

2017 SEASON



sydney symphony orchestra

David Robertson

The Lowy Chair of Chief Conductor and Artistic Director

Rachmaninoff on Fire

MEET THE MUSIC

Wednesday 18 October, 6.30pm

THURSDAY AFTERNOON SYMPHONY

Thursday 19 October, 1.30pm

EMIRATES METRO SERIES

Friday 20 October, 8pm



Principal Partner



CLASSICAL



Rachmaninoff on Fire

SIBELIUS Scene with Cranes from Kuolema
DEAN Fire Music
RACHMANINOFF Piano Concerto No.3
Brett Dean conductor
Piers Lane piano

Meet the Music
Wed 18 Oct, 6.30pm
 Thursday Afternoon Symphony
Tu 19 Oct, 1:30pm
 Emirates Metro Series
Fri 20 Oct, 8pm



Sibelius & Mahler

SIBELIUS King Christian II: Highlights from the Suite
SIBELIUS Violin Concerto
MAHLER Symphony No.1
Thomas Søndergård conductor
Janine Jansen violin

APT Master Series
Wed 25 Oct, 8pm
Fri 27 Oct, 8pm
Sat 28 Oct, 8pm
 ■ A BMW Season Highlight
 Mondays @ 7
Mon 30 Oct, 7pm



Katie Noonan's Elixir with Michael Leunig

Gratitude and Grief
 Katie Noonan returns to the SSO in a new collaboration with Australia's "poet laureate" Michael Leunig and her trio Elixir.
Iain Grandage conductor • **Katie Noonan** soprano
Stephen Magnusson guitar • **Zac Hurren** saxophone

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 Meet the Music
Tu 2 Nov, 6.30pm
 Kaleidoscope
Fri 3 Nov, 8pm
Sat 4 Nov, 8pm
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The Bush Concert

An SSO Family Concert
FERGUSON The Bush Concert (based on the book by Helga Visser).
Toby Thatcher conductor
Barry Conrad narrator

Family Concerts
Sun 5 Nov, 2pm



Beethoven One

Marwood and the SSO Fellows
BEETHOVEN Symphony No.1
VASKS Distant Light - Violin Concerto
Anthony Marwood violin-director
SSO Fellows

Tea & Symphony
Fri 17 Nov, 11am
complimentary morning tea from 10am

VLADIMIR ASHKENAZY'S SHOSTAKOVICH TRIBUTE



Dramatic Shostakovich

SHOSTAKOVICH
 Lady Macbeth of Mtsensk: Passacaglia
 Violin Concerto No.1
 Symphony No.5.
Vladimir Ashkenazy conductor
Ray Chen violin

Special Event
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Fri 10 Nov, 8pm
Sat 11 Nov, 2pm
 Mondays @ 7
Mon 13 Nov, 7pm

Gripping Shostakovich

SHOSTAKOVICH
 Cello Concerto No.1
 Symphony No.8.
Vladimir Ashkenazy conductor
Daniel Müller-Schott cello

APT Master Series
Wed 15 Nov, 8pm
Fri 17 Nov, 8pm
Sat 18 Nov, 8pm

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WELCOME TO THE EMIRATES METRO SERIES



Principal Partner

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

MEET THE MUSIC

WEDNESDAY 18 OCTOBER, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 19 OCTOBER, 1.30PM

EMIRATES METRO SERIES

FRIDAY 20 OCTOBER, 8PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**RACHMANINOFF
ON FIRE**

Brett Dean *conductor*

Piers Lane *piano*

JEAN SIBELIUS (1865–1957)

Scene with Cranes, Op.44 No.2

from the music for Kuolema

BRETT DEAN (born 1961)

Fire Music

INTERVAL

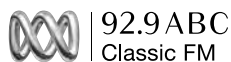
SERGEI RACHMANINOFF (1873–1943)

Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto

Intermezzo (Adagio) –

Finale (Ala breve)



Thursday's performance will be recorded by ABC Classic FM for later broadcast.

.....
Pre-concert talk by Scott Davie in the Northern Foyer 45 minutes before each performance. Visit sydneysymphony.com/speaker-bios for more information.

