



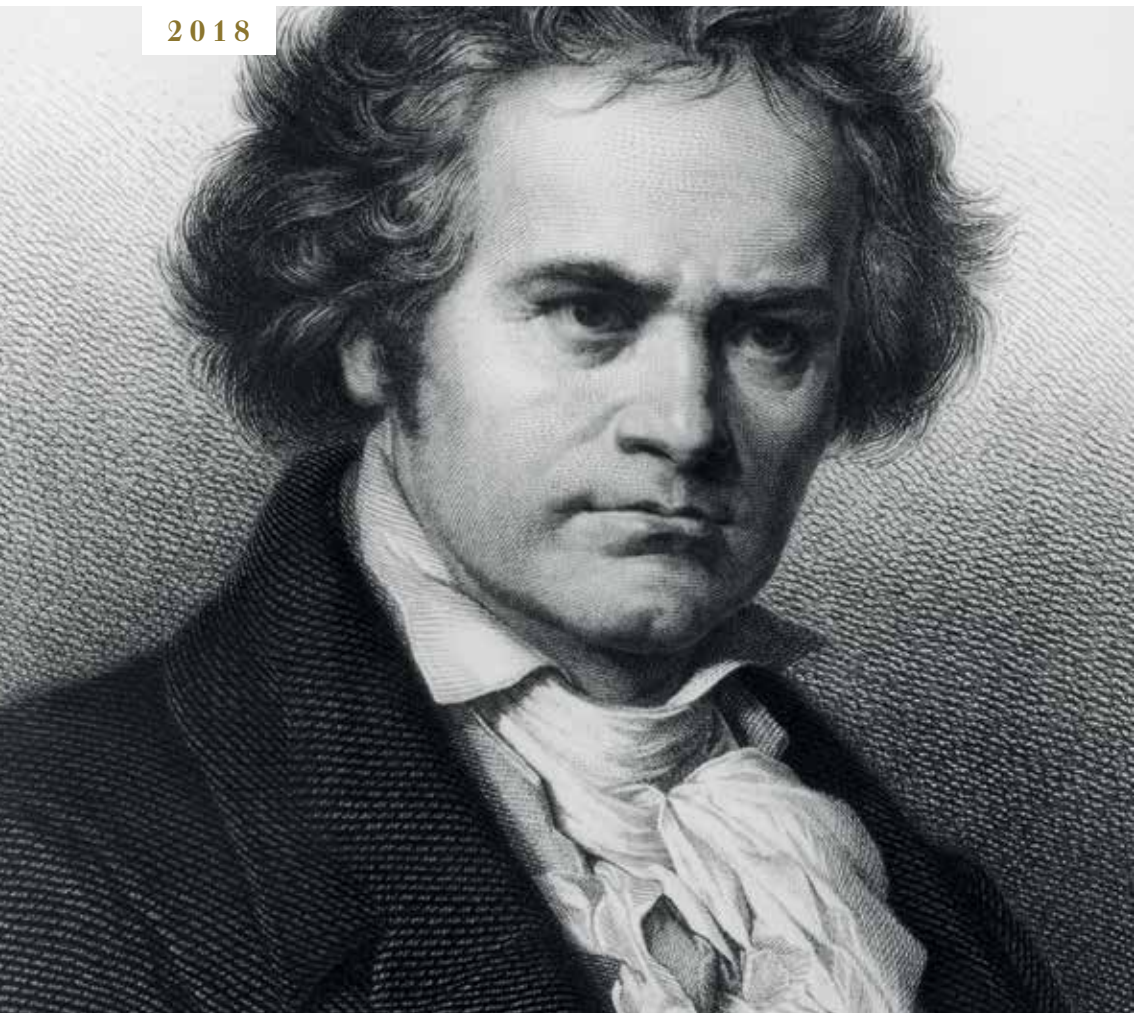
sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Beethoven Seven

Rhythm and Energy

2018



MEET THE MUSIC

WED 7 NOV, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THU 8 NOV, 1.30PM

TEA & SYMPHONY

FRI 9 NOV, 11AM



Principal Partner

NOVEMBER



At the Eleventh Hour

Commemorating 100 years since the end of World War I

STEPHAN arr. **Lessing** Music for 7 String Instruments
BAINTON Three Pieces for orchestra
BUTTERWORTH The Banks of Green Willow
RAVEL Le Tombeau de Couperin
MYASKOVSKY Lyric Concertino: Allegretto
ELGAR Sospiri
Roger Benedict conductor
Sydney Symphony Orchestra Fellows
Members of the Sydney Conservatorium Orchestra

