



**sydney symphony orchestra**

**David Robertson** The Lowy Chair of Chief Conductor and Artistic Director

# Pictures at an Exhibition

*Benjamin Beilman plays Higdon's Violin Concerto*