.....
Estimated durations: 6 minutes, 30 minutes, 20-minute interval, 40 minutes

The concert will conclude at approximately 8.20pm (Wed) 3.20pm (Thu), 9.50pm (Fri).

.....
COVER IMAGE: Bush fire between Mount Elephant and Timboon (1857) by Eugene von Guerard (1811–1901), an Austrian-born artist active in Australia 1852–1882. (Held in the Ballarat Fine Art Gallery)



Portrait of Rachmaninoff at the piano, painted in 1908 by Polish-born artist Jan Ciągliński (1858–1912)

Rachmaninoff on Fire

Tonight's program begins with 'theatre' in the concert hall. Brett Dean has chosen music that Sibelius composed for the play *Kuolema* – immersing us in the fragile, atmospheric sound of strings and wistful clarinets, before making a segue into his own piece, *Fire Music*.

Fire Music – composed both for the concert hall and as a ballet score – brings its own immersive drama. Again, the music surrounds us, with some of the musicians positioned in different parts of the hall, and it builds from its soft rumbling beginning to a frantic intensity inspired by the Black Saturday bushfires of 2009. In this music Brett Dean captures the heat and destructive force of the fires as well as the rebirth of the landscape. But, as he says in his note, the music – like a fire – also takes on a life of its own, evolving beyond that initial, powerful inspiration.

This year's programming has included all four of the Rachmaninoff piano concertos with a variety of conductors and soloists, and this week we reach the conclusion of the cycle with the Third Piano Concerto. Rachmaninoff completed it when he was in his 30s and still living in Russia, and it was the concerto that he took with him on his first North American tour in 1909 – he played the premiere in New York. He didn't enjoy the tour much but it earned him enough to buy the automobile that he dearly wanted. The concerto itself is extremely demanding, and for the first 20 years of its existence it seemed the only person who dared play it was the composer himself. But the young Vladimir Horowitz became a champion in 1930 and since then it has emerged as a repertoire staple: no less formidable but now a favourite with performers and audiences.

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ABOUT THE MUSIC

Jean Sibelius

Scene with Cranes, Op.44 No.2

Sibelius's brother-in-law, the Finnish writer and jurist Arvid Järnefelt (1861–1932), was born in Russia but grew up in Helsinki. The greatest initial influence on his work was that of Leo Tolstoy, not just stylistically but also in the religious and political views that underpinned his work. Like Tolstoy he believed in living as simple a life as possible. A libertarian streak meant that he refused to pay taxes, and was generally held up by Finns as someone who opposed – non-violently – the rule of the Russian Tsar. By the turn of the century his work was influenced by that of Maurice Maeterlinck, the Belgian playwright whose Symbolist dramas are best known today through the settings of his 1892 play *Pelléas et Mélisande* as an opera by Debussy, a symphonic poem by Schoenberg and incidental music composed in 1905 by Sibelius.

In 1903, Järnefelt completed his own Symbolist play *Kuolema* (The Death), where, as in Maeterlinck's work, the action is metaphorical, and the characters are largely ciphers for ideas, inhabiting a world that resembles and often depicts dream-states.

Keynotes

SIBELIUS

*Born Hämeenlinna, 1865
Died Järvenpää, 1957*

Sibelius is perhaps unique among composers in that he became not only a leading musical figure but a national hero for his country. He was a force in the creation of a distinctive Finnish voice, and much of his music – especially the earlier works – was based on incidents and themes from the Finnish folk epic, the *Kalevala*. After 1931 Sibelius virtually stopped composing, but not before he'd completed seven symphonies, a violin concerto and the *Lemminkäinen Suite*.

SCENE WITH CRANES

This six-minute piece comes from incidental music (that is, music composed to accompany and underpin the production of a stage play) that Sibelius wrote for *Kuolema*, by his brother-in-law Arvid Järnefelt. A Symbolist play, the action is metaphorical and takes place in a world of dream-states. The *Scene with Cranes* was adapted in part from the music for a key scene in which Paavali and Elsa see a flock of cranes flying overhead, one of them bringing an infant child. The music is for string orchestra with two clarinets providing the voices of the mythic birds.