Sun 11 Nov, 2pm
 Verbruggen Hall,
 Sydney Conservatorium
 of Music



Prokofiev Five

David Robertson Conducts

PADEREWSKI Overture
MACMILLAN Percussion Concerto No.2
PROKOFIEV Symphony No.5
David Robertson conductor
Claire Edwardes percussion

Mon 12 Nov, 7pm
 Sydney Opera House



Viennese Romantics

Korngold and Mahler

DVOŘÁK Carnival Overture
KORNGOLD Violin Concerto
MAHLER Symphony No.5
David Robertson conductor
Renaud Capuçon violin

Fri 16 Nov, 8pm
 Sat 17 Nov, 8pm
 Sydney Opera House

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FEBRUARY 2019



A Lunar New Year Celebration

LI HUANZHI Spring Festival Overture
CHEN QIGANG Iris Unveiled
TCHAIKOVSKY Eugene Onegin: Polonaise
BORODIN Prince Igor: Polovtsian Dances
LIU TIESHAN & MAO YUAN Dance of the Yao Tribe
HUANG Saibei Dance
Elim Chan conductor
Meng Meng Peking Opera singer
Amelia Farrugia soprano
Eva Kong soprano
Jin Wu Koon Lion Dance Troupe

Fri 1 Feb, 7pm
 Sat 2 Feb, 7pm
 Sydney Opera House

中國銀行
 BANK OF CHINA



2019 Season Opening Gala

Diana Doherty performs Westlake

R STRAUSS Thus Spake Zarathustra
WESTLAKE Spirit of the Wild - Oboe Concerto
GRAINGER The Warriors
David Robertson conductor
Diana Doherty oboe

Fri 8 Feb, 8pm
 Sat 9 Feb, 8pm
 Sydney Opera House



Bartók's Concerto for Orchestra

David Robertson Conducts

JANÁČEK Taras Bulba
REICH Music for Ensemble and
 Orchestra **AUSTRALIAN PREMIERE**
BARTÓK Concerto for Orchestra
David Robertson conductor

Master Series
 Wed 13 Feb, 8pm
 Fri 15 Feb, 8pm
 Sat 16 Feb, 8pm
 Sydney Opera House

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**sydney symphony
orchestra**

David Robertson

The Lowy Chair of Chief Conductor
and Artistic Director

MEET THE MUSIC

WEDNESDAY 7 NOVEMBER, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 8 NOVEMBER, 1.30PM

TEA & SYMPHONY

FRIDAY 9 NOVEMBER, 11AM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**Beethoven
Seven**

Rhythm and Energy

David Robertson *conductor*

Claire Edwardes *percussion*

BRETT DEAN (born 1961)

***Engelsflügel (Wings of Angels)* – Music for orchestra**

Wednesday

IGNACY JAN PADEREWSKI (1860–1941)

Overture in E flat major

Thursday and Friday

JAMES MacMILLAN (born 1959)

Percussion Concerto No.2

AUSTRALIAN PREMIERE

Wednesday and Thursday

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.7 in A, Op.92

Poco sostenuto – Vivace

Allegretto

Presto – Assai meno presto

Allegro con brio

Friday: Paderewski and Beethoven only, without interval



Wednesday's concert will be recorded
for broadcast across Australia by
ABC Classic FM on 10 November at 8pm,
with a repeat broadcast on
31 January 2019 at 8pm.

.....
Pre-concert talk by Jim Coyle in the
Northern Foyer 45 minutes before
each performance (Wednesday and
Thursday only).

.....
Estimated durations: 6 minutes (Dean),
10 minutes (Paderewski), 26 minutes,
20-minute interval, 36 minutes

.....
The concerts will conclude at
approximately 8.25pm (Wed),
4.25pm (Thu), noon (Fri).

ABOUT THE MUSIC

Brett Dean

***Engelsflügel* (Wings of Angels) – Music for orchestra**

The composer writes...

