

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Nobuyuki Tsujii plays Chopin

EMIRATES METRO SERIES

Friday 19 May, 8pm

SPECIAL EVENT

Saturday 20 May, 8pm

■ A BMW Season Highlight



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sydney symphony
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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

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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



©Josef G. Camp

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

Sydney Opera House

SSO PRESENTS



Last Night of the Proms

Including the best of British popular and classical music! Sing along to *Land of Hope and Glory*, enjoy *Nimrod* and *Rule, Britannia!* plus, of course, a rousing rendition of *Jerusalem*.

Guy Noble conductor
Jacqueline Dark mezzo-soprano
Sydney Philharmonia Choirs (Fri, Sat only)

Thu 8 Jun 6.30pm

Fri 9 Jun 8pm

Sat 10 Jun 2pm

Sat 10 Jun 8pm

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WELCOME TO THE EMIRATES METRO SERIES



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

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

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

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

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



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

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

EMIRATES METRO SERIES

FRIDAY 19 MAY, 8PM

SPECIAL EVENT

SATURDAY 20 MAY, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

NOBUYUKI TSUJII PLAYS CHOPIN

Bramwell Tovey *conductor*

Nobuyuki Tsujii *piano*

HECTOR BERLIOZ (1803–1869)

Le Corsaire – Overture, Op.21

FRÉDÉRIC CHOPIN (1810–1849)

Piano Concerto No.2 in F minor, Op.21

Maestoso

Larghetto

Allegro vivace

INTERVAL

ANTONÍN DVOŘÁK (1841–1904)

Symphony No.8 in G, B.163 (Op.88)

Allegro con brio

Adagio

Allegretto grazioso

Finale (Allegro ma non troppo)



**92.9 ABC
Classic FM**

Saturday's performance will be recorded by ABC Classic FM for broadcast on Sunday 28 May at noon.

Pre-concert talk by David Garrett at 7.15pm in the Northern Foyer.

Estimated durations:
8 minutes, 33 minutes,
20-minute interval, 35 minutes
The concert will conclude at
approximately 9.50pm.

The performance on 20 May is a
BMW Season Highlight.



**A BMW
Season Highlight**



Principal Partner

Hector Berlioz

Le Corsaire – Overture, Op.21

This overture begins with two cracking chords, a flurry of notes from the strings and urgent chords in the woodwinds. Then, almost immediately, slower and quieter music appears. Less than a minute has elapsed and you know you're in for music with sudden, and sometimes violent, changes of mood. As it shifts between profound lyricism, rhythmic verve and grand effects, *Le Corsaire* conveys an implicit, musical drama, even though there's no narrative or 'program' to follow.

In this instance, the title (French for 'pirate') is not the most helpful guide, since it was the overture's third title, assigned when it was eventually published in 1852. And the changes of mind reveal more about Berlioz's life adventures and literary enthusiasms than about the music.

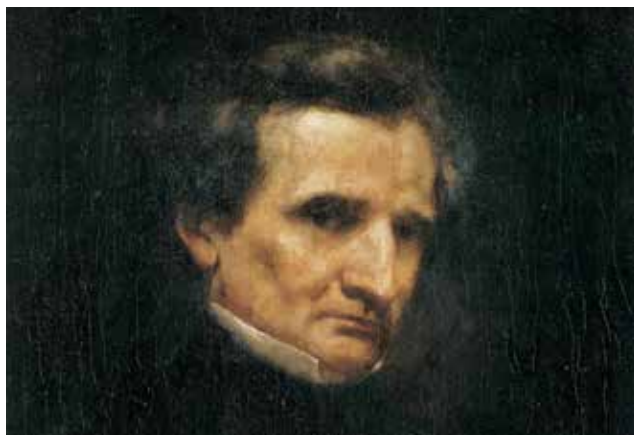
To listeners in the mid-19th century – and perhaps some today too – 'Le Corsaire' would have brought to mind Byron's hugely popular verse narrative. (The French translation was published in 1825 and Berlioz read it when he was in Italy.) The poem – and its hero Conrad – were to be the inspiration for Verdi's opera *Il corsaro* and a ballet with music by Adolphe Adam and others.

Byron wasn't the only 19th-century writer fascinated by the Romantic figure of the pirate. American James Fenimore Cooper's novel *The Red Rover* was published in 1827, appearing in French as *Le Corsaire rouge* as well as in English. Berlioz read Cooper avidly – he considered him 'the American Walter Scott' – and, for a time, tonight's overture was called 'Le corsaire rouge', its second title.

But the genesis of the music wasn't literary at all.

In September 1844, Berlioz was recuperating in Nice:

...with deep emotion...I revisited the places where I had been 13 years earlier, during another and different convalescence... I



Keynotes

BERLIOZ

*Born La Côte-Saint-André, 1803
Died Paris, 1869*

Berlioz set off for Paris when he was 18, ostensibly to study medicine (his father's preference) but in reality following a musical path that would result in him becoming the 'arch-Romantic' composer of his age. Despite the fact that his main instrument was the guitar (he also played piano and flute, but badly), he became a master in the innovative use of the orchestra (he literally wrote the book) as well as a conductor. Orchestral audiences know him best for the notoriously 'autobiographical' *Symphonie fantastique*.

LE CORSAIRE

Le Corsaire is a concert overture, unattached to any theatrical work, but it's by no means lacking in musical drama. The title is the French term for 'pirate' – a popular figure in Romantic literature and 19th-century ballet and opera. But keep in mind that *Le Corsaire* was the third title given to this music: it was premiered as *The Tower of Nice* in 1845 and was briefly known as *Le Corsaire rouge* before the final version of 1852. There is no fixed narrative for this music, and the revisions and name changes suggest you don't need to try to follow the overture in any literal way but can enjoy its atmosphere and let your imagination rove.

Portrait of Hector Berlioz from 1850 by Gustave Courbet

swam a great deal in the sea and made many excursions to the vicinity of Nice, Villefranche, Beaulieu, Cimiez, and the Lighthouse. I resumed my exploration of the rocks along the coast... I saw again fresh and inviting bays, clad with seaweeds, where I used to bathe. The room where in 1831 I had written the overture to King Lear was occupied by an English family, so I set up my quarters in a tower leaning against the rock of the Ponchettes, above the house.

The overture composed as a result of that idyllic second visit was called 'La Tour de Nice' after the tower where he'd lodged. Returning to his 'thankless labours' in Paris, Berlioz conducted the premiere on 19 January 1845. The reviewer for *L'illustration* took imaginative flight, describing it – astonishingly – as:

...full of weird effects and bizarre flights of fancy. It is like a tale by Hoffmann. It plunges you into an indefinable malaise; it torments you like a bad dream, and fills your imagination with strange and terrible images. It must be the case that nowadays this tower is inhabited by hundreds of owls and ospreys, and the surrounding ditches must be filled with snakes and toads. Maybe it served as a lair for brigands or was the fortress of some mediæval tyrant. Perhaps some illustrious prisoner, some innocent and persecuted beauty, expired there in the pangs of hunger or under the executioner's sword. You can imagine and believe everything when you hear these strident violins, croaking oboes, lamenting clarinets, groaning basses and moaning trombones. The Overture of the Tower of Nice is perhaps the strangest and most peculiar composition to have been created by the imagination of a musician.

If the music could be heard in this way with its relatively innocuous original title, imagine how it was received with the more exotic 'Le Corsaire', under which it was first performed in 1854. The final version also included musical revisions – Berlioz wrote a new slow theme and tightened the structure by removing some 200 bars – but the overture's 'fantastical' feeling remained in music that moves onward with all the restless energy of Berlioz's familiar Romantic impulses.

SYDNEY SYMPHONY ORCHESTRA © 2017

Le Corsaire calls for pairs of flutes, oboes, clarinets and bassoons (although it was common in 19th-century Paris for the bassoon parts to be doubled, requiring four players); four horns, two trumpets, two cornets, three trombones and an ophicleide (tonight played on tuba); timpani and strings.

The SSO first performed the overture in 1941, conducted by Montague Bearely, and most recently in 1997 with conductor Christopher Seaman.



Lord Byron in Albanian dress, a portrait from 1835 by Thomas Phillips



Illustration from the French edition of Cooper's *Red Rover* (Tony Johannot, 1827)

Frédéric Chopin

Piano Concerto No.2, Op.21

Maestoso

Larghetto

Allegro vivace

Nobuyuki Tsujii *piano*

Many would agree that Frédéric Chopin possessed a unique musical voice, given the ease with which his compositions can be recognised. Yet despite the stylistic constancy of certain attributes of his music, like melody, a marked evolution can be traced in other areas. Chopin's early compositions were often in *bravura* style, and it was in performance of such works that he won great acclaim on stages in Warsaw, Vienna and Paris.

However he grew disillusioned with the 'atmosphere' of the concert hall in his early 20s, and ultimately withdrew entirely from public performance. While most of his early *stile brillante* compositions have not held their initial appeal, the two piano concertos – which both date from this period, written in his 20th year – retain a treasured place in the repertory. Accordingly, they are pivotal works, on the one hand rich in the virtuosic pianism of the composer's early style, yet simultaneously diffused with those innate musical gifts which are held in high esteem.

Despite it being written first, issues relating to its publication resulted in the Concerto in F minor receiving both a later opus number and the designation as his 'second'. It won critical acclaim at its premiere in Warsaw on 17 March 1830, the *Powszechny dziennik krajowy* noting Chopin's 'lovely and pleasing' melodies, and the concerto's 'well-proportioned harmonic foundation'. Yet in the latter part of the 19th century the work endured the disdain of scholars, who asserted problematic weaknesses in orchestration and structure, also claiming a lack of organic unity. More recently, however, assessment of compositions by Chopin's contemporaries – Hummel, Kalkbrenner and Moscheles – shows that perceived idiosyncrasies are in fact typical for the genre at that time. The opening movement features the expected four orchestral tuttis, which here are short and potent, and serve to frame three lengthy solo sections. In these, the pianist expands on the concerto's thematic material, before embarking on episodes of complex passagework that traverse a kaleidoscopic array of keys.

It can seem hard to fathom how the exquisite *Larghetto* was penned by one so young. Written in a simple ternary form, the outer sections feature the melodic style and intricate ornamentation characteristic of Chopin's many nocturnes, while the central section compels in its dramatic contrast, the pianist's

Keynotes

CHOPIN

Born near Warsaw, 1810

Died Paris, 1849

Although he began his career as a concert pianist, Frédéric Chopin soon turned his focus to composing. With his brilliant technique and intimate knowledge of the instrument he brought new expressive and formal dimensions to the piano tradition, establishing himself as one of the leading composers for the instrument. The Piano Concerto No.2 was composed for his first public concerto in Warsaw, in 1830.

PIANO CONCERTO NO.2

Chopin's two piano concertos are among the few works he wrote for piano with orchestra, and although his orchestral writing is not as dazzling or richly coloured as some of his contemporaries', the lyricism and inventiveness of his piano parts more than compensates. The second movement is literally a love song. Chopin told a friend that he had found his 'ideal', Constantia Gladkowska. 'Six months have elapsed' he wrote, 'and I haven't yet exchanged a syllable with her of whom I dream every night. While my thoughts were with her, I composed the adagio [*Larghetto*] of my concerto.' Chopin shows the expressive capabilities of the piano, with highly ornamented melodies. The orchestra comes into its own in the mazurka-like finale, providing stormy replies to the soloist's statements. Listen for the strings playing with the wood of their bows, and the horn fanfare announcing the beginning of the coda.

recitative-like interjections underscored by *tremolando* strings. The final movement is also in ternary form (albeit with an added lengthy coda), and its triple metre evokes the mazurka, one of Poland's national dances. The unusual sound of violinists using the wood of their bows against the strings marks the commencement of the central section, which is rich in thematic content, each of the four melodic ideas ingeniously linked through triplet rhythmic patterns. After a return to the minor tonality of the opening, a horn solo heralds the coda, which signals the pianist to undertake dazzling passages of ever-greater difficulty. After a final cascading flourish, this remarkable early work – so prescient of the composer's mature voice – is brought by the orchestra to a powerful close.

SCOTT DAVIE © 2016

Chopin's Piano Concerto No.2 calls for an orchestra comprising pairs of flutes, oboes, clarinets and bassoons; two horns, two trumpets and bass trombone; timpani and strings.