The play begins with a dying woman and her hallucination of a group of dancers; the woman's bereaved son, Paavali, meets a witch who grants him the power to see his future bride, Elsa. In another dream sequence, the young couple are in a summer forest and about to part when a flock of cranes flies overhead, one of the birds bringing an infant child to them. Paavali and Elsa marry and found a school, but Paavali dies when the ghost of his mother appears from his burning house, leaving Elsa and her children to mourn and remember him.

Sibelius composed six pieces of incidental music for the play's first season, and in 1911 added two more numbers, *Canzonetta* and *Valse romantique*, for a revival. The music was never published, but in 1904 Sibelius revised the first number (a slow waltz accompanying the opening vision of dancers) to produce his *Valse triste*, Op.44 No.1, which has become one of his best-known concert pieces. In 1906 he revisited the two numbers that underscore the scene in the play's central act where the couple meet in the forest. Out of *Elsa's Song* and the music for the flight of cranes at the end of the scene, Sibelius fashioned the piece we hear in this concert, *Scene with Cranes*. It was first performed in 1911, but remained unpublished until 1973.

Scene with Cranes is an almost austere piece, spun largely out of string textures. As in the *Swan of Tuonela* from Sibelius's earlier *Lemminkäinen* suite or the horn calls of the Fifth Symphony, wind instruments 'voice' the mythic birds – here in beautiful writing for a pair of clarinets, the only wind instruments in the ensemble. Sibelius's own form of Finnish nationalism was embodied in works that refer to the corpus of mythology and legend, in which the voices of birds have a strong presence, and in 1911, for another play, he composed a Wedding March called *The Language of the Birds*. In 1915 Sibelius wrote of the song of cranes, 'their cries echo throughout my being'.

ADAPTED FROM A NOTE BY GORDON KERRY © 2012

Sibelius's *Scene with Cranes* calls for two clarinets, strings and timpani.

The records suggest that this is the SSO's first performance in a subscription concert of the *Scene with Cranes*.

...wind instruments
'voice' the mythic
birds

Brett Dean

Fire Music (2011)

The composer writes...

Fire Music was written in response to the disastrous 'Black Saturday' bushfires of 2009. As part of my background reading while writing the piece, I studied the uses and restorative power of fire in Australian and other indigenous traditions. Fire was (and still is) used in Australia not only for land management purposes (controlled burning) and as an agricultural technique (fire-stick farming) but also as a significant part of indigenous ceremonial and cultural life, such as in Aboriginal smoking ceremonies.

While the 2009 fires obviously had utterly disastrous consequences, fire can also cleanse and replenish; these thoughts, as well as its use in ritual, informed aspects of my *Fire Music*, especially in the slow middle section. The material which developed even included specific musical evocations of the event; for example, the extended electric guitar solo about halfway through the piece evolved as a musical interpretation of the momentous, dizzying heat that greeted Victorians on the morning of 7 February 2009.

As the composition progressed, I moved beyond the original trajectory of the fire itself and the piece started to follow its own internal, music-based logic. Nevertheless, the character of the force of destruction and ultimately rebirth that comes from such a fire remained the energetic source of material. It's not an uncommon working process for me: strong extra-musical ideas,