On my first visit to Louisville University in 2009, I had the great pleasure of hearing the University's Wind Symphony in full flight: confident, marvellous playing of strong and robust music. Having been asked by the University to write a work for Fred Speck and his Wind Symphony, I thought from the outset it would be fascinating to write a somewhat atypical piece for an ensemble of such potent sonic potential: quiet, fragile music that only hints momentarily at the latent power within its instrumental line-up.

What emerged is entitled *Engelsflügel* or 'Wings of Angels' – a short essay in mostly hushed, inward, even flighty textures. It found its beginnings in a recent set of piano pieces of mine that paid homage to the piano music of Johannes Brahms. Having started out as an examination and exploration of the very particular accompanying figurations found in Brahms's songs and duo sonatas, *Engelsflügel* took on a life of its own as I investigated the many timbral possibilities of this ensemble. The music oscillates between secretive whispers, cascading wind arpeggios and austere, almost funereal brass chorales.

This new symphonic version of *Engelsflügel*, written for an orchestra of roughly *Heldenleben* proportions, was composed for David Robertson and the Sydney Symphony Orchestra in memory of Kai-Bernhard Schmidt (production manager of the Berlin Philharmonic). As might be expected, given the origins and transformations of the music, the orchestral piano part plays a significant and substantial role, as do the woodwind parts.

ADAPTED IN PART FROM A NOTE BY BRETT DEAN © 2013

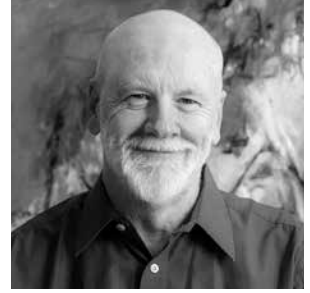
Engelsflügel calls for a large orchestra comprising three flutes (two doubling piccolo), three oboes (one doubling cor anglais), clarinet, E-flat clarinet, bass clarinet, contrabass clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and four percussionists; harp, piano and strings.

The original version of *Engelsflügel* for winds, brass and percussion was premiered in Louisville, Kentucky in November 2013. The Sydney Symphony Orchestra gave the world premiere of the orchestral version under David Robertson in 2014. In a 2017 recital for the SSO, pianist Orli Shaham played Dean's *Hommage à Brahms* from which *Engelsflügel* found its beginnings.

Brett Dean's residency with the SSO is generously supported by Geoff Ainsworth AM and Johanna Featherstone.

Keynotes

DEAN



© BETTINA STOESS

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. He returned to Australia in 2000 to concentrate on his composing career and his works have been championed by such artists as Simon Rattle.

Notable works include his opera *Bliss*, premiered in Sydney in 2010, *Ariel's Music* for clarinet and orchestra, and his violin concerto *The Lost Art of Letter Writing*, which the SSO performed and recorded with its dedicatee Frank Peter Zimmermann in 2011. In 2009 *Lost Art...* won Dean the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. His most recent opera, *Hamlet*, has been warmly received at Glyndebourne and the Adelaide Festival.

Ignacy Jan Paderewski

Overture in E flat major

Paderewski's early career in Warsaw hadn't looked promising but in the mid-1880s he made the acquaintance of Richard Strauss and Anton Rubinstein in Berlin who encouraged him to pursue a career as soloist and composer. While in Berlin he studied for a time with Heinrich Urban, then moved to Vienna for further study with Theodor Leschetizky. He settled in Strasbourg, where he taught, and finally Paris. By 1891 he had performed widely in Europe and the US, and was acclaimed as one of the finest pianists of his day. His international prestige grew to be such that he became the first Prime Minister of Poland at the end of World War I. In 1939 the 'great Polish patriot and First Citizen of Poland' was named speaker of the government in exile as his country was invaded by both Germany and the Soviet Union.

Paderewski found the experience of live performance almost traumatically stressful and several times during his career withdrew from the concert stage altogether. Works without piano, nevertheless, constitute a fraction of his output. The Overture in E flat major dates from 1884 when he was studying with Heinrich Urban in Berlin. It is his first orchestral work, and seeing the piano reduction of it, the Berlin publisher Hugo Bock expressed interest in publishing it. Sadly, this never eventuated, and the work was neither published nor performed in Paderewski's lifetime.

The overture begins slowly, with a warmly scored melody in the lower instruments that is answered by serene counterpoint from those above. The main body of the work, however, is a series of episodes displaying a solid knowledge of orchestral scoring and contrasting textures, driven by a constant pulse, inflected occasionally by the memory of polka rhythms. Its main theme is initially presented unharmonised, and throughout Paderewski displays a particular fondness for wind solos.

