vu (Medley)

Fleeting –

In Memoriam A.H.S.

Echoes

AUSTRALIAN PREMIERE

INTERVAL

ANTONÍN DVOŘÁK (1841–1804)

Symphony No.9 in E minor, Op.95, From the New World

Adagio – Allegro molto

Largo

Scherzo (Molto vivace)

Allegro con fuoco

Pre-concert talk by David Robertson
in conversation with composer
Steven Mackey at 7.15pm in the
Northern Foyer.

.....
Estimated durations: 10 minutes,
40 minutes, 20-minute interval,
40 minutes

The concert will conclude at
approximately 10.05pm.

.....
COVER IMAGE: Fantasy on Dvořák's
Symphony 'From the New World'
(1995), watercolour by Norman
Perryman (Lebrecht Music & Arts)

PRESENTED BY





***Mnemosyne* (also known as *Lamp of Memory* or *Ricordanza*), painting by Dante Gabriel Rossetti (1828–1882)**

New World Memories

If Mendelssohn were to visit the Hebrides today, chances are he'd take a photo and post it online via his social media platform of choice. Perhaps he'd tweet about how seasick he'd been. But he was there in 1829, and instead he drew sketches and included them in his letters home. And after seeing Fingal's Cave – a cavern of basalt pillars that looks like the inside of a huge pipe organ – he sent the first 20 bars of tonight's overture, saying it was his best way of expressing how extraordinarily the Hebrides had affected him.

The resulting creation, *The Hebrides*, is the perfect way to begin a concert inspired by themes of travel and memory. The culmination is Dvořák's *New World* Symphony. Invited to New York as a celebrity composer and given the mission of developing a true American musical voice, Dvořák set about in earnest to discover the indigenous and traditional musical influences of this strange new world. At the same time, he was deeply homesick and the symphony ('*From the New World*') says even more about his nostalgia for his cherished Bohemia than it does about America. (The famous *Largo* tune that sounds like it could easily be a spiritual was a Dvořák original, only later transformed by a student into the song *Gain' Home*.)

Between these two orchestral classics, David Robertson will introduce Australian audiences to a magnificent new American 'symphony' by Steven Mackey. In this bold and virtuosic work, the inspiration comes from Greek myth: Mnemosyne – one of the Titans and the mother of the Muses – is the personification of memory. Of all the art forms, music is the most dependent on memory, since we must experience it in real time and the cohesion and logic of a composition depends on the lingering 'aura' of what we have heard before. And in *Mnemosyne's Pool*, says Mackey, memory becomes an expressive device in its own right.

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ABOUT THE MUSIC

Felix Mendelssohn

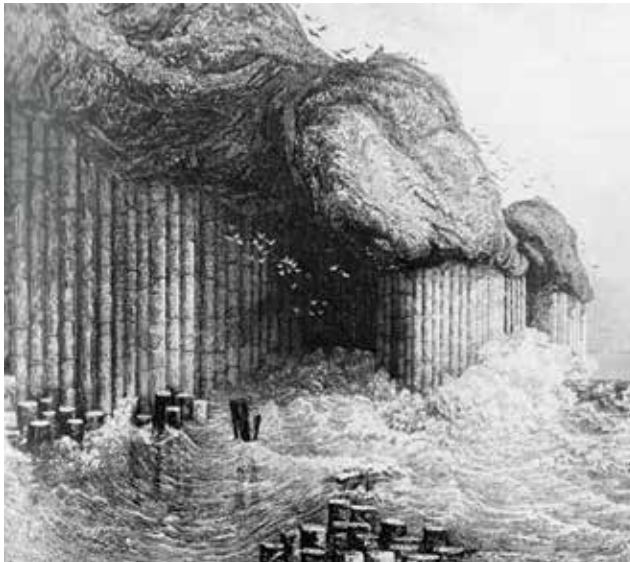
The Hebrides (Fingal's Cave) – Overture, Op.26

In April 1829, the 20-year-old Mendelssohn began a Grand Tour of Europe and Britain. His parents hoped that the journey might further broaden his mind, already considerably expanded at home by such visitors to the Mendelssohn household in Felix's youth as scientist Alexander von Humboldt, philosopher Hegel, actor Eduard Devrient, and music critic and theorist Adolph Bernhard Marx.

Arriving there on 21 April, young Felix described London as 'the most grandiose and complicated monster that the world has to offer'. After the London season ended, he and his travelling companion Carl Klingemann set off for Scotland, reaching Edinburgh on 28 July.