Keynotes

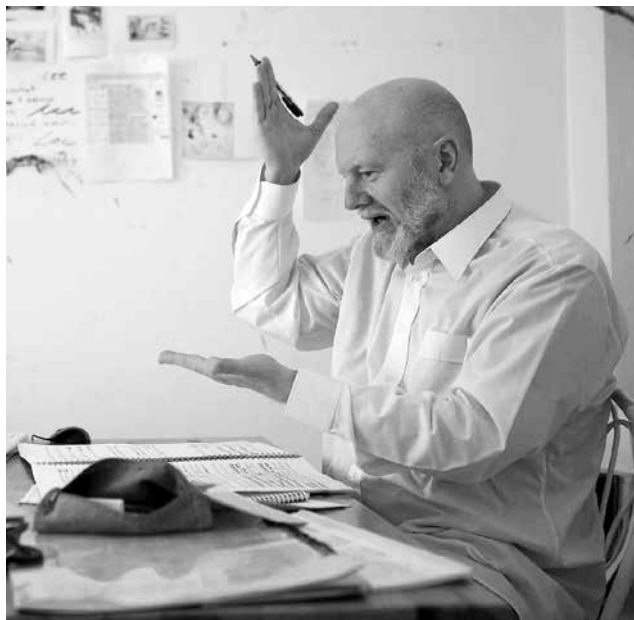
DEAN

Born Brisbane, 1961

Brett Dean studied in Brisbane before moving to Germany in 1984, where he was a viola player in the Berlin Philharmonic (1985–2000). His first compositions were semi-improvised film scores and he is almost entirely self-taught as a composer. One of his earliest works to attract international attention was a piece for solo cello and electronics, composed for Jiří Kylián's dance work *One of a Kind*. He returned to Australia in 2000 to concentrate on his composing career and his music has been championed by leading conductors around the world.

Notable works include his opera *Bliss*, premiered in Sydney in 2010; *Ariel's Music* for clarinet and orchestra; his violin concerto *The Lost Art of Letter Writing*, which the SSO performed and recorded with its dedicatee Frank Peter Zimmermann in 2011; and the orchestral version of *Engelsflügel* (*Wings of Angels*), which was composed for the SSO and David Robertson in 2014. In 2009 *Lost Art...* won Dean the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. In June he premiered his new opera, *Hamlet*, at Glyndebourne.

Read more on page 16



PAWEŁ KOPCZYŃSKI

after providing an initial stimulus, then recede into the background as the piece evolves in purely musical terms. The remnants of original 'programmatic' ideas become a point of reference only.

From the onset, I knew that *Fire Music* would also be choreographed. I was approached almost simultaneously by both the Royal Stockholm Philharmonic for a new orchestral work (co-commissioned by the BBC Symphony Orchestra) and by the Australian Ballet for a new score for Australian master-choreographer Graeme Murphy as part of the company's 50th anniversary celebrations in 2012. It was my suggestion to combine these two projects into one.

In first discussions with Graeme, he stressed to me that he wasn't planning a narrative ballet and didn't want its dance use to influence how the work might unfold. This was liberating as choreographers often come to composers with very specific ideas of subject matter and even timings. The accompanying thought that the music I was writing was destined to determine the unfolding of a new ballet and its language of movement helped shape and inform *Fire Music's* energy flow and dramaturgical nature.

The orchestration affects the entire space of the hall: in addition to the orchestra on the stage, there are three satellite groups of musicians placed around the hall, in order to let the audience be swept into the soundscape of *Fire Music*.

BRETT DEAN © 2011

Fire Music calls for a large orchestra comprising four flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet) and three bassoons (one doubling contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and four percussion; harp; piano, MIDI keyboard and electric guitar; and strings. From this ensemble three groups of players are situated in the body of the hall: two groups each comprising flute, trumpet and percussion; and an amplified string quartet.

Fire Music was premiered in 2011 by the Royal Stockholm Philharmonic Orchestra and Sakari Oramo. Australian audiences first heard it in early 2012 in the Australian Ballet's *Infinity* triple bill as the music for *Narrative of Nothing* by Graeme Murphy, and soon after in concert in performances by the Adelaide Symphony Orchestra, conducted by the composer. This is the SSO's first performance of the work.

The Sound of Fire

The initial energy of *Fire Music* was inspired by the dynamics and propulsion of fire. Early on, Brett Dean spent time with a fire scientist from the CSIRO who showed him maps, diagrams and footage of fires that they'd tracked. But, he says, 'once the piece started to evolve in terms of sounds and motifs and energy of its own, it took on its own life – a bit like a fire, it just started spreading.' In an interview in 2012 he described the music as having a 'manic quality': technically challenging, with a 'very fast inner life, very fast passage work' but with a fairly steady pulse underpinning it – 'so it has these big bones, and this relentless pushing forward, all the while darting out in different directions'.

During the performance you'll notice satellite groups of instruments in the concert hall, and the fast, powerful fire music is heralded by trumpet fanfares that resound through the space. 'There's something about the theatricality of the sound being all around you... a bit like there's no escape, like a fire.' The sound of the electric guitar evokes the 'momentous, dizzying heat' of Black Saturday, and there are also electronic sounds, mostly derived from natural sources, including a recording that Dean made himself of a scraping, booming door in Old Melbourne Gaol.