GORDON KERRY © 2018

The overture calls for pairs of flutes, oboes, clarinets and bassoons; two horns, two trumpets and three trombones, percussion and strings. Our records indicate that this is our first performance of the overture.

Keynotes

PADEREWSKI



Born Kursk, Podolia, 1860
Died New York, 1941

Although his early career in Poland seemed unpromising, from the time of his debut as a pianist in the 1880s Paderewski was regarded as a prodigy, with a brilliant technique and the command of a huge range of colour. His eminence as a musician led to a role in Polish politics in the years after World War I. As a composer he was mainly concerned with works for his own instrument, but his early Overture shows complete confidence in handling the late-19th-century orchestra.

James MacMillan

Percussion Concerto No.2

AUSTRALIAN PREMIERE

Claire Edwardes *percussion*

James MacMillan studied at Edinburgh and Durham Universities. The successful premiere of *Tryst* at the 1990 St Magnus Festival led to his appointment as Affiliate Composer of the Scottish Chamber Orchestra. Between 1992 and 2002 he was Artistic Director of the Philharmonia Orchestra's contemporary music concerts.

The Confession of Isobel Gowdie launched his international career at the BBC Proms in 1990. Works from the 1990s include the percussion concerto *Veni, Veni, Emmanuel*, premiered by Evelyn Glennie in 1992; *Seven Last Words from the Cross* for chorus and string orchestra, screened on BBC television during Holy Week 1994; *Inés de Castro*, premiered by Scottish Opera; *Quickening* for The Hilliard Ensemble, chorus and orchestra, co-commissioned by the BBC Proms and the Philadelphia Orchestra; and three interrelated works commissioned by the London Symphony Orchestra: *The World's Ransoming*, a cello concerto for Mstislav Rostropovich, and Symphony: *Vigil*, premiered under the baton of Rostropovich in 1997.

Other works include his Piano Concerto No.2, choreographed by Christopher Wheeldon for New York City Ballet; *A Scotch Bestiary*, commissioned to inaugurate the new organ at Disney Hall with soloist Wayne Marshall and the Los Angeles Philharmonic conducted by Esa-Pekka Salonen; and *The Sacrifice*, for Welsh National Opera in 2007. His *St John Passion*, co-commissioned by the London Symphony Orchestra, Royal Concertgebouw Orchestra, Boston Symphony Orchestra and Berlin Radio Choir, was premiered under the baton of Colin Davis in 2008.

The past decade has brought a successful sequence of concertos: for violinist Vadim Repin, pianist Jean-Yves Thibaudet (his third piano concerto), oboist Nicholas Daniel, violist Lawrence Power and trombonist Jörgen van Rijen. Orchestral scores have included *Woman of the Apocalypse*, premiered by Marin Alsop at the Cabrillo Festival, and Symphony No.4, premiered at the 2015 BBC Proms. Works with choir include a festive setting of the Gloria (to mark the 50th anniversary of the consecration of Coventry Cathedral), *St Luke Passion* for chorus and chamber orchestra, *A European Requiem* for soloists, chorus and orchestra, *Stabat mater* for choir and string orchestra and *The Sun Danced* for soprano, choir and orchestra. His one-act chamber opera *Clemency* has been performed in London, Edinburgh and Boston. 2014 saw MacMillan launching a new annual music festival in his home town of Cumnock and in 2017 a city-wide celebration of his music took place in Glasgow. He was awarded a CBE in 2004, and knighted in 2015.

Keynotes

MACMILLAN

Born Kilwinning, Scotland, 1959

James MacMillan is the preeminent Scottish composer of his generation, whose career was launched at the 1990 BBC Proms with *The Confession of Isobel Gowdie*. His early works in particular often combined a deeply held Catholicism with a passion for social justice. His first percussion concerto, *Veni, Veni, Emmanuel* has been performed more than 500 times.

PERCUSSION CONCERTO NO.2

The piece is in one continuous movement but falls into contrasting sections. MacMillan uses a wide variety of percussion instruments, as well as many of those frequently heard in orchestral music. He includes *cencerros*, or tuned cowbells, steel drum and a new instrument, the aluphone, constructed from aluminium bells.



© PHILIP GATWARD

The composer writes...