Mendelssohn was greatly stimulated by Scotland. He thought the view from Arthur's Seat 'incomparable', not even forgetting Switzerland. 'When God himself takes to panorama-painting the result is strangely beautiful...Everything here looks so stern and robust, half-enveloped in haze or smoke or fog.' He admired the men 'with their long red beards, tartan plaids, bonnets and plumes, bare knees, and their bagpipes in their hands'. He attended a bagpipe competition which we gather from later writings he found excruciating.

The two men then planned to travel north through Stirling and Perth to Blair Atholl, then westwards to the Inner Hebrides, where the objective was Fingal's Cave, a grotto on the island of Staffa, 'discovered' by Joseph Banks in 1782. By the early 19th century



A 19th-century engraving showing the basalt pillars of Fingal's Cave

Keynotes

MENDELSSOHN

*Born Hamburg, Germany, 1809
Died Leipzig, Germany, 1847*

A combination of natural genius, intellectual stimulation and economic security ensured Felix Mendelssohn a chance to reach maturity as a composer while in his teens. He was the son of a family of bankers, with a great intellectual history inherited from his grandfather, the philosopher Moses Mendelssohn. And the young man composed and performed works at the regular concerts his father hosted in their home. He was also nurtured by the friendship of no less a figure than Goethe, who held Mendelssohn in great affection, and was active in encouraging his musical, and especially compositional, skills.

THE HEBRIDES

In 1829, the 20-year-old Mendelssohn visited Scotland's Hebridean islands. He wrote home: 'In order to make you realize how extraordinarily the Hebrides have affected me, the following came into my mind there', followed by a detailed sketch of the opening of the overture with its famous descending motto for the violas and cellos. The visit to Fingal's Cave left Mendelssohn feeling extremely seasick, but his travelling companion described its 'strange basalt pillars and caverns' looking like 'the inside of an immense organ, black and resounding'. The following year, back in Vienna, these impressions were woven into *The Hebrides*, capturing a moody sense of solitude, bleakness and wild desolation.

it had become a tourist attraction. Wordsworth visited it in 1833, complaining of all the day-trippers. Later visitors included Turner, Heine, and Queen Victoria. Sir Robert Peel described it as 'a temple not made with hands'. Klingemann was most impressed by an intrepid old woman who was determined to see the cave before she died, and who had to be hoisted in and out of the little rowing boats in which they were 'lifted by the hissing sea up the pillar stumps to the celebrated...cave.'

In a letter dated 7 August 1829, Mendelssohn jotted down the theme that would eventually open this overture: '...to make you understand how extraordinarily the Hebrides have affected me,' he wrote to his family. Mendelssohn's musical impressions resulted in a work which remains to this day one of the great soundscapes in orchestral literature. Remarkably, he achieved this nature portrait within the bounds of a quite clear-cut, albeit modified, sonata form. Indeed, the straightforwardness of early versions was one reason why Mendelssohn revised the work prior to its first performance in May 1830, and again prior to publication in 1835. He wrote to his sister on 30 November 1829, by then from Italy, that he was too fond of the piece to allow it to be performed in its current state: 'The D major middle section is very silly. The whole so-called development tastes more of counterpoint than of whale oil, seagulls and codliver oil, and it ought to be the other way around.'

The work begins with the undulating theme, subjected to gradual rolling modulation and subtle dynamic swells. The D major second subject, emerging from the lower strings, is more conventionally melodic. The exposition ends with brass interjections, which also punctuate the beginning of the development. Mendelssohn succeeded in heightening the expressive aspect of this section over formalistic working-out. Indeed the work is quite astonishing from this point to the end. The principal themes are reversed, and the opening theme returns quietly. This is an elegant rounding off, but the effect is almost preemptory, the flute taking our minds upwards, as if the overture drifts away on the wind.

ADAPTED FROM A NOTE BY G. K. WILLIAMS
SYMPHONY AUSTRALIA © 2011

The Hebrides calls for a modest orchestra comprising pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The overture was premiered in London on 14 May 1832. The first Australian performance was at a special Australian Centennial concert on 27 January 1888 given by the Criterion Theatre Orchestra, Sydney, conducted by Leon Caron. The SSO first performed it in 1943, conducted by Percy Code, and most recently in 2011, conducted by Jahja Ling.



A watercolour portrait of Mendelssohn aged 21 (James Warren Childe)

...one of the great soundscapes in orchestral literature.

Steven Mackey

Mnemosyne's Pool

Variations

Déjà vu (Medley)

Fleeting –

In Memoriam A.H.S.