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Sergei Rachmaninoff

Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto

Intermezzo (Adagio) –

Finale (Alla breve)

Piers Lane *piano*

Having just completed what is now regarded as one of the most famously difficult piano concertos of all time, Rachmaninoff's resort to the use of a 'dummy' keyboard as he worked to master it is, perhaps, darkly ironic. But that he did, as he sailed the Atlantic to America for its premiere. His performance with the New York Symphony and Walter Damrosch on 28 November 1909 was greeted enthusiastically, as was a repeat performance at Carnegie Hall the following January with the New York Philharmonic under Gustav Mahler. However, unlike his Second Piano Concerto, which was taken up by other pianists immediately, the popularity of the Third was slow to build. Arguably, it was not until the young Vladimir Horowitz made his European recording debut with the work in 1930 that it found a wider audience.

The concerto was written on the cusp of the so-called 'modern' age, the point at which the maximalist excesses of the Romantic were undercut by a preference for sparseness, as is notable in many later 20th-century works. As a composer, Rachmaninoff was very much aware of the changing trend, his own turning-point coming directly after his massive, formally designed Second Symphony, completed in 1907. While the inflections common in many performances of the Third Concerto often emphasise its extravagances, many modernising twists are to be found, especially in the work's unique structure.

An example is the treatment of the first movement's two main themes, which return at various places in later movements. The famous opening melody – about which commentators often relate Joseph Yasser's unconvincing attempts to connect it to the composer's subconscious recollection of a liturgical chant – recurs in the second movement as an impassioned outburst in the violins, and as a jaunty clarinet waltz. In the final movement, the cellos reflect on it briefly as the music winds toward a full restatement of the second theme, which is also reincarnated (incognito) as the underlying motto of the central *scherzando* section.

Rachmaninoff wrote alternative cadenzas for the opening movement, the longer and more extreme being the original of the two. In that reading, the mighty restatement of the main theme in double-octave chords intensifies the pivotal notion of return, and muddies an identification of the point of recapitulation.

Keynotes

RACHMANINOFF

Born Oneg (Novgorod region), 1873

Died Beverly Hills CA, 1943

Before leaving Russia for good in 1917, Rachmaninoff had composed two symphonies, three piano concertos, and several substantial orchestral works. After settling in the West, he shifted his attention to building a career as a concert pianist, and composed much less. The Third Piano Concerto represents the earlier period – one of his 'pre-revolutionary hits'.

PIANO CONCERTO NO.3

Having been persuaded to tour America, Rachmaninoff needed a new piano concerto – the Third was completed shortly before his departure at the end of 1909, requiring him to practise it on a dummy piano on board ship! It has since become one of Rachmaninoff's best-loved concertos, rivalling even the Second Concerto, although there was a time when its physical demands elicited more awe than fondness. (More than 20 years ago the Third Concerto's popularity was further enhanced by its central role in the movie *Shine*.)

The concerto's most striking feature is its concision and the way in the musical ideas grow organically through the entire work – it's a natural extension of the structural and thematic strategies that Rachmaninoff had been exploring as early as his First Symphony.

The second cadenza is shorter and lighter, and its creation could be seen as a harbinger of the composer's uncertainties over the issue of length, which became increasingly prevalent in his later years. This topic similarly underscores the numerous, often disfiguring, cuts that he made in both performance and recording, truncations that were assiduously followed by many subsequent interpreters. These days the concerto is typically played complete, save for a couple of the more adventurous *ossias* (or alternative passages), which include variant figurations so demanding that they are close to impossible (such as the suggestion of switching to even faster double-octaves in the closing lines).

Rather than using a formally structured theme as the basis for the second movement, as he typically did, Rachmaninoff provides the melodic impetus with a short four-note motif. The writing is some of his most memorable, and a high level of craft can be discerned in the way each iteration is of a differing length, allowing successive moments of ever-greater impact to be reached. In the Finale, the outer portions of the tripartite structure offer pianists some of the most physically challenging passages in the repertoire, an exceptional degree of strength seeming to be a prerequisite. The second subject – an ebullient, fast-flowing melody – offers only momentary respite.