More than twenty years have passed since I wrote a percussion concerto for the great Scottish virtuoso Evelyn Glennie. This work, *Veni, Veni, Emmanuel*, was written for the BBC Proms in 1992. In 2013, another great Scottish soloist, Colin Currie, asked me for a second percussion concerto.

It is natural to consider different routes and characteristics when a composer revisits a similar specification. This time the orchestra is bigger, there is an orchestral percussion section which adds to the solo material, and there are a number of different percussion instruments used here. For example, the new work opens with the sound of a new instrument – the aluphone, a metallophone which combines the effects of a vibraphone and bells.

The concerto is written in one through-composed movement, incorporating a substantial fast and lively section, a middle section which begins ritualistically and subsides into a dreamy, reflective mood, and a third section which gradually builds in momentum and speed. The main characteristic of the opening section is that the soloist plays marimba along with two other marimbas in the orchestra. The accompaniment is rhythmic and spiky.

Various untuned metal instruments are also used. The middle section introduces *cencerros* (tuned cowbells) and a steel drum on which ruminating and expressive lines are played.

The metal sounds return in the final section as the music quickens, leading to the climactic return of the aluphone, vibraphone and crotales as a chorale emerges from the depths of the orchestra. The concerto is dedicated to Colin Currie.

JAMES MACMILLAN © 2014

The orchestra for MacMillan's Percussion Concerto No.2 comprises two flutes, two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), bassoon and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and two orchestral percussionists; harp, piano and strings.

Percussion Concerto No.2 was commissioned by the Netherlands Radio Philharmonic and Netherlands Broadcasting Organizations AVROTROS/NTR, the Philharmonia Orchestra with the support of the Southbank Centre, Orchestre National du Capitole de Toulouse, Cabrillo Festival of Contemporary Music and Marin Alsop, Baltimore Symphony Orchestra, and Orchestra Sinfônica do Estado de São Paulo (São Paulo Symphony Orchestra). It was premiered on 7 November 2014, at TivoliVredenburg in Utrecht, with Colin Currie and the Netherlands Radio Philharmonic, conducted by James Gaffigan.



At the Eleventh Hour

*Commemorating 100 years
since the end of World War I*

On the centenary of Armistice Day, the Sydney Symphony Fellows and the Sydney Conservatorium of Music present a program of works by composers from major powers of World War I, each touched by the war in their own ways.

STEPHAN arr. Lessing
Music for 7 String Instruments
BAINTON Three Pieces for orchestra
BUTTERWORTH
The Banks of Green Willow
RAVEL Le Tombeau de Couperin
MYASKOVSKY
Lyric Concertino: Allegretto
ELGAR Sospiri

Roger Benedict conductor
**Sydney Symphony Orchestra Fellows
and members of the Sydney
Conservatorium Orchestra**

Sunday 11 November, 2pm
**Verbrugghen Hall,
Sydney Conservatorium of Music**

Presented in association with



EDUCATION PARTNER



Ludwig van Beethoven Symphony No.7 in A, Op.92

Poco sostenuto – Vivace

Allegretto

Presto

Allegro con brio

Beethoven's Seventh Symphony received its first performances in December 1813 in an atmosphere of triumph and euphoria: Napoleon's imperial ambitions had been squashed; the composer was at the height of his popularity. The symphony had been completed in the summer of 1812 so its joyous spirit had nothing to do with liberation or military victory, but nonetheless audiences heard in it the enthusiastic mood of the 'battle symphony' that Beethoven *had* composed for the occasion, the overwhelmingly popular *Wellington's Victory*. One critic went so far as to describe the Seventh as a 'companion piece' to *Wellington's Victory*.

Despite the competition, the Seventh Symphony made a genuine impression of its own. Louis Spohr, assistant concertmaster for the premiere, noted that the symphony was exceptionally well received and that the 'wonderful second movement had to be repeated'.

The key to the symphony's direct appeal – then and now – lies in a single musical element: rhythm. Never before had rhythm been given such a fundamental role in Beethoven's music. It generates the symphony's structure, its melodic and harmonic gestures, and ultimately its powerful rhetoric. But unlike the Fifth Symphony, where the opening rhythmic motif is developed, fragmented and expanded, the Seventh Symphony adopts a treatment of rhythm and pulse that emphasises obsessive repetition of distinctive patterns.