Echoes

The composer writes...

Mnemosyne was a Greek Titaness, the goddess of memory, and represents the memory required to preserve and retell the stories of history and sagas of myth. After sleeping with Zeus for nine consecutive nights, she became the mother of the nine muses. She also presided over a pool in Hades which was the counterpart to the River Lethe from which those who journeyed through the underworld drank to forget their past lives when reincarnated. Mnemosyne's pool of remembrance was less frequented.

The role of memory in musical creation and reception is foregrounded in *Mnemosyne's Pool*. As an example, consider a note recalled from an earlier point in the line that does not flow naturally from the note it succeeds. A large awkward leap can signal to the listener and performer that the next note relates as much to its own previous occurrence as it does to the preceding note. A disjuncture sometimes asks the listener to remember an earlier point in the line instead of continue inexorably forward.

On a scale larger than the note-to-note continuity of a line, consider the approach to the recapitulation in the first movement of Beethoven's *Eroica* Symphony. In this famed passage, the horn enters with a return of the theme before the strings have arrived at the proper harmony. There is the prankster interpretation which holds that the horn simply enters too early, over zealously looking forward, but I prefer to hear the horn as looking back, as a fleeting memory. The harmonic solecism acts as a cue to tell me that this is not actually happening in the present but is a brief recollection before returning to the present.

There is also a middle ground that I find particularly interesting when, for example, a slightly peculiar harmonic move can be mollified by the presence of something vaguely familiar. Jagged musical grammar in the present tense can be smoothed by a comforting reference to the past. Syntax and memory can work together to create various shades of (dis)continuity. The point is not to test your memory but rather to use memory as an expressive device in order to create unusual alchemies in the flavours of events and, more importantly, in the flow of events.

In fact, *Mnemosyne's Pool* is perhaps most palpably concerned with flow, that is, with various kinds of motion: slow climbs, sprints,

Keynotes

MACKEY

American composer

Born Frankfurt, 1956

Steven Mackey was born to American parents stationed in Frankfurt, Germany. His first musical passion was playing the electric guitar in rock bands based in northern California. He later discovered concert music and started composing for orchestra, blazing a trail in the 1980s and 90s by including the electric guitar and vernacular influences in his concert music, and he regularly performs his own work, including two concertos for electric guitar and numerous solo and chamber works. He is also active as an improviser and performs with his band Big Farm. He is a professor of music at Princeton University – helping to shape the next generation of musicians, he teaches composition, theory, contemporary music and improvisation. In 2012 the SSO and David Robertson gave the Australian premiere of his piano concerto *Stumble to Grace* with soloist Orli Shaham; in 2015 we performed his violin concerto, *Beautiful Passing*, with soloist Anthony Marwood.

stevenmackey.com

precarious balancing acts, quirky dances, sombre marches, and of course, wilfully discursive zigzags in time made possible by memory. Form arises more from arcs of energy than blocks of material.

Listening Guide

1. *Variations*

This movement uses a single melodic cell as the basis for three contrasting sections delineated by texture: A – chorale-like, B – flute arabesque over static plucked notes, C – swarming masses of plucked notes. These are arranged in a symmetrical order: A+B+C+B'+A'.

2. *Déjà vu (Medley)*

The second movement is less highly structured and more whimsical than the first. It also has three distinct swatches of music, but instead of being cut from the same cloth as in *Variations*, they are separate and discrete tunes loosely drawn together by free association. A is a plaintive dance in the bassoons surrounding a more vigorous interruption. B is a chirping clarinet melody and C is a naïve romance in the violins accompanied by preposterous chatter. A+B+C+A'+B'+A''

3. *Fleeting* – 4. *In Memoriam A.H.S.*

The third and fourth movements are played without pause. This – together with the fact that their combined length is commensurate with the length of each of the previous movements (approximately 9 minutes) – means they function as a single movement even though they contrast sharply. The third movement (*Fleeting*) is an energetic *jeux d'esprit* and the fourth (*In Memoriam A.H.S.*) is a stately lament. Maybe the interdependency engendered by the contrast – the yin and yang – actually works to fuse them as one.

5. *Echoes*

In its first third, the fifth movement is made of kaleidoscopic refractions of the opening theme. Then comes a raucous, mocking intrusion that reveals a nostalgic daydream of the romance from the middle of the second movement. The last third drives home the opening theme, passes through at least one wormhole in time, before obsessive reiterations dissolve into the sound mass.

STEVEN MACKEY © 2014

Mnemosyne's Pool calls for an orchestra of flute, alto flute, piccolo, two oboes, cor anglais, clarinet, E flat clarinet, bass clarinet, two bassoons, contrabassoon and alto saxophone; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp, piano and strings.

Mnemosyne's Pool was premiered in 2015 by the Los Angeles Philharmonic, conducted by Gustavo Dudamel. This is the work's first Australian performance.



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Antonín Dvořák

Symphony No.9 in E minor, Op.95,

From the New World

Adagio – Allegro molto

Largo

Scherzo (Molto vivace)

Allegro con fuoco

Dvořák composed his ninth, and last, symphony in New York between January and May 1893. As his American-born secretary, Josef Kovařík, was about to deliver the score to the conductor of the first performance, Anton Seidl, Dvořák suddenly wrote on the title page, in Czech, 'From the New World'. That expression had been used in a welcome speech following his arrival in New York the previous September, reflecting the Christopher Columbus quadricentenary: 'The New World of Columbus and the New World of Music'. Kovařík said the inscription was just 'the Master's little joke'; but the 'joke' has, ever since, begged the question: how American is the *New World* Symphony?

Dvořák could have written his 'New World' inscription, as in the welcome speech, in English. By writing it in Czech he was seen to be addressing the work, like a picture postcard, to his compatriots back in Europe. At the same time he challenged listeners to identify depictions of America or elements of American music. Either way, the composer was seen to be meeting the desire of his employer, Mrs Jeannette Thurber, for music which might be identified as American.

Mrs Thurber had persuaded Dvořák to become director of her National Conservatory of Music in New York – the most eminent composer ever to take a teaching position in the USA. Besides teaching students from a wide spectrum of society, including blacks and women, he found he was expected to show Americans how to create a national music. So, controversially and perhaps naively, in a country which had not forgotten the Civil War, the egalitarian Dvořák told Americans they would find their future music in their roots, whether native or immigrant, and in particular the songs of the African-Americans.

From his familiarity with gypsies in Europe, Dvořák had famously composed a set of *Gypsy Melodies* (including 'Songs my mother taught me'), and was thus receptive when introduced soon after his arrival to the songs of the African-Americans – the sorrow songs and spiritual songs of the plantation. As a devout man of humble rural origins, he responded to the pathos and religious fervour of the poor.

He told the *New York Herald* that the two middle movements of his new symphony were inspired by Longfellow's epic poem

Keynotes

DVOŘÁK

Born Nelahozeves, 1841

Died Prague, 1904

When he was 37 Dvořák went from being a struggling young artist to a composer with burgeoning international fame. He found a publisher, had his first real success as an opera composer, and his Slavonic Dances for piano duet caused a run on the music shops. Soon he was established as one of the leading composers of the 19th century, and he was the musician of choice when Mrs Jeannette Thurber sought a director for her National Conservatory of Music in New York. There, Mrs Thurber hoped, he would contribute to the creation of an American national style. Dvořák, in turn, drew on the experience, composing two of his most popular works, the Cello Concerto and the *New World* Symphony.

NEW WORLD SYMPHONY

Dvořák's *New World* Symphony (1893) contains no borrowings from American music, although it's possible to imagine the bustle of the cities, a spirit of simplicity and directness, and perhaps the vast, desolate prairies. But equally, the symphony is infused with a spirit of nostalgia and even homesickness. This is the key to the famous *Largo* movement (which only later was turned into the 'spiritual' *Goin' home*), and explains the appearance of a Czech dance in the middle of the lively third movement.

The Song of Hiawatha, a work he had long ago read in Czech and which Mrs Thurber was now suggesting for an opera. The famous slow movement, he said, was inspired by Hiawatha's wooing of Minnehaha and the *Scherzo* by dancing at the wedding feast. Without using Native American melodies, he claimed to have given the *Scherzo* 'the local colour of Indian music' – an effect probably limited to repetitive rhythms and primitive harmonies.

At the same time, *The New York Daily Tribune*, reporting an extensive interview with the composer, declared that America's 'most characteristic, most beautiful and most vital' folksong came 'from the negro slaves of the South', adding that 'if there is anything Indian about Dr Dvořák's symphony it is only in the mood...of Indian legend and romance.'

On superficial acquaintance, Dvořák found that 'the music of the Negroes and of the Indians was practically identical.' But he took care to speak only in generalities as the debate, with all its good publicity, flourished.

As music, the *New World Symphony* is entirely characteristic of its composer (the 'simple Czech musician' he liked to style himself) and owes nothing to any specific 'borrowings' from the indigenous or African-American musics Dvořák encountered in the New World. The *ersatz*-spiritual *Goin' home* was actually arranged from Dvořák's *Largo* movement by one of his students, not the other way around.



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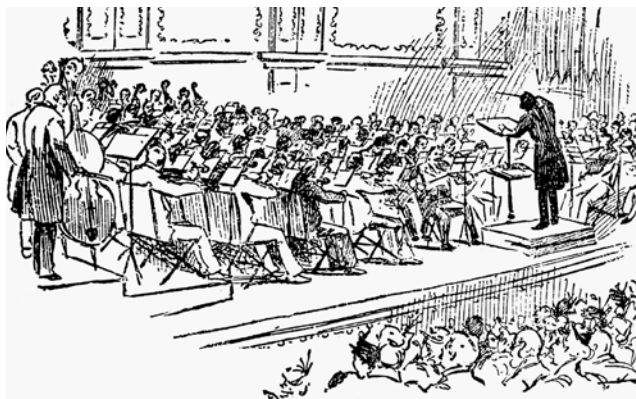
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◀ The first performance of Dvořák's *New World Symphony* at Carnegie Hall, December 1893

There were strong non-musical impressions of America which doubtless crowded the composer's mind as he worked on the symphony: the frenetic bustle of New York, the seething cauldron of humanity in the metropolis, and the simple folk caught up in the impersonal whirl – the African-Americans, the indigenous Americans, the immigrant poor. The surging flow and swiftly changing moods of the outer movements perhaps reflect these images. The vast, desolate prairies Dvořák found 'sad unto despair', and this may be felt to underpin the deep yearning of the *Largo* (together with the composer's own homesickness for his native Bohemia). As if to emphasise his personal longing for home, Dvořák uses a Czech dance as the central trio section of the third movement.

Musical ideas recur in the *New World Symphony*, like familiar faces in a crowd, to link the symphonic structure. The two main themes of the first movement are recalled in festive mood in the *Largo*, at the brassy climax of the famous melody first stated by the cor anglais. They figure again in the coda of the *Scherzo*, the first theme [somewhat disguised] also making three appearances earlier in the movement. The main themes of both middle movements recur in the development section of the finale, and the main themes of all three preceding movements are reviewed in the final coda. There, a brief dialogue between the themes of the first and last movements is cut short by a conventional cadence, spiced by unexpected wind colouring in the last chord of all.

ANTHONY CANE ©1980/2003

Dvořák's *New World Symphony* calls for two flutes (one doubling piccolo), two oboes, cor anglais, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion; and strings.

The first complete performance of the symphony by an ABC orchestra was given by the SSO in 1938, conducted by George Szell. Our most recent performance in a subscription concert was in 2013, conducted by Jessica Cottis; we also performed it in the 2016 Symphony in the Domain concert, conducted by André de Ridder.



Dvořák's residence at 327 East 17th Street, New York

MORE MUSIC

STEVEN MACKEY

We recommend *American Grace: Piano Music from Steven Mackey and John Adams*. Orli Shaham plays the solo *Sneaky March* and Mackey's piano concerto *Stumble to Grace* with David Robertson conducting the Los Angeles Philharmonic.

CANARY CLASSICS 11

Or look for the monodrama *Lonely Motel: Music from Slide* – a work that 'spotlights the inner life of a loner going into meltdown. In this case it's a psychologist holed up in a seedy motel, dealing apparently with the collateral damage of a failed love affair, trying to apply his own professional techniques to himself...and obviously not succeeding.'

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NEW WORLD SYMPHONY

For an Australian connection, there is Charles Mackerras, who held a special affinity for Czech music. His recording of the *New World* Symphony with the Prague Symphony Orchestra is paired with Dvořák's Eighth Symphony.

SUPRAPHON 3848

George Szell conducted the SSO's first performance of the *New World* in 1938. Hear him with his own band, the Cleveland Orchestra, in a 2-CD set that also includes the Seventh and Eighth symphonies, the *Carnival Overture*, Smetana's *Bartered Bride Overture* and Szell's orchestration of the Smetana string quartet 'From my life.'

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Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

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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.

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.

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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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 Bede Moore
 Taine Moufarrige
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 Seamus Robert Quick
Founding Patron
 Chris Robertson &
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Founding Patrons

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 Xander Addington
 Clare Ainsworth-Herschell
 Simon Andrews
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 Luan Atkinson
 Dushko Bajic *Supporting Patron*
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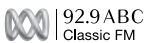
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