With the release of the film *Shine* in 1996, the concerto witnessed even higher levels of fame (or infamy, depending on one's view). While its iconic status now seems entrenched, it is perhaps worth noting that Rachmaninoff's success as a pianist was built on ideals novel for the time, including understatement, an abhorrence of virtuosity, and faithfulness to the score. A subtle illustration of this perhaps lies in the closing moments, where the music returns – in the style of Grieg and Tchaikovsky's earlier models – to the lyrical second subject. In this instance, however, Rachmaninoff's tempo indications do not allow for wallowing excess; rather, the concerto proceeds to its conclusion in a forthright and headlong manner.

SCOTT DAVIE © 2012

The orchestra for Rachmaninoff's Third Piano Concerto calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, snare drum) and strings.

The SSO first performed this concerto in 1941, with Percy Code conducting and soloist Alexander Sverjensky, and most recently in 2014 with Lukáš Vondráček and conductor Alexander Lazarev.



LEBRECHT MUSIC & ARTS

Around the time he was composing his third piano concerto, Rachmaninoff wrote to a friend: ‘...I would like to buy an automobile! I want one so much, I just cannot tell you! All I need is a secretary and an automobile! Otherwise I have everything I need.’ As it turned out, the proceeds of his forthcoming American concert tour allowed the acquisition of the automobile.

NEWS FROM THE SSO

In recent months we've been delighted to announce the extension of David Robertson's term as Chief Conductor and the appointment of new CEO, Emma Dunch.



PHOTO: JAY FRAY

David Robertson, who took up his position with the SSO in 2014, has extended his term until the conclusion of 2019. Sydney, he says, is 'among a handful of cities where it is possible to realise projects that are difficult to accomplish anywhere else. Combined with the virtuosity and ambition of the musicians of the SSO, this makes the job of Chief Conductor and Artistic Director such a joy!' Although his tenure will finish, his relationship with the orchestra will continue: 'I look forward to returning (as much as they'll have me!) in 2020 and 2021 as a guest conductor.'



PHOTO: RICHARD PABLIKHOFF

In August, we announced the appointment of **Emma Dunch** as CEO, who will take up her new role with the SSO in January 2018. With degrees in opera performance and journalism, she began her arts management career at the SSO in 1996. Since then she has forged an illustrious career in the United States and in 2008 founded DUNCH, a New York-based cultural management firm. 'I am truly inspired by this opportunity to come full circle,' she says, 'returning to my home city and to the organisation that first fostered my love of symphonic music.'



sydney symphony orchestra

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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**Head Office: Suite A, Level 1, Building 16,
Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021**

Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
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PAWEŁ KOPICZYŃSKI

Brett Dean *conductor*

ARTIST IN RESIDENCE

Brett Dean studied in Brisbane before moving to Germany, where he was a viola player in the Berlin Philharmonic (1985–2000). In 1988 he began composing, initially concentrating on experimental film and radio projects and as an improvising performer. He gained recognition as a composer as the result of worldwide performances of the ballet *One of a Kind* (Jiří Kylián for the Nederlands Dans Theater); *Carlo* (1997), inspired by the music of Carlo Gesualdo; and his clarinet concerto *Ariel's Music* (1995), which won an award from the UNESCO International Rostrum of Composers.

He returned to Australia in 2000 to concentrate on composition. Major works of note include his first opera, *Bliss* (premiered in Sydney in 2010), the violin concerto *The Lost Art of Letter Writing* (which the SSO performed with its dedicatee Frank Peter Zimmermann in 2011) and *Dramatis Personæ*, a trumpet concerto for Håkan Hardenberger, who performed it with the SSO and the composer conducting in 2014. In 2009 *The Lost Art...* won him the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. He is now one of the most widely performed composers of his generation, and his music is championed by leading conductors such as Simon Rattle, Andris Nelsons, Marin Alsop, David Robertson and Simone Young. In June, his new opera, *Hamlet*, was premiered to acclaim at the Glyndebourne Festival Opera, and it will receive its first Australian performances in the 2018 Adelaide Festival.