Rhythm – and the gesture of the repeated note – defines the Seventh Symphony from the outset. After an imposing slow introduction, almost a movement in itself, Beethoven spins his first main theme from a skipping rhythm on a single note, at once relentless and static. At least, most listeners today are likely to hear it as a 'skipping rhythm', agreeing with Wagner's description of the symphony as the 'apotheosis of the dance'. For us, as for Wagner, the experience of Beethoven's Seventh is a kinetic one.

But Beethoven's listeners, Romantics all and therefore attuned to the niceties of classicism, would also have recognised in that rhythm the dactylic metre of classical Greek poetry. Beethoven's student Carl Czerny was among the first to detail the extensive use of poetic metres in the symphony. Czerny points out the 'weighty spondees' of the introduction, the dactylic figures in the first movement, the combination of these two patterns in the *Allegretto*, and other poetic foundations for the musical content, concluding: 'It isn't improbable that Beethoven...was thinking about the forms of heroic poetry and must have deliberately turned toward the same in his musical epic.'

Keynotes

BEETHOVEN

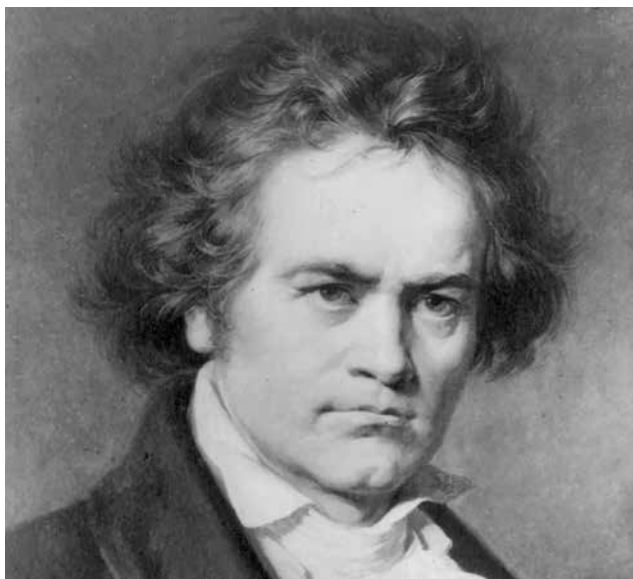
Born Bonn, 1770

Died Vienna, 1827

Beethoven's work is traditionally divided into three periods – often disputed in detail, but prevailing as a way of tracing the progress of his life and musical style. The Seventh Symphony represents the middle 'Heroic' period (beginning in 1803 with the completion of the *Eroica* Symphony and ending in 1812 with the composition of the Seventh and Eighth symphonies) – the period in which Beethoven, devastated by irreversible deafness but 'saved' by his art, produced six of his nine symphonies and three of his five piano concertos.

SEVENTH SYMPHONY

Rhythm is the essence of Beethoven's Seventh Symphony. In each of its four movements, whether fast or slow, is the rhetoric of repeated rhythmic patterns and a propelling energy. The Seventh Symphony has a pulse; more than that, it moves. There is the skipping of the first movement, the throbbing tread of the second, a relentless scherzo, and a whirling and delirious finale. The most famous part of the Seventh Symphony is the *Allegretto* second movement. Hypnotic and irresistible, the *Allegretto* was encored – right then and there, between movements! – at the premiere in 1813.



Beethoven, a portrait by Carl Jaeger, 1818

Other writers of Beethoven's generation interpreted the conspicuous use of poetic metre as deliberate evocation of Greek music and poetry, and of the ancient world in general. Henri de Castil-Blaze, for example, heard in the much-loved *Allegretto* 'an antique physiognomy'. A.B. Marx described the massive opening of the first movement as 'the kind of invocation with which we are particularly familiar in epic poets', and the finale as a 'Bacchic ecstasy' – this last interpretation given the seal of approval by Wagner (who also recognised an 'orgiastic' character in the music), and in the 20th century by Donald Tovey.

Beethoven himself is silent on the Seventh Symphony. We don't know whether he was trying to evoke the ancient world or not, but such an aim would certainly have been in keeping with the spirit of Romanticism, which sought the fusion of the Modern and the Antique, the simultaneous stewardship and redefinition of classicism.

