

2017 SEASON



**sydney symphony orchestra**

**David Robertson**

The Lowy Chair of Chief Conductor and Artistic Director

# Nobuyuki Tsujii in Recital

SPECIAL EVENT

Monday 22 May, 7pm



Principal Partner



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CLASSICAL



**Nobuyuki Tsujii plays Chopin**

**BERLIOZ** Le Corsaire – Overture  
**CHOPIN** Piano Concerto No.2  
**DVOŘÁK** Symphony No.8  
**Bramwell Tovey** conductor  
**Nobuyuki Tsujii** piano

Emirates Metro Series

**Fri 19 May 8pm**

Special Event

**Sat 20 May 8pm**

■ A BMW Season Highlight

Sydney Opera House

**Nobuyuki Tsujii in Recital**

**JS BACH** Italian Concerto, BWV 971  
**MOZART** Sonata in B flat, K570  
**BEETHOVEN** Moonlight Sonata, Op.27 No.2  
**BEETHOVEN** Appassionata Sonata, Op.57  
**Nobuyuki Tsujii** piano

Special Event

**Mon 22 May 7pm**

City Recital Hall



**Morning Inspiration**

*Mozart & Haydn in the City*

**HAYDN** Symphony No.6, Morning  
**MOZART arr. Haveron**  
 Duo concertante [after String Quintet, K516]  
**Andrew Haveron** violin-director  
**Roger Benedict** viola [pictured]

Mozart in the City

**Thu 25 May 7pm**

City Recital Hall



**Nick's Playlist**

Music by **MOZART**, **BRUCKNER** and **BERLIOZ**, and including **HANDEL** The Arrival of the Queen of Sheba  
**Benjamin Northey** conductor

Playlist

**Tue 30 May 6.30pm**

City Recital Hall



**Don Quixote**

*Fantastic Variations*

**HAYDN** Symphony No.60 (Il distratto)\*  
**CARTER** Variations for Orchestra  
**R STRAUSS** Don Quixote\*  
**David Robertson** conductor  
**Umberto Clerici** cello [pictured]  
**Tobias Breider** viola

Thursday Afternoon Symphony

**Thu 15 Jun 1.30pm**

Tea & Symphony

**Fri 16 Jun 11am\***

complimentary morning tea from 10am

Great Classics

**Sat 17 Jun 2pm**

Sydney Opera House



©Jose G Cano

**Pelléas et Mélisande**

*Opera in the Concert Hall*

**DEBUSSY** Pelléas et Mélisande  
*Sung in French with English surtitles*  
**Charles Dutoit** conductor  
**Sandrine Piau** soprano (Mélisande)  
**Elliot Madore** baritone (Pelléas)  
**Sydney Philharmonia Choirs**

APT Master Series

**Fri 23 Jun 7pm**

**Sat 24 Jun 7pm**

**Wed 28 Jun 7pm**

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**Sat 10 Jun 8pm**

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**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**SPECIAL EVENT**

MONDAY 22 MAY, 7PM

CITY RECITAL HALL

# NOBUYUKI TSUJII IN RECITAL

**Johann Sebastian Bach (1685–1750)**

**Italian Concerto, BWV 971**

*[Allegro]*

*Andante*

*Presto*

**WOLFGANG AMADEUS MOZART (1756–1791)**

**Sonata in B flat major, K570**

*Allegro*

*Adagio*

*Allegretto*

INTERVAL

**LUDWIG VAN BEETHOVEN (1770–1827)**

**Sonata, quasi una fantasia in C sharp minor, Op.27 No.2 (Moonlight)**

*Adagio sostenuto*

*Allegretto*

*Presto agitato*

**Sonata in F minor, Op.57 (Appassionata)**

*Allegro assai*

*Andante con moto*

*Allegro, ma non troppo*

Pre-concert talk by Scott Davie in the First Floor Reception Room.  
Visit [sydneysymphony.com/talk-bios](http://sydneysymphony.com/talk-bios) for speaker biographies.

Estimated durations:

11 minutes, 20 minutes,  
20-minute interval, 16 minutes,  
27 minutes.

The concert will conclude at  
approximately 8.55pm.



Principal Partner



## Nobuyuki Tsujii

*piano*

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Japanese pianist Nobuyuki Tsujii (Nobu), who has been blind from birth, was the joint Gold Medal winner at the Van Cliburn International Piano Competition in 2009 and has since earned an international reputation for the passion and excitement he brings to his performances.

He has appeared as a soloist with leading orchestras worldwide, including the Mariinsky Orchestra, Philharmonia Orchestra, BBC Philharmonic, NHK Symphony, Yomiuri Nippon Symphony, Tokyo Symphony and Japan Philharmonic orchestras, Seattle and Baltimore symphony orchestras, Munich Philharmonic, Filarmonica della Scala and Basel Symphony Orchestra, working with conductors such as Valery Gergiev, Vladimir Ashkenazy, Vladimir Spivakov, Juanjo Mena and Thierry Fischer.

As a recitalist, Nobu has performed in major cities across North America, including at Carnegie Hall's Stern Auditorium, and frequently appears at prestigious European venues such as London's Royal Albert Hall and the Berlin Philharmonie.

Highlights of the 2016–17 season includes debuts with the Orchestre Philharmonique de Strasbourg in a European tour, a ten-concert tour of Japan with the Chamber Orchestra of Europe, a return engagements with the Deutsches Symphonie-Orchester Berlin and at London's Wigmore Hall.

His recordings include Rachmaninoff's Piano Concerto No.2 with Deutsches Symphonie-Orchester Berlin, Tchaikovsky's Piano Concerto No.1 with Yukata Sado and the BBC Philharmonic, Beethoven's Piano Concerto No.5 with the Orpheus Chamber Orchestra, and recital discs of Chopin, Mozart, Debussy and Liszt.

A DVD recording of his 2011 Carnegie Hall recital was named DVD of the Month by *Gramophone* magazine, as was the documentary film by Peter Rosen, *Touching the Sound – The Improbable Journey of Nobuyuki Tsujii*.

Nobu made his SSO debut performing Beethoven's Third Piano Concerto with Vladimir Ashkenazy in October 2016, and last week returned to play Chopin's Piano Concerto No.2.

## **Johann Sebastian Bach (1685–1750)**

### **Italian Concerto, BWV 971**

#### **(Concerto after the Italian taste)**

*[Allegro]*

*Andante*

*Presto*

Swept up in this music's energy and virtuosity, moved by its expressiveness, we can hardly resist the impulse to dance, then sing, while admiring the display from composer and performer. We say to ourselves 'this must be what Bach means by concerto'. Then a niggling voice asks 'can a concerto be for a single instrument?' and 'why an *Italian* concerto? Bach was German...'

This is one of Bach's best-known and most admired keyboard works, along with the Goldberg Variations. Even Johann Adolf Scheibe, usually the most nitpicking of Bach's contemporary critics, admitted this Italian Concerto provoked envy and vain imitation: 'a perfect model of a well-designed solo concerto'.

A concerto for just one instrument was not a novelty. The idea of imitating the interplay of solos and tutti (ensemble), one of a concerto's defining features, was to make a single instrument give the same pleasure as, say, a concerto for violin and strings. When Bach began providing such music for keyboard, the concertos he had in mind would most likely have been by Vivaldi or some similar Italian. While in the service of the Duke of Weimar from 1709 to 1717 Bach transcribed a number of Italian violin concertos, re-creating them at the keyboard to make them concerto-like.

Many years later Bach published the only one of his concertos for a single keyboard instrument not based on anyone else's music. Here's part of Bach's title:

*Second part of the Keyboard Exercise [Clavier-Übung], consisting of a Concerto after the Italian taste [Italiaenischen Gusto] and an Overture in the French manner for a harpsichord with two manuals. Composed for amateurs to delight their spirits by Johann Sebastian Bach...*

'Exercise' was meant to stretch the player. Two manuals (keyboards) are specified, indicating a big harpsichord, to give richness of sound, but – even more importantly – to make obvious the 'concerto' or contest between the few and the many, by contrasts of dynamics and texture. The music as first published in 1735 shows alternating markings of *piano* (soft) and *forte* (loud). Often, especially in the slow movement, the solo line is to be played by one hand, the accompaniment by the other. The two parts sometimes nearly bump into each other, so having two manuals makes it easier to keep the hands apart.





This poses a challenge when playing the music on the piano, but not an insurmountable one.

In marking 'forte' then 'piano', Bach usually meant a change of manual, changing color as well as loudness. Some passages marked 'forte' are accompanied, on the other manual, 'piano'. A pianist needs to find an equivalent on a single keyboard, taking advantage of the expanded range of dynamics for which the 'pianoforte' is named.

Bach gives instruction as well as pleasure. He juxtaposed an exemplary piece 'after the Italian taste' with 'An Overture in the French manner' (imitating an orchestral French overture and its suite of dances). Both pieces are pure Bach, not arrangements. He had practised well in those splendid transcriptions of concertos by Vivaldi and others.

The slow movement (*Andante*) is like that of a Vivaldi concerto, but emotionally more intense. The solo line is richly elaborated with ornamentation, as it has to be on a non-sustaining keyboard instrument. In the Italian Concerto's flanking fast movements it may be futile to try to hear frequent alternations of solo and tutti. More obvious, and typically Italian, are the ritornellos: music for the 'ensemble' that 'returns', separating the more soloistic episodes.

The musical textures of this piece demonstrate what Bach understood by a concertante style. He learnt it from Italian concertos, and re-thought it for a single instrument. There are more conversations going on than in Bach's Italian models, a complex and even surprising argument between the parts. And that's delightful, for players and listeners alike.

DAVID GARRETT © 2016

...can a concerto be for a single instrument?

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## Wolfgang Amadeus Mozart (1756–1791)

### Sonata in B flat major, K570

*Allegro*

*Adagio*

*Allegretto*

Years before he wrote his first solo piano sonata at the age of 19, the boy Mozart was learning to write concertos by adapting other composer's keyboard sonatas. This was a smart strategy: although the two genres might seem very different (the 'domestic' sonata versus the concerto with its orchestral accompaniment and its function as public display) they shared aesthetic values. So it's not altogether surprising that tonight's sonata – one of Mozart's last – should contain concerto-like features and even a near-quotation from his great C minor piano concerto, K491.

And yet this is not a brilliant or flashy sonata. The adjectives it brings to mind are quite the opposite: muted, elegant, pure... Although it's not exactly 'easy' to play, its virtuoso moments are disguised, the impression is one of fluidity and ease rather than difficulties.

Among 18th-century music theorists, priority in both the concerto and the sonata was given to the integration of virtuosity and artistry. Johann Adam Hiller, writing shortly before Mozart's birth, urged composers to 'express artfully the feelings of the heart' but without excluding those things that would inspire wonder. 'Let one use,' he wrote, 'in the appropriate place, at the appropriate time, well-chosen leaps, runs, arpeggios and the like.' At the other end of Mozart's life, Heinrich Christoph Koch was lamenting that 'too often a more refined and cultivated expression was replaced by empty noises with many difficulties which left the heart the more unstirred the more the fingers moved'.

No one could accuse Mozart of this. If there is brilliance in tonight's sonata it is to be found in the fine balance that he maintains between display and expression. The simple opening theme of the *Allegro* is stated in octaves, for example, but not with emphatic, bravura effect, instead it is quiet and delicate. Fleeting, elegant figuration leads into the second theme, which with marvellous economy is based on the first: the opening gesture has been moved to the bass and given a countermelody that suggests the repeated-note 'Pa-pa-pa-papageno' motif from *The Magic Flute*. There is a prevailing sense of conversational dialogue between the hands; the first dramatic moment of the 'theatrical' variety occurs at the beginning of the development when Mozart plunges the music into the relatively remote key of D flat major.



When Artur Schnabel famously said, 'The sonatas of Mozart are unique; they are too easy for children, too difficult for artists,' he could have been thinking of K570. In particular, its unusually long slow movement tests musicianship and imagination. The mood is calmly introspective and, as with the first movement, the opening is simple, almost 'mundane': a solemn descending horn call. Having avoided rich textures in the first movement in favour of mainly two-voice writing, Mozart treats the *Adagio* as a duo with accompanying bass line. The structure (unusually for a slow movement) is a rondo, with three refrains separated by two contrasting episodes.

It's in the first of these episodes that Mozart shifts to C minor and introduces a theme that's almost a direct quote from the slow movement of the Piano Concerto in C minor, K491. As other writers have observed, it's easy to imagine repeats of that quotation played by a woodwind section. Later, in the second episode, the theme sounds like something Mozart would have written for clarinet, and throughout there is a strong feeling of solo statement and ensemble repeat, as in many of the slow movements of Mozart's mature Viennese concertos.

The concerto spirit continues in the vivacious and graceful third movement (*Allegretto*). Here the appearance of the rondo structure (although slightly abridged) is exactly what Mozart's listeners would have expected for a concerto finale. The refrain sparkles with a slightly breathless right hand part above the rocking of a classic Alberti bass. Mozart plays with contrasts between the two voices: sometimes freely leaping, sometimes moving cautiously; conservative harmonic outlines against intriguing dissonances. In the episodes there are more evocations of woodwind writing and hints of *The Magic Flute* to come. The relatively subdued character of the sonata's beginning has been abandoned for the good-humoured vibe of comic opera. But even in this cheerful finale there is a simplicity and subtlety of means that marks this as a sonata where expression rules over empty display.

YVONNE FRINDLE

SYDNEY SYMPHONY ORCHESTRA © 2017

## **A sonata for piano alone**

**Alfred Einstein declared K570 the 'most completely rounded' and 'the ideal' of Mozart's piano sonatas. Yet this sonata is rarely heard in piano recitals, and for a long time it was often omitted from collected editions of Mozart's sonatas.**

**Perhaps the blame for this lies in part with the circumstances of its first publication. The sonata was composed in February 1789, but not published until 1796, five years after Mozart's death, when the Viennese publisher Artaria released it as a 'Sonata for harpsichord or piano with the accompaniment of a violin'.**

**No one knows how it reached Artaria or who added what would have been a very old-fashioned obbligato violin part, but Mozart's own catalogue lists it not just as a sonata but as 'a sonata for piano alone'. It was in fact published a few years later in Hamburg as a solo sonata, but the damage had been done, and the violin version persisted into the 20th century.**

COMING UP

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## Orli Shaham in Recital

A recital inspired by one of the great Romantic composers, Brahms, to include:

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**BRAHMS** Op.118 and Op.119 Piano Pieces

## High Noon

Orli Shaham stars in this sublime program directed by SSO Concertmaster Andrew Haveron

**MOZART** Piano Concerto No.24 in C minor, K491

**HAYDN** Symphony No.7, Noon

MOZART IN THE CITY

**THU 6 JUL / 7PM** City Recital Hall

TEA & SYMPHONY

**FRI 7 JUL / 11AM** Sydney Opera House

INTERNATIONAL PIANISTS IN RECITAL

**MON 3 JUL / 7PM** City Recital Hall



**SPECIAL  
EVENT**

## Martha Argerich plays Beethoven

Martha Argerich, "a genuine living legend of the classical music world" (SMH Feb 2017), will make her Australian debut playing Beethoven in the Sydney Opera House.

**STRAVINSKY** Funeral Song *Australian premiere*

**BEETHOVEN** Piano Concerto No.1

**FALLA** The Three-Cornered Hat: Suites

**RAVEL** La Valse

**Charles Dutoit conductor | Martha Argerich piano**

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## Ludwig van Beethoven (1770–1727)

### Sonata, quasi una fantasia in C sharp minor, Op.27 No.2 (Moonlight)

*Adagio sostenuto*

*Allegretto*

*Presto agitato*

In November 1792 the 21-year-old Beethoven departed provincial Bonn for Vienna, to receive, in the words of Count Waldstein, 'Mozart's spirit from the hands of Haydn'. He arrived the inheritor of a musical language and symphonic style that was rapidly changing. An 18th-century musician could claim a common musical language, but the gradual emergence in the 19th century of independent composers as free professionals resulted in a scuffle for novelty, for the establishment of a personal idiom. The implications were profound and have been sustained into our own time. First, in the absence of a common idiom, sheer facility was compromised – where Mozart might have written three symphonies in as many months, Beethoven could easily wrestle for years on just one work. More important, it quickly became apparent that novelty brings with it difficulties for the performer and increases demands on the listener – a composer could easily move too far ahead of public taste and understanding.

Beethoven quickly found fame as a pianist, particularly as an improviser, and enjoyed strong support from Vienna's aristocratic circles, willing to cultivate an innovative composer who matched their romantic aspirations. The first of his patrons was Prince Karl Lichnowsky, whose palace was an important venue for music-making. For much of the 1790s the palace could boast Beethoven as a leading, resident attraction, and it was for the Prince that Beethoven completed his Opus 1 piano trios (1793) – the first important pieces of his musical maturity.

Although it would be a further five years before Beethoven presented his first symphony to the public, he was winning hearts with chamber music, concertos and his own dynamic personality as a performer.

Beethoven was in his element at the piano. A virtuoso capable of holding his own in fashionable and highly publicised piano duels, he was especially renowned for his improvisations. Freedom of thought and structural inventiveness were all possible in the improvised free fantasia. When Beethoven wished to adopt a particularly original approach in a piano it made sense to dub it Sonata 'quasi una fantasia' (in the style of a fantasia), as he did in his popular but unorthodox 'Moonlight' Sonata.

In 1801 it was still relatively unusual to provide pedalling instructions in piano music, so Beethoven's (Italian) instructions for the *Moonlight* Sonata are especially striking, translating as:





'this piece must be played throughout with the greatest delicacy and without dampers [*senza sordino*]: In other words, we are told that the dampers are to be raised – or, expressed another way, the pedal depressed – for the entire movement. Beethoven's intent is a blurred sound, as the accumulating reverberations of undamped harmonies overlap. (It would be an audacious pianist today who held a Steinway pedal down without relief for the entire movement as directed, but it is still possible to strive for the impressionistic effect that would have emerged on the lighter Viennese pianos of Beethoven's time.)

One of Vienna's leading piano builders thrilled to this exotic effect:

*Now in pianissimo, through [the raising of the dampers] he creates the most tender tone of the glass harmonica. How pure, how like a flute, the treble notes sound while the left hand plays consonant chords against them! How full the sound of the bass which is played with elastic lightness!*

With these words Andreas Streicher could almost have been describing the first movement of Beethoven's *Moonlight Sonata*, completed in the same year. While this movement conforms to all the thematic and harmonic requirements of sonata form, the homogeneity of texture, unfolding from an undulating triplet accompaniment figure, diverts attention from the tensions and drama of the sonata principle and instead emphasises the floating tranquillity of this nocturnal fantasia. This is Chopin circa 1801. From this uncharacteristically slow and delicate first movement Beethoven moves headlong into a jewel-like scherzo and then a restless and powerful finale, the 'real' sonata movement placed last.

The *Moonlight Sonata* shows the 30-year-old Beethoven at his most fantastic, already throwing conservative models to the wind.

YVONNE FRINDLE © 2001



## MOONLIGHT

The 'Moonlight' name is not Beethoven's. It dates from after his lifetime when, in 1832, the German music critic Ludwig Rellstab compared the first movement to 'a boat passing the wild scenery of Lake Lucerne in the moonlight'. It wasn't long before German publications were referring to it as the *Mondscheinsonata* and the English followed suit. By the time the sonata was a hundred years old, 'Moonlight Sonata' – appealing and apt – had become its (un) official nickname.

The first page from the manuscript of Beethoven's 'Moonlight' sonata. The diagonal strokes are his shorthand to indicate the ever-repeating triplet chords that provide the underlying texture for the music – he only writes out the notes when the harmony changes.

## Beethoven

### Sonata in F minor, Op.57 (Appassionata)

*Allegro assai*

*Andante con moto*

*Allegro ma non troppo*

Ferdinand Ries's description of the genesis of the last movement of the Opus 57 sonata gives an apt insight into the fusion between composition and keyboard improvisation.

*During a similar walk in which we went so far astray that we did not get back to Döbling, where Beethoven lived, until nearly 8 o'clock. He had been all the time humming and sometimes howling, always up and down, without singing any definite notes. In answer to my question what it was he said: 'A theme for the last movement of the sonata has occurred to me' (in F minor Op.57). When we entered the room he ran to the pianoforte without taking off his hat, I took a seat in the corner and he soon forgot all about me. He stormed on for at least an hour with the new finale which is so beautiful. Finally he got up, was surprised still to see me still there and said: 'I cannot give you a lesson today. I still have work to do.'*

The subtitle 'Appassionata', so inextricably linked to this work, was not Beethoven's but was added by a publisher in 1838 in an arrangement of the work for piano duet. Carl Czerny took strong exception saying that Beethoven considered it his greatest work before the *Hammerklavier* sonata (1817–18) and that the title would be more appropriate for the Sonata in E flat, Op.7, because Beethoven was in a more passionate mood when he wrote it.

This second comment is distinctly odd on two counts. First, Czerny was only five years old when Opus 7 was written, and since he first met Beethoven at the age of ten, his ability to measure the passion of Beethoven's mood during the composition of Opus 7 needs to be questioned. Second, if passionate moods provide an excuse for kitsch subtitles, Beethoven's letters suggest that Opus 57 would probably qualify, since this was the period of his apparently unrequited infatuation with Josephine Deym (née Brunsvik), once put forward as the unidentified 'Immortal Beloved' of Beethoven's most famous letter (the *Appassionata* was eventually dedicated to Josephine's brother, Franz). The period of its composition also coincides with his work on the opera *Leonore* (later *Fidelio*). The sonata was started in 1804 and, although not published until 1807, it appears to have been finished by 1806 in time for the autograph to be almost destroyed in rain storm on a trip home from Silesia after Beethoven had had a towering row with one of his patrons, Prince Lichnowsky. The autograph today still bears the evidence of rain damage.



**Portrait of Beethoven by Isidor Neugass, probably completed in the same year as the *Appassionata*. It was intended to be sent to Josephine Deym and for a time was held in one of the Brunsvik castles.**

Beethoven 'had been all the time humming and sometimes howling, always up and down, without singing any definite notes. In answer to my question what it was he said: "A theme for the last movement of the sonata has occurred to me."'

FERDINAND RIES



Although Beethoven's evaluation of the sonata, as reported by Czerny, would be justified by the immense power of the work, which remains undiminished today despite its frequent exposure, it is interesting to note that all the sonatas which Beethoven is alleged to have called his 'greatest' at some stage or other (the *Hammerklavier* sonata, Op.106, and the final three, Opp. 109, 110 and 111) share the quality of thematic unity and integration between their movements to a high degree. In the case of the *Appassionata*, the outer movements share many common features – characteristic harmonic moves particularly to the chord referred to in harmony textbooks as the 'Neapolitan sixth'; small two-note motives especially those revolving around the notes D flat and C, general moods of agitation and turmoil, and climaxes of tragic or catastrophic proportions in their closing pages. Indeed one could almost see the finale as a rewriting of the first movement as though some kind of decisive realisation had been reached in the calm, prayer-like slow movement.

The notion that such close parallels developed through spontaneous improvisation as described by Ries above, provides a profound insight into Beethoven's creative process and psychology. The slow movement itself is no less remarkable for its repose between such agitation. At the beginning one might almost think that the melody on which the variations are to be

**The autograph score of Beethoven's Op.57 sonata bears the evidence of rain damage – it was nearly destroyed in a storm during a journey in 1806.**

based is going to restrict itself largely to one note! Equally masterly is its gradual ascent over the whole movement, in more animated notes to its highest pitch, D flat, which is then, almost literally torn down just at the final cadence and thrown down into the abyss of the last movement.

© PETER MCCALLUM

Ferdinand Ries quotation from *Beethoven Remembered: The biographical notes of Franz Wegeler and Ferdinand Ries*, translated by Frederick Noonan (1987)

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## MORE MUSIC

### NOBUYUKI TSUJII

Nobu's most recent releases are DVD and blu-ray recordings of his 2011 Carnegie Hall recital (including music by Beethoven and Liszt as well as Mussorgsky's *Pictures at an Exhibition*), and his appearance in the 2012 St Petersburg White Nights Festival, where he performed Tchaikovsky's First Piano Concerto with Valery Gergiev and the Mariinsky Theatre Orchestra. The Beethoven in his recital is the Op.31 No.2 'Tempest' sonata. These are available on the Euroarts label, individually and in a 3-disc collection (DVD only) that also includes the documentary film *Touching the Sound*.

EUROARTS 206 1268

Last week Nobuyuki Tsujii's performed Chopin's Piano Concerto No.2 with the SSO and this will be broadcast by ABC Classic FM on 28 May (see the Broadcast Diary). You can also hear him playing Piano Concerto No.1 with the Fort Worth Symphony Orchestra and conductor James Conlon, in an album that was released following his success in the Van Cliburn competition. It also includes solo music by Chopin, recorded during the competition.

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### Broadcast Diary *May–June*



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#### MORNING INSPIRATION

**Andrew Haveron** violin-director

**Roger Benedict** viola

Haydn, Mozart

Sunday 28 May, noon

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# SYDNEY SYMPHONY ORCHESTRA



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.....  
PATRON Professor The Hon. Dame Marie Bashir AD CVO  
.....

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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*James and Leonie Furber have been SSO subscribers for more than 40 years and love the complex role the horn plays in orchestral music. So when the chance arose to support Robert Johnson's chair, they were thrilled to take the opportunity. Over the years they've enjoyed getting to know Robert and exploring James's eclectic music collection together.*

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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 Wills  
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)

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Mr Nick Andrews  
Mr Ariel Balague  
Joy Balkind  
Mr Paul Balkus  
Tony Barnett  
Simon Bathgate  
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Minnie Biggs  
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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 Kleinhaus  
 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  
 Peter Leow & Sue Choong  
 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 Shilligton  
 L & V Shore  
 Mrs Diane Shteinman AM  
 Margaret Sikora  
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 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 Toohy  
 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 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

### 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

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 & Fern 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

SSO Patrons pages correct as of 1 January 2016

# SALUTE

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## PRINCIPAL PARTNER



Principal Partner

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## 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.

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## PREMIER PARTNER



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## PLATINUM PARTNER



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## MAJOR PARTNERS



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## OFFICIAL CAR PARTNER



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## TECHNOLOGY PARTNER



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## GOLD PARTNERS



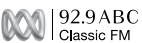
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## SILVER PARTNERS



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## MEDIA PARTNERS



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## VANGUARD PARTNER



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## REGIONAL TOUR PARTNER





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