Brett Dean combines his composing activities with performances as a violist, chamber musician and conductor, and he frequently appears as soloist in his own Viola Concerto. His career as a conductor is blossoming, with imaginative programs often combining his own works with those of other composers.

In addition to the SSO, recent conducting highlights include engagements with the Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Melbourne Symphony Orchestra, BBC Philharmonic, Gothenburg Symphony, Toronto Symphony Orchestra, Royal Northern Sinfonia, and as Artist in Residence with the Swedish Chamber Orchestra and the BBC Symphony Orchestra. In 2016 he began a three-year appointment as the SSO's first Artist in Residence, a role encompassing conducting, performing and programming.

Last week Brett Dean conducted musicians of the SSO in *Dream Sequence*, a program of contemporary music at Carriageworks.

The Artist in Residence role is supported by Geoff Ainsworth AM and Johanna Featherstone.



KEITH SAUNDERS

Piers Lane

piano

London-based Australian pianist Piers Lane is in great demand as soloist and collaborative artist – highlights include Busoni’s mighty piano concerto at Carnegie Hall; the premiere of Carl Vine’s Piano Concerto No.2, written for him, with the SSO in 2012; and sold-out recitals at Wigmore Hall, as well as performing with newly formed The Orchestra Now at Carnegie Hall.

He has a vast concerto repertoire and has performed with the BBC and ABC orchestras; the American, Bournemouth and Gothenburg symphony orchestras; Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, and the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras, among others. He frequently appears in the world’s most prestigious festivals, and has appeared five times as a soloist at the BBC Proms.

As a collaborative artist, he enjoys longstanding partnerships with violinist Tasmin Little, clarinettist Michael Collins and the Goldner String Quartet.

He has performed extensively with singers Cheryl Barker, Peter Coleman-Wright, Yvonne Kenny and Markus Schäfer, and has collaborated with Anne Sofie von Otter and Bengt Forsberg; Brett Dean; pianists Marc-André Hamelin, Hamish Milne, Kathryn Stott and Kathron Sturrock; and the Australian, Doric, Kodály, Medici, New Budapest, New Zealand, Pražák and RTE Vanbrugh string quartets.

He is Artistic Director of the Sydney International Piano Competition, and of the Australian Festival of Chamber Music (since 2007). He directed the annual Myra Hess Day at the National Gallery in London (2006–2013), from which sprang his collaboration with Patricia Routledge on *Admission: One Shilling*, a theatre piece exploring Dame Myra’s work during World War II.

His extensive discography includes recordings of rare Romantic piano concertos and numerous piano quintet recordings with the Goldner String Quartet. Recent recordings have included the solo album *Piers Lane goes to Town*, concertos with the Adelaide Symphony Orchestra and sonatas with Tasmin Little.

Many composers have written for him and he has premiered works by Brett Dean, Richard Mills and Carl Vine, among others. He has also given first modern performances and made premiere recordings of significant but neglected works from the past 150 years.

Piers Lane holds honorary doctorates from Griffith University and James Cook University, and is an Honorary Member of the Royal Academy of Music. In the Queen’s Diamond Jubilee Honours, he was appointed an Officer in the Order of Australia [AO].

Piers Lane’s performances for the SSO are generously supported by Justice Jane Mathews AO.

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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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Richard Griffin AM & Jay Griffin
Harry & Althea Halliday
Mrs Jennifer Hershon
Sue Hewitt
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Dr Lybus Hillman
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Mr Peter Howard
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Mrs Faye Parker
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Greg Peirce
Mr Stephen Perkins
Almut Piatti
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Mrs Robin Yabsley
Anonymus (26)

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SSO fans and future philanthropists

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Sandra Haslam
Robert Havard
Roger Henning
Mrs Mary Hill
In memory of my father,
Emil Hilton, who introduced me
to music
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Dawn & Graham Worner
Mr John Wotton
Ms Lee Wright
Ms Juliana Wusun
Paul Wyckaert
Anne Yabsley
Mr Harvey Yang
Anonymous (52)

SSO Patrons pages correct as of September 2017

SALUTE

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Principal Partner

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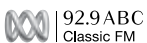
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