Nowhere is this more strikingly conveyed than in the hypnotic second movement, 'the menacing chorus of ancient tragedy'. It's not a true slow movement but a more animated *Allegretto*. Its point of departure – and indeed its point of return – is uncertainty, with harmonically unstable chords that draw us forward from stasis to metamorphosis. The movement proper adopts the simplest of means: the throbbing tread of an austere repeated pattern (*ostinato*) and the piling on of instrumental weight and transforming woodwind colour for ever increasing intensity. (This quietly spectacular movement was encored at the premiere: it's easy to hear why.)

The dazzling scherzo shows Beethoven at play: setting his basic rhythms against each other, inverting and varying them, and cultivating ambiguity within a relentless pulse. The vehemence of the *Presto* comes from repeated notes that subdivide the melody into

the 'apotheosis
of the dance'

RICHARD WAGNER

its most basic rhythmic unit; in the trio these repeated notes join to create a sustained figure, more expansive and lyrical but equally insistent.

For his finale, Beethoven compresses the contrasts of the first movement into the opening bars: two explosive gestures unleash whirling figurations above unremitting syncopation in the bass. Once more he spins a web of interlocking rhythms, ensnaring us in what his contemporaries described as ‘absurd, untamed music’ and a ‘delirium’. As Beethoven himself claimed: ‘Music is the wine which inspires us to new acts of generation, and I am Bacchus who presses out this glorious wine to make mankind spiritually drunk.’

On its surface, this symphony conforms to classical structure, but underneath the Apollonian equilibrium of a four-movement symphony Beethoven creates a feeling of spontaneity, motion and Dionysian vitality. The introspective moments of the introduction, the central part of the scherzo, and the second movement only highlight the irrepressible brilliance of the symphony over all. Whether we attribute its magic to Terpsichore, the muse of the dance, or to Clio, the muse of epic poetry, Beethoven’s Seventh Symphony is an inspired invention.

YVONNE FRINDLE © 2004

Further reading: Maynard Solomon’s essay ‘The Seventh Symphony and the Rhythms of Antiquity’ (in *Late Beethoven*, University of California Press, 2003) examines Beethoven’s deployment of Greek poetic metres and the influence of classicism on Romantic creative thought.

Beethoven’s Seventh Symphony calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO first performed the symphony in 1939 under Malcolm Sargent and most recently in 2011 when Edo de Waart programmed it with *Harmonium* by John Adams.

**‘Music is the wine
which inspires us to
new acts of generation,
and I am the Bacchus
who presses out this
glorious wine to make
mankind spiritually
drunk.’**

BEETHOVEN



Bacchus on a chariot preceded by a drunken procession in a painting from 1636–37 by Maerten van Heemskerck



Richard Gill – a tribute

From the moment he entered his first classroom in 1958, Richard Gill dedicated his life to the advocacy of music and music education. Renowned as a strong and compassionate teacher and an unmatched communicator, he was a pioneer and the mentor of generations of Australian musicians.

In a career spanning 60 years, his achievements were innumerable and his talents broad: conductor, musician, artistic director, mentor and, most important, a fierce champion for the role that music plays in the education and development of young people. His indomitable spirit drove a singular vision.

As the Artistic Director of the Sydney Symphony Orchestra's Education Program, Richard Gill established the SSO Sinfonia, a training orchestra that formed the bridge between conservatorium education and professional practice. His Discovery concert series, which ran for 16 years, premiered 53 Australian works and, through its exploration of



familiar classics, changed the way people listened to music.

In his own words: "I think helping someone is incredibly satisfying...I love the fact that people I've taught will be smarter, infinitely better than I ever was..."

"Ladies and gentlemen, boys and girls" as he would say at the top of every concert, let us join in paying tribute to a remarkable man.

Vale Richard Gill AO
[4 November 1942 – 28 October 2018]

A young woman with dark hair pulled back, wearing a black off-the-shoulder dress, is the central focus. She is holding a violin and looking slightly to her right with a thoughtful expression. In the background, several other people in formal attire (tuxedos and black dresses) are visible, suggesting a concert or gala event. The lighting is dramatic, with strong highlights and deep shadows.