The SSO's first complete performance of the concerto was in 1947 with Otto Klemperer conducting and soloist Witold Małcużyński. The most recent performance was in 2013, conducted by Mark Wigglesworth with Ingrid Fliter as soloist.

Chopin's account of the premiere...

The hall was full and both boxes and stalls were sold out three days beforehand, but [the concerto] did not make the impression on the public I thought it would. The first allegro [*Maestoso*] of my concerto is accessible only to the few; there were bravos, but I think only because people felt they had to show interest ('Ah, something new!') and pretend to be connoisseurs! The adagio [*Larghetto*] and rondo [*Allegro vivace*] produced the greatest effect, and exclamations of sincere admiration could be heard.



Chopin performing in the salon of Prince Radziwiłł (October 1829)

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The Ultimate
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Antonín Dvořák

Symphony No.8 in G major, B163 (Op.88)

Allegro con brio

Adagio

Allegretto grazioso

Finale (Allegro ma non troppo)

Dvořák sketched his penultimate symphony in less than a month towards the end of the summer of 1889 in the idyllic surroundings of his country retreat at Vysoká, an old sheep farm south of Prague. Whilst his immediately preceding symphony, the powerful D minor, No.7, manifested his admiration for his great mentor Johannes Brahms, the new work seems to epitomise a purely Dvořákian delight in the sights and sounds of his native Bohemia. It is as if, having struggled through some years of musical and personal difficulties, he now felt able just to be himself – the ‘simple Czech musician’ he liked to call himself.

The music flowed effortlessly from his pen. In symphonic terms (there is no formal program), it seems to reflect not just the countryside through which he loved to stroll and the birdsong he would revel in at any hour of the day (though especially the dawn chorus), but also the ancient towns and castles, icons of Czech history and culture, that he used to visit on his summer walking tours.

Dvořák’s sense of new-found independence shows itself in the innovative adaptation of traditional symphonic form in the first movement – and, indeed, elsewhere in the symphony. Much in the manner of the strolling ‘Promenade’ introduction by which Mussorgsky links his *Pictures at an Exhibition*, Dvořák uses a solemn, broadly flowing melody, heard at the outset on the cellos, to signpost the sections of his sonata structure – successively exposition, development and recapitulation. While the flowing melody as a whole plays no part in the sonata structure, its middle section contains a tiny phrase with a five-times repetition of the note E flat which will become increasingly important – innocent enough on its first appearance but eventually to become an insistent hammering.

The entry of the true main theme, skipping in on solo flute, brings an air of sprightly self-assurance, which grows to an energetic bustle as trumpets and trombones brighten the orchestral sonorities. Only after an exact restatement of the introduction, with the same quiet gravity as before, does the development section bring drama to the festivity. Sunny bird-like figurations build to a wild climax, with brazen hammerings of the repeated-note figure. The introduction, returning to herald the recapitulation, is forced to impose itself majestically, on full

Keynotes

DVOŘÁK

Born Nelahozeves, 1841

Died Prague, 1904

Dvořák’s career is an inspiring reminder that greatness can grow from unlikely beginnings. A country inn-keeper’s son, Dvořák was destined to a butcher. But his passion for music was his passport to upward mobility. His Moravian Duets caught the attention of Brahms, who recommended Dvořák to his own publisher. Then his Slavonic Dances took Europe by storm. Now writing for international audiences, Dvořák’s Seventh and Eighth Symphonies were immensely popular in England, where he was a regular visitor. Then, inspired by a time spent teaching in the USA, he composed his two ultimate masterpieces, the *New World Symphony*, and the *Cello Concerto*.

SYMPHONY NO.8

Dvořák sketched this symphony at his rural retreat – an old sheep farm south of Prague. No surprise, then, that the music seems to delight in the sights and sounds of the composer’s native Bohemian countryside. It has a simplicity and freshness of sound that sets it apart from the formal strength and brooding power of the Seventh Symphony. Dvořák treats the symphonic structure in a relaxed way and captures attention with tuneful, folk-like melodies.

orchestra instead of the original mild-mannered cellos, to quell the storm of the development. The main theme, once insouciant on the flute, now returns in contemplative mood – first on cor anglais, then on clarinet, recovering its original liveliness only when at last it rises to the flute.

A shadowy stillness hangs over the opening of the slow movement, a strange melancholy conjuring up dreams and visions. Gleaming eruptions in the brass thrust bright shafts of sunshine through the twilight, offering glimpses of past or future heroism and glory. But the visions are fleeting; eventually they fade in the gathering dusk.

After the heady romanticism of the *Adagio*, the third movement – more a Brahmsian intermezzo than a Beethovenian scherzo – exhales the freshness of a ramble in the fields. Dvořák cleverly transforms the graceful, swaying motion of the central trio section to provide a short, dancing coda which sets the symphony on its toes for the finale. This follows with a fanfare of trumpets, establishing the jaunty rhythm of a folk-like main theme which becomes effectively the subject of a set of variations, albeit within a broadly sonata-form structure.

The symphony seems to reflect not just the countryside through which Dvořák loved to stroll, but also the ancient towns and castles, icons of Czech history and culture...



Buoyancy returns with a short, vigorous development climaxing in a powerful reprise of the opening fanfare, now with horns as well as trumpets. A recapitulation of the main theme in its original form on cellos leads to a series of new variations, now reflective, rich with dream-like harmonies, until the mood is snapped by a final whirlwind variation and jubilant coda.

Dvořák's usual publisher, Simrock of Berlin, was furious when the composer sold his new symphony to Novello in London (causing the work to be known, with total irrelevance, as the 'English Symphony'). But he had only himself to blame, having offered a mere 1,000 marks for it (compared with the 6,000 marks Dvořák had wrung out of him for Symphony No.7) and having declared that what he really wanted were more short, popular works, such as the amazing *Slavonic Dances*, from which he had already made a fortune.

ANTHONY CANE © 1979/2003

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

The SSO first performed the symphony in 1942, conducted by Montague Bready, and most recently in 2015 conducted by Lionel Bringuier.

COMING UP

with your SSO



sydney symphony orchestra



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

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RAVEL La Valse

Charles Dutoit conductor

Martha Argerich piano

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MORE MUSIC

BERLIOZ OVERTURES

Andrew Davis and the Bergen Philharmonic Orchestra have recorded Berlioz's vivid and energetic overtures, with *Le Corsaire* beginning a program that also includes *Le Carnaval romain* and the *Benvenuto Cellini* overture.
CHANDOS 5118

For a comprehensive collection of Berlioz's orchestral and dramatic music in a 17-CD box set that won't break the bank, look for *Berlioz Masterworks*, with performances by Charles Dutoit and the Montreal Symphony Orchestra.
DECCA 478 5577

CHOPIN PIANO CONCERTOS

If you enjoyed Nobuyuki Tsujii's performance of Chopin's Piano Concerto No.2 tonight, look for his recording of Piano Concerto No.1 with the Fort Worth Symphony Orchestra and conductor James Conlon, released following his success in the Van Cliburn competition. The album also includes solo music by Chopin, recorded during the competition.
HARMONIA MUNDI 907547

Bramwell Tovey has recorded both the Chopin piano concertos with the Vancouver Symphony Orchestra and soloist Janina Fialkowska. The album, featuring concert performances, begins with Piano Concerto No.2.
ATMA CLASSIQUE 2643

DVOŘÁK SYMPHONIES

Dvořák's Eighth Symphony has been paired with the much-loved *New World Symphony* (No.9) in a recording by Zubin Mehta and the Los Angeles Philharmonic, available on the local Eloquence label.
DECCA ELOQUENCE 461 3142

Among the more recent releases of the complete Dvořák symphonies is Libor Pešek's recordings with the Czech Philharmonic (2, 4, 5 and 6) and Royal Liverpool Philharmonic Orchestra. The 7-CD set is filled out with overtures and orchestral suites.
ERATO 556701

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. 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

Broadcast Diary

May–June



92.9 ABC
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abc.net.au/classic

Saturday 20 May, noon

TCHAIKOVSKY'S PATHÉTIQUE

Andris Poga conductor

Baiba Skride violin

Wagner, Prokofiev, Tchaikovsky

Sunday 21 May, 2pm

DEDICATIONS (2016)

Brett Dean conductor

Alisa Weilerstein cello

Lutosławski, Dvořák, JS Bach

Saturday 27 May, noon

MORNING INSPIRATION

Andrew Haveron violin-director

Roger Benedict viola

Haydn, Mozart

Sunday 28 May, noon

NOBUYUKI TSUJII PLAYS CHOPIN

See this program for details

SSO Radio

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

sydneyssosymphony.com/SSO_radio



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 13 June, 6pm

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

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David Robertson Chief Conductor and Artistic Director

Clocktower Square, Argyle Street, The Rocks NSW 2000
GPO Box 4972, Sydney NSW 2001
Telephone (02) 8215 4644 Box Office (02) 8215 4600
Facsimile (02) 8215 4646 www.sydneyssymphony.com

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Please address all correspondence to the Publications Editor:
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EPIX STUDIOS

Bramwell Tovey *conductor*

Bramwell Tovey was born in England and studied piano and composition at the Royal Academy of Music and the University of London. A Grammy and Juno award-winning conductor and composer, he was appointed Music Director of the Vancouver Symphony Orchestra in 2000. Under his leadership the VSO has toured to China and Korea, and throughout North America. He is also the Artistic Adviser of the VSO School of Music, which opened in Vancouver in 2011. His tenure has included complete symphony cycles of Beethoven, Mahler and Brahms, as well as the establishment of an annual contemporary music festival. In 2018, the VSO's centenary year, he will become the orchestra's Music Director Emeritus.

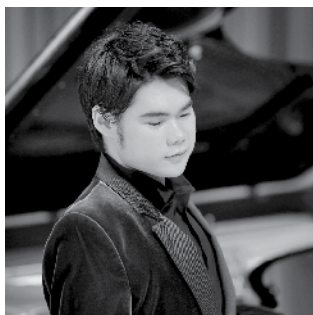
Recent guest conducting highlights have included return engagements with the Los Angeles Philharmonic, Boston and Chicago symphony orchestras, Philadelphia Orchestra and the Royal Conservatory Orchestra in Toronto. On this visit to Australia he also conducts the Melbourne Symphony Orchestra.

In 2003, he won the Juno Award for Best Classical Composition for his choral and brass work *Requiem for a Charred Skull*. Commissions include the New York and Los Angeles philharmonic orchestras, the Toronto Symphony Orchestra, and Calgary Opera, who premiered his

first full-length opera, *The Inventor*, in 2011. (A recording of the opera by the VSO with University of British Columbia Opera and the original cast will be released this year.) In 2014 his trumpet concerto, *Songs of the Paradise Saloon*, was heard in performances by the Los Angeles Philharmonic and the Philadelphia Orchestra, with Alison Balsom as soloist.

A talented pianist, Bramwell Tovey has appeared as soloist with many major orchestras in the United States, Canada and Scotland, as well as in Sydney and Melbourne. In 2014 he played and conducted Gershwin's *Rhapsody in Blue* at the Hollywood Bowl with the Los Angeles Philharmonic and in Saratoga with the Philadelphia Orchestra, and he has performed his own *Pictures in the Smoke* with the Melbourne and Helsingborg symphony orchestras, and the Royal Philharmonic Orchestra.

He made his SSO debut in 2012 as conductor and pianist in a Gershwin Tribute program and returned in 2015 to conduct Tchaikovsky's *Manfred*, music of his own, and the Barber Violin Concerto with Gil Shaham.



Nobuyuki Tsujii

piano

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.

Nobuyuki Tsujii in Recital

Monday 22 May at 7pm

City Recital Hall

Nobu performs music by JS Bach, Mozart and Beethoven in an SSO Special Event.

Pre-concert talk by Scott Davie at 6.15pm

SYDNEY SYMPHONY ORCHESTRA



DAVID ROBERTSON

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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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Robert Johnson's performance in this concert is generously supported by James and Leonie Furber.

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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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Dr John Wynter
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Jorie Ryan for Meredith Ryan
Mr Kenneth Ryan
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SSO Patrons pages correct as of 1 January 2016

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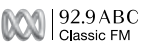
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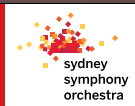
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