

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Orli Shaham in Recital

INTERNATIONAL PIANISTS IN RECITAL
PRESENTED BY THEME & VARIATIONS PIANO SERVICES

Monday 3 July, 7pm



Principal Partner



CLASSICAL

Christian Steiner



Orli Shaham in Recital

JS BACH French Suite No.6, BWV 817
BRAHMS Six Piano Pieces, Op.118
DORMAN After Brahms
DEAN Hommage à Brahms
BRAHMS Four Piano Pieces, Op.119
Orli Shaham piano

International Pianists in Recital
Mon 3 Jul 7pm
 City Recital Hall

Keith Saunders



High Noon
Mozart & Haydn in the City

HAYDN Symphony No.7, Noon
MOZART Piano Concerto No.24 in C minor, K491
Andrew Haveron violin-director
Orli Shaham piano

Mozart in the City
Thu 6 Jul 7pm
 City Recital Hall
 Tea & Symphony
Fri 7 Jul 11am
 Sydney Opera House

Eva Vermandel



Dancing with the Orchestra
Alina in the Spotlight

KODÁLY Dances of Galanta
BARTÓK Violin Concerto No.2
RACHMANINOFF Symphonic Dances
James Gaffigan conductor
Alina Ibragimova violin

Presenting Partner
 One Circular Quay by Wanda
 Thursday Afternoon Symphony
Thu 13 Jul 1.30pm
 Emirates Metro Series
Fri 14 Jul 8pm
 Great Classics
Sat 15 Jul 2pm
 Sydney Opera House

Benjamin Ealovega



Mahler 3
Heartwarming Voices

MAHLER Symphony No.3
David Robertson conductor
Susan Graham mezzo-soprano
Women's Voices of Sydney Philharmonia Choirs
Sydney Children's Choir

APT Master Series
Wed 19 Jul 8pm
Fri 21 Jul 8pm
Sat 22 Jul 8pm
 Mondays @ 7
Mon 24 Jul 7pm
 Sydney Opera House

Keith Saunders



Ravishing Ravel
Spinning Tales

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

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

Benjamin Ealovega



Pieter Wispelwey
plays the Bach Cello Suites

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

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

SSO PRESENTS



George Michael: Praying for Time
A Tribute with your SSO

Join **Diesel**, **David Campbell**, **Sam Sparro**,
Brendan Maclean, **Jade MacRae**, **Gary Pinto**,
Carmen Smith and **Natasha Stuart** as they
 move from *Careless Whisper* through to *Faith*,
Father Figure to *Praying for Time* and more.

Presenting Partner
 Wilson Parking
Thu 6 Jul 8pm
Fri 7 Jul 8pm
Sat 8 Jul 2pm & 8pm
 Sydney Opera House

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Principal Partner

WELCOME



Dear Music Lovers,

It is our great pleasure to present the SSO's International Pianists in Recital series for another year. It's a special series in any concert diary, and we hope you will be inspired, enchanted and transported by the level of piano mastery presented on stage this year.

At Theme & Variations Piano Services, we aim to satisfy the musical wish of every pianist we work with, professional and amateur. Internationally recognised for our expertise in tuning, servicing, restoration and sales, we live and breathe pianos around the clock. Having catered for some of the finest pianists in the world at many of Australia's top performance venues, we aim to provide the highest possible quality of service to each individual.

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It is a privilege for us to look after the magnificent instrument you see before you. With an experienced and highly qualified team dedicated to bringing the best out of every piano great and small, we are also Steinway Accredited Service Agents for Australia and Asia-Pacific. Looking after a whole range of instruments, we are delighted to be the technicians of choice for the marvellous City Recital Hall, along with many major schools, venues and institutions nationwide.

I am constantly astounded by the beauty that can emerge from a piano in the hands of a great pianist. I look forward to sharing this experience with you and congratulate the Sydney Symphony Orchestra once again for bringing together such fine, inspirational artists.



Ara Vartoukian OAM
Director, Theme & Variations
Piano Services
Concert Technician



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

INTERNATIONAL PIANISTS IN RECITAL
PRESENTED BY THEME & VARIATIONS
MONDAY 3 JULY, 7PM
.....
CITY RECITAL HALL

ORLI SHAHAM IN RECITAL

JOHANN SEBASTIAN BACH (1685–1750)

French Suite No.6 in E, BWV 817

See page 10 for movement headings

JOHANNES BRAHMS (1883–1897)

Six Piano Pieces, Op.118

Intermezzo (Allegro non assai, ma molto appassionato)

Intermezzo (Andante teneramente)

Ballade (Allegro energico)

Intermezzo (Allegretto un poco agitato)

Romance (Andante – Allegretto grazioso)

Intermezzo (Andante, largo e mesto)

INTERVAL

AVNER DORMAN (born 1975)

After Brahms – Three Intermezzi for piano

See page 13 for movement headings

BRAHMS Four Piano Pieces, Op.119

interleaved with

BRETT DEAN (born 1961)

Hommage à Brahms

Intermezzo (Adagio)

Engelsflügel 1 (Wings of Angels)

Intermezzo (Andantino un poco agitato)

Hafenkneipenmusik (Music for a dockside bar)

Intermezzo (Grazioso e giocoso)

Engelsflügel 2

Rhapsodie (Allegro risoluto)

Pre-concert talk by Yvonne Frindle
at 6.15pm in the First Floor
Reception Room.

Visit sydney-symphony.com/talk-bios
for speaker biographies.

.....
Estimated durations:

16 minutes, 23 minutes,

20-minute interval, 13 minutes,

27 minutes

The recital will conclude at
approximately 8.55pm.

.....
COVER PHOTO: Christian Steiner

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Principal Partner

Orli Shaham in Conversation

CHRISTIAN STEINER



The Israeli-born American pianist Orli Shaham was ten years old when she first heard the music of Brahms. ‘My two older brothers loved his music’ and played the symphonies obsessively on the stereo. ‘I’d say, “Turn that music down, it’s too loud!”’

Years later, Shaham had an epiphany: It wasn’t the volume of the music that overwhelmed her, but its emotional intensity. ‘At that age I wasn’t ready to handle it.’ Soon she found herself drawn back to Brahms, to the very intensity that had initially overwhelmed her.

I catch Shaham by phone on a sunny Manhattan morning, after she has done battle with gridlocked midtown traffic. The pianist speaks quickly, in fully formed sentences that trip from one into the next, as if eager to get to her next thought.

Several years ago, Shaham was preparing to play Brahms’s Second Piano Concerto for the very first time. This gargantuan work is ‘unlike anything else’ in its myriad demands. ‘To prepare myself emotionally, I began to immerse myself in the world of the late piano pieces.’

An idea developed. In order to gain a ‘deeper understanding’ of Brahms’s musical world, Shaham imagined a century-spanning musical dialogue. ‘Composers can talk back to other composers,

born

Jerusalem, Israel

studied with

Luisa Yoffe, then, aged seven, travelled with her family to New York, where she became a scholarship student at the Juilliard School. She is also a graduate of Columbia University, where she studied history and musicology.

early in her career

Won the Gilmore Young Artist Award and the Avery Fisher Career Grant

not just a pianist

Driven by a passion for bringing classical music to new audiences, Orli Shaham is also a respected broadcaster, writer and lecturer; she created and hosted the radio program *Dial-a-Musician*, directing listeners’ questions to internationally renowned musicians. She also devised the popular interactive concert series for young children, *Baby Got Bach*.

in Australia

Made her first SSO appearance in 2003, playing Ravel’s G major concerto. Since then she has performed Dvořák (2006), Mozart K467 (2008), Mozart K488 and Bernstein’s *Age of Anxiety* (2010), and the Australian premiere of Mackey’s *Stumble to Grace* (2012). This is her first SSO recital.

solo recordings

Include the 2-CD album *Brahms Inspired*, which features some of the music in tonight’s recital and has been acclaimed for the way it ‘takes the listener on an intellectual as well as a musical journey’.

read more

www.orlishaham.com

across time and across space.' Her idea was that Brahms's music would speak to the compositions that had influenced him, as well as to future composers who were profoundly changed by his work.

This gave rise to Shaham's recording and touring project, *Brahms Inspired*. At the core of the project are Brahms's miraculous final piano pieces, Opp. 116 to 119. These late works, says Shaham, 'were incredibly personal, and were meant absolutely for Clara Schumann, as everything at the piano was meant for Clara.'

Schumann was Brahms's lifelong unrequited love, a huge influence. 'In your life,' says Shaham, 'there's always that friend who's just more conservative than you. You're ready to move ahead, but they're not quite there. I think that's what Clara was for Brahms. He was ready to say, "I think we can have a relationship, even if it isn't sanctioned", but she wasn't.'

Shaham says the late piano works are 'opening up the musical language for the future'. As an example, she points to Op.119 No.1, which traces an arc of descending notes. 'Each time they fall, it redefines the harmony, moving the music further and further away from the original key. At one point, the arc drifts down seven notes. 'And that is serious!', laughs Shaham.

With the late works, 'Brahms is saying to the world, "This is how we move on from here. We have to embrace this new language."' In order to showcase this forward-looking aspect of the composer, Shaham chose 21st-century composers who would incorporate 'aspects of Brahms's language into their own pieces.'

I ask her about what it feels like, as a pianist, to play Brahms's works, to fit her hands over the composer's own. In these late pieces, she says, 'Brahms has attained a completeness in his approach to the keyboard. In the early piano sonatas, you can feel Brahms working the digits, expanding his technique.' But the later works 'are so natural, so organic. Now that complexity is in the service of the music.'

There is also a compressed, almost aphoristic quality to the late pieces. 'With these miniatures, Brahms is able to put everything that's meaningful into a four- or five-minute solo piano piece.'

As we talk, Shaham laughs often, recounting aspects of Brahms, his life and loves. She speaks of Brahms with the warmth of familiarity, of closeness. 'We have these relationships in our mind with people we've never met,' she says, 'because we know their music intimately. It's close to the relationship people have with the divine.'

TIMOTHY MUNRO © 2017

'Brahms is saying to the world, "This is how we move on from here. We have to embrace this new language."'

Later this week Orli Shaham will perform Mozart's Piano Concerto No.24 in C minor, K491 in a program with Haydn's Noon Symphony (No.7).
THU 6 JUL, 7pm – City Recital Hall
FRI 7 JUL, 11am – Sydney Opera House



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ABOUT THE MUSIC

Brahms and Beyond

Timothy Munro explores a recital program that's inspired by Brahms

Looking at Johannes Brahms, our view is obscured. The taciturn North German discarded youthful works, shredded mature sketches and burned bundles of letters. He threw out anything that courted controversy or exposed flaws. In his study, the rubbish bin lid was always left open. Waiting.

Declaring himself 'Frei aber Einsam' (free but alone), Brahms fled personal and professional situations, and in person was guarded, even harsh. 'I speak through my music', he wrote, but emotions were hidden behind ambiguous song texts and abstract titles.

Yet cracks in the wall remain. Unearthed sketches show torn edges and scribbled reworkings. Anecdotes and ciphers hint at a composer bursting at the seams, pouring joys and struggles into music.

In this evening's recital, pianist Orli Shaham aims to peel away layers of this reserve, allowing us to overhear Brahms communing privately with composers across centuries. In the first half, a keyboard suite by J.S. Bach is followed by Brahms's own hushed response. After interval, Avner Dorman and Brett Dean grow bushy beards, light up Brahms's favourite Cuban cigar, and give Brahms a taste of the 21st century.

Lean forward. If we're lucky, we might catch a clearer glimpse of this private soul.



◀ Johannes Brahms at the piano
(Willy von Beckerath)

Brahms and Bach

Brahms looked backwards. Rifling through toolboxes of bygone eras, he adopted variation form, deployed Mediæval modes, massaged Renaissance techniques. He piled his library high with dusty tomes, and even found time to edit a publication of music by the harpsichordist François Couperin.

But there was only ever one forefather. 'I rinse my mouth with this every morning', he said of the *Well-Tempered Clavier*. Bach's music was Brahms's lifetime companion; he worshipped, studied, arranged and performed it until his last breath. His final work was in an archaic genre beloved of the great composer: a set of chorale preludes for organ.

Bach's world is an idealised democracy. Each melodic voice has its own independent viewpoint, which works alongside contrary viewpoints in perfect harmony. Brahms strained and struggled to perfect this 'chorus of equals' approach in his own writing. Orli Shaham points to the fact that both men conducted choirs throughout their lives, leading to a 'direct empathy for each part that builds a whole'. For them, 'counterpoint was personal, not just theoretical'.

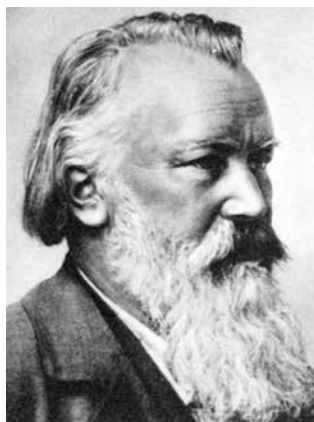
The keyboard writing of Bach and Brahms reflects this obsession. Ten fingers find themselves in constant dialogue, challenging the player to use each humble finger to breathe life into a distinctly human voice.

J.S. BACH French Suite No.6, BWV 817

In Bach's time, 'dance' suites didn't necessarily accompany dances. Dance rhythms could be torn from their original context in the ballroom and gathered into sets of instrumental music, which came to be built around four common dance styles (allemande, courante, sarabande and gigue, with added 'galanteries').

These dances developed new life in their purely instrumental garb. The allemande, a plain dance comprising three walking steps and a hop, played an important introductory role in the baroque suite, gaining layers of complexity and improvisatory freedom. The French courante, notable for its slow and courtly dip-and-slide, acquired fizzing energy in composers' eager hands. Banned in Spain for its lewdness, the 'zarabanda' improbably became the still and quiet sarabande. And the skipping rhythms of the gigue (jig), originally an element in farcical English entertainments, was transformed into refined vehicle for virtuoso display.

Bach produced some 45 dance suites and this somewhat open-ended genre allowed him to showcase vast technical, instrumental and emotional mastery. His sixth French Suite is



Brahms

BACH French Suite No.6

Allemande

Courante

Sarabande

Gavotte

Polonaise (Menuet polonais)

Bourrée

Gigue

Menuet (Petit Menuet)

an appealing, untroubled collection of eight movements. The furrowed, ornate, intellectual composer is nowhere to be seen in these radiant miniatures (none lasting more than three minutes), which trip along with elegance, with charm. Here we find the thirty-something Bach, leaning back in his chair in the early summer sun, beer in hand, serenaded by the sounds of Leipzig, dreaming perhaps of fishing or dancing or singing, mind at ease.

Returning home

The word 'nostalgia' fuses two Greek words. 'Nostos' draws us homeward, 'algos' stings with pain. The Swiss doctor who coined the term called it a 'neurological disease of essentially demonic cause', but recent research demonstrates that nostalgia can counteract a negative effect of stress, anxiety.

Brahms was surrounded by death. Friends and relatives were dying, and the composer, bearded, rotund, looking older than his 60 years, was so terrified of his impending demise that he refused to sign his own will. He was observed sobbing in public, overheard singing and groaning in private. A baritone sings 'O death, how bitter you are!' in the Four Serious Songs, Op.121, while the hymn 'Oh world I must now leave you' ends the Eleven Chorale Preludes, Op.122, Brahms's final work.

In the grip of this 'algos', Brahms found 'nostos' in the homeland of the piano, the instrument of his wayward, passionate, youthful sonatas, of the exquisitely controlled sets of variations from his middle years. Brahms's late piano music is distilled, compressed, defying easy categorisation.

The four sets of piano pieces, Opp. 116–119, are filed under the label of Klavierstücke ('piano pieces'), carrying arbitrary, interchangeable names. There are 'rhapsodies' with few improvisatory flights, 'ballades' with no explicit narrative, 'intermezzos' not intended to be interludes. These sounding nostalgias counteract pain with the warmth of homecoming, but these final works give no firm conclusions, provide no easy consolations.

BRAHMS Six Piano Pieces, Op.118

Completed in 1893, the six pieces of Op.118 are littered with markings like *Teneramente* (tenderly), *dolce* (sweetly), *delicatamente* (gently) *una corda* ('one string', a muted effect), *sotto voce* (whispered), *dolente* (aching) and *mesto* (with sorrow). Love and pain is everywhere, but veiled, half-lit. As listeners, we lean forward, craning our necks, listening for the heartbeat, lightly heard yet strongly felt.



J.S. Bach

BRAHMS, COMPOSER-PIANIST

'Seated at the piano, he began to disclose wonderful regions.'

ROBERT SCHUMANN

'Interesting as his playing was, there was always something of a fight or animosity about it. I do not believe that Brahms looked on the piano as a dear, trusted friend, as my mother did, but considered it a necessary evil.'

EUGENIA SCHUMANN, DAUGHTER OF CLARA AND ROBERT

Piece No.1 (Intermezzo) leaps across the keyboard with confidence, but each burst of energy is sapped by gravity. There is always something undermining these emotions, muddying the emotional waters. Bluff, stoic No.3 (Ballade) holds its own until a curtain is pulled, as if exposing the masterful Wizard of Oz to be a timid, quiet man.

Orli Shaham hears Op.118 as Brahms's response to the baroque keyboard suite, a genre he knew well. The first piece takes the place of the prelude, 'setting the scene', while the second 'has the affect of a moderately paced Allemande'. The six pieces 'were intended to be played together', says Shaham, and the contrasted movements function as a suite, 'although without many dances', she laughs.

For Shaham, Op.118 No.6 (Intermezzo) replaces the suite's typically fast-paced gigue finale. But instead of the 'intellectual virtuosity' of a Bach gigue, Brahms manages an 'an emotional feat'. In life, Brahms drifted from home, wandered from job to job, struggled to maintain friendships, failed to achieve lasting companionship. In Op.118 No.6 a lone voice charts a similarly unmoored journey, twisting and turning, gaining footholds, faltering, falling away.

According to Shaham, this movement 'may be the single most emotional piece that he ever wrote. It carries the weight of the world, the meaning of life', in a package 'so compact and so concise'.

DORMAN *After Brahms*

Avner Dorman's title is rich with allusion.

There's 'After Brahms', as in Brahms's influence. For the Israeli-born American composer, Brahms anticipates the music of our time. 'He finds every possible thing you can get out of an idea, creating a world.' In *After Brahms* (2014), Dorman pushes Brahms's language further, beyond what he could have imagined. The already-independent hands of Brahms's Op.118 No.1 are further severed, splintering into shards of energy. The precious dew drops of Op.119 No.1 gather into a glimmering pool.

Then: 'After Brahms', as in kinship with Brahms. For Avner Dorman, mathematics and music are intertwined. 'I will sometimes sketch a piece as a series of numbers. And to me notation is a graph.' In this, Dorman is well matched with Brahms, a composer who tempers heart with head, pushing emotions through the musical filter of concise forms and precise counterpoint.

Or: 'After Brahms', as in a homage to Brahms. Dorman has 'always owned a score of the short piano pieces of Brahms',

AVNER, MEET JOHANNES

Dorman played Brahms's piano work throughout his youth. 'I would go through the music, but never played it in concert, since Brahms writes a lot of things that don't fit in my hands.' While Dorman thinks it can be 'easier to decipher Mozart or Beethoven, Brahms is really advanced in some of the things he does. As a younger student, it was harder for me to see how he "worked"'. Dorman calls it 'an odd experience' to wear Brahms's skin while writing *After Brahms*. Some of the late pieces 'are too perfect to touch, like Op.118 No.2. Why would you change a single note? These late piano pieces really are the "holy grail"; he says with a laugh.



Avner Dorman

playing and studying them in private. The third movement of *After Brahms* was originally an independent work, but Dorman came to realise that, 'like a cell adapting to fit its environment', his voice had adapted to Brahms's voice. Dorman had inadvertently written a Brahmsian homage.

And: 'After Brahms', as in the time when Brahms has gone. 'When you know someone personally, and they're gone', says Dorman, 'there's something of them that remains. Something of their pattern of being is left behind. The afterglow. And this glow has a certain feeling.'

Clara

Women terrified and excited Brahms. The bachelor often repeated the North German cliché, 'Kinder, Küche, Kirche' (children, cooking, church), frequented prostitutes, swooned for young ladies, and declared that he 'missed out' on marriage. But hidden behind a cartoonish attitude to women generally lay Brahms's deeply complex relationship with a single person – Clara Schumann.

Clara was among Europe's most famous concert pianists, and wife to composer Robert. When the 20-year-old Brahms met the Schumanns in 1853, they were juggling busy careers, young children and Robert's unpredictable mental illness. Brahms drew close to the family, consoling Clara during Robert's painful institutionalisation and death. And falling in love with her.

Brahms's late piano works 'were incredibly personal pieces', says Shaham, and 'were intended absolutely for Clara'. Although their relationship remained platonic, Brahms and Clara relied on each other for emotional and professional support until their deaths. Brahms sent his final piano pieces to her with the nervousness of a teenager, apologising for the dissonances, but hoping that Clara would find that they were 'necessary'.

BRAHMS Four Piano Pieces, Op.119

In this evening's concert, the Four Piano Pieces Op.119 by Brahms and Brett Dean's Hommage à Brahms will be performed interleaved.

Clara was drawn particularly to Op.119 No.1, calling it a 'grey pearl'. Every note here is precious, unusual, unique. The music glows, iridescent, each quiet sound tolling with a hushed, chiselled hardness. Pitches are released from their usual functions, losing contact with the harmonic earth. At several, heart-stopping moments, time stops, the sound is suspended in air, like two lovers caught in a peaceful, intimate embrace.

The four pieces of Op.119, completed in 1893, contain all of Brahms, shrunk to fit in a tiny pearl-shell. Light-as-a-feather

DORMAN After Brahms

*Allegro con molto appassionato
Delicatamente con molto
espressione
Adagio espressivo*



Clara Schumann

BRAHMS TO CLARA

'...I'm tempted to copy out a small piano piece for you... It is crawling with dissonances! These are deemed appropriate and can be explained – but maybe you don't like their taste... The little piece is exceptionally melancholy and to say "to be played very slowly" isn't enough. Every measure and every note must sound ritardando, as though one wished to suck melancholy out of each and every one, with a wantonness and contentment derived from the aforementioned dissonances! God Almighty, this description will surely whet your appetite!...'
BRAHMS ON OP.119 NO.1 (MAY, 1893)

dances join fist-shaking tempests, symphonic gestures meet sighing melodies, wistful waltzes follow fluttering heartbeats. But expansive vistas are gone, replaced with elisions, concisions. The young Brahms has drifted away, and statements are now truncated or terse, transitions deemed unnecessary, endings pruned.

The hand-stretching piano writing of Op.119 is no simpler for the performer than the virtuosity of Brahms's early works, but he is no longer seeking to impress with virtuosity. He writes for the heart, perhaps, of only one person.

DEAN *Hommage à Brahms*

Australian composer Brett Dean calls his ongoing series of *Hommage* etudes for solo piano 'a form of self-schooling'. Dean delights in teaching himself about 'different compositional styles for keyboard from across the centuries' by examining and extending and reimagining music by composers such as J.S. Bach, Janáček, Kurtág and Brahms.

In *Hommage à Brahms* (2013), Dean extracted fragments from the composer's songs and duo sonatas, particularly where the piano (i.e. Brahms himself) takes an accompanying role. 'I've always found it poignant that Brahms never found a partner,' writes Dean, adding that 'his relationship with Clara Schumann remains something of a mystery.' So, 'in a sense I'm paying homage to the person not by his side...'

The three pieces of *Hommage à Brahms* are intended to be performed as interludes between each of Brahms's Four Piano Pieces, Op.119. Perhaps these interludes capture the old composers' reveries, dreamed between movements, while sitting on his piano stool. Or perhaps they peer behind a curtain, exploring secret thoughts he never dared express.

Winged creatures take flight in the *Hommage's* two outer movements, titled *Engelsflügel* (Wings of Angels). In *Engelsflügel 1*, the pianist's hands rock back and forth, flapping like a bird caught in slow motion; while in *Engelsflügel 2*, 'fleeting and fragile' dawn-time birdsong bursts out of luminous undergrowth. Dean leaves it to his listeners to imagine who or what these birdlike angels might represent.

In the *Hommage's* middle movement, *Hafenkneipenmusik* (Music for a dockside bar), Dean trades angels for demons. As a teenager, Brahms worked as a pianist in a harbourside brothel, later painting the experience as nightmarish. Dean conjures a demonic scene of drunken revelry in music that spins with disorientating wildness.

TIMOTHY MUNRO © 2017

Tim Munro is a Brisbane-born, Grammy-winning flautist based in Chicago.



Brett Dean

ROBERT PICCOLI PHOTOGRAPHY, MELBOURNE

BRETT, MEET JOHANNES

'Ach, Brahms!' writes Brett Dean in delighted exasperation. His father loved Brahms's music, and records of the symphonies and the violin concerto 'got a regular spin throughout my childhood'. Dean, a violist, first played Brahms in the Queensland Youth Orchestra, and recalls 'such great individual parts; Brahms really knew how to get the most out of inner voices'. He later studied the E flat major Viola Sonata at the Queensland Conservatorium, calling this experience 'an intense labour of love. Not being a pianist myself, that was also my first in-depth encounter with Brahms the pianist'.

SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON

THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and it is well on its way to becoming the premier orchestra of the Asia Pacific region.

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, and this is David Robertson's fourth year as Chief Conductor. The orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

A legacy of the SSO's ABC origins is a tradition of presenting visiting guest soloists in recital, which saw singers and instrumentalists of all kinds performing solo programs in Sydney concerts, on air from the studio, and in major regional centres. In addition to the longstanding International Pianists in Recital series, the SSO also presents special event recitals including, in 2017, Pieter Wispelwey's performance of the complete Bach cello suites.

The SSO's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, and the orchestra promotes the work of Australian composers through performances, recordings and commissions.



sydney symphony orchestra

David Robertson
Chief Conductor and Artistic Director

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 Katie Hryce
 James Hudson
 Jacquie Huntington
 Matt James
 Amelia Johnson
 Virginia Judge
 Paul Kalmar
 Bernard Keane
 Tisha Kelemen
 Aernout Kerbert
 Patrick Kok
 Angela Kwan
 John Lam-Po-Tang
 Robert Larosa
 Ben Leeson
 Gary Linnane
 Gabriel Lopata
 Robert McGroy
 Amy Matthews
 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

VANGUARD MEMBERS

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

SALUTE

PRINCIPAL PARTNER



Principal Partner

GOVERNMENT PARTNERS



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



Create NSW
Arts, Screen & Culture

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

PREMIER PARTNER



PLATINUM PARTNER



MAJOR PARTNERS



OFFICIAL CAR PARTNER



TECHNOLOGY PARTNER



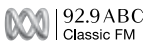
GOLD PARTNERS



SILVER PARTNERS



MEDIA PARTNERS



VANGUARD PARTNER



REGIONAL TOUR PARTNER