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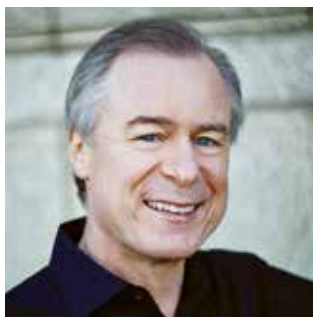
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David Robertson *conductor*

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker and American musical visionary – is a highly sought-after figure in the worlds of opera, orchestral music and new music. A consummate and deeply collaborative musician, he is hailed for his intensely committed music-making and celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator and advocate for his art form.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with highlights including the Australian premiere of John Adams' *Doctor Atomic* Symphony and concert performances of *The Flying Dutchman*. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a tour of China. More recent highlights have included presentations of *Elektra*, *Tristan und Isolde*, Beethoven's *Missa Solemnis*, and *Porgy and Bess*; the Australian premiere of Adams' *Scheherazade.2* violin concerto, Messiaen's *From the Canyons to the Stars* and Stravinsky ballet scores (also recorded for CD release), as well as the SSO at Carriageworks series [2016–17].

Currently in his farewell season as Music Director of the St Louis Symphony, David Robertson has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, Orchestre National de Lyon, and – as a protégé of Pierre Boulez – Ensemble Intercontemporain. With frequent projects at the

world's leading opera houses, including the Metropolitan Opera, La Scala, Bavarian State Opera, Théâtre du Châtelet and San Francisco Opera, he is also a frequent guest with major orchestras worldwide, conducting the New York Philharmonic, Los Angeles Philharmonic, Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras, Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and Hong Kong Philharmonic Orchestra.

David Robertson is devoted to supporting young musicians and has worked with students at the Aspen, Tanglewood and Lucerne festivals; as well as the Paris Conservatoire, Juilliard School, Music Academy of the West, National Orchestral Institute (University of Maryland) and the National Youth Orchestra of Carnegie Hall.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University's 2006 Ditson Conductor's Award, and the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010, he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l'Ordre des Arts et des Lettres.

David Robertson was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



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Claire Edwardes

percussion

Internationally acclaimed percussion soloist, chamber musician and artistic director of Ensemble Offspring, Claire Edwardes has been described as a 'sorceress of percussion' performing with 'spellbinding intensity' and 'graceful virtuosity'. Her award-winning performances combine a theatrical energy with charismatic and original interpretations bringing to life the varied array of music she performs.

Graduating as Student of the Year in 1997 from the Sydney Conservatorium of Music, where Daryl Pratt was her teacher, she went on to win the coveted Symphony Australia Young Performers Award in 1999. She subsequently relocated to the Netherlands to undertake a Masters Degree at the Rotterdam and Amsterdam Conservatories under Richard Jansen, Peter Prommel and Jan Pustjens.

Resident there for seven years, she was the recipient of many international awards and prizes including first place at the 2000 Tromp Percussion Competition and 2001 Llangollen International Instrumentalist. She was the 2005 MCA/Freedman Fellow and she is the only Australian to win three APRA Art Music Awards for Excellence by an Individual for her contribution to Australian Music (2016, 2012, 2007). In 2014 she was granted a prestigious Australia Council Music Fellowship and in 2016 Ensemble Offspring won the APRA Art Music Award for Excellence by an Organisation for 20 years in the industry.

Claire Edwardes has performed concertos with all of the Australian and New Zealand orchestras as well as numerous European orchestras (including with Peter Eötvös and the Radio Chamber Orchestra in the Concertgebouw, Amsterdam) and has commissioned and premiered works by an array of composers including Harrison Birtwistle, Nicole Lizée, Matthew Hindson, Elena Kats-Chernin and Ross Edwards. In her role as Artistic Director of Ensemble Offspring, she programs and performs to the highest level, some of the most innovative and cutting-edge new music being presented worldwide today. She is endorsed by Vic Firth and Adams Percussion. She teaches at the Sydney Conservatorium of Music and maintains a busy concert schedule throughout Australia and abroad. Recently appearing as soloist with the Melbourne Symphony Orchestra at the Myer Music Bowl and on Play School to an audience of thousands of children, Claire Edwardes is extremely passionate about percussion and new sounds being widely disseminated to new audiences.

Claire Edwardes dedicates her performances in this week's concerts to the memory of Richard Gill AO.

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF
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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 five 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.

2018 is David Robertson's fifth season as Chief Conductor and Artistic Director.

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Catherine Hewgill, Principal Cello*

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Each year – both alone and in collaboration with other orchestras worldwide – the SSO commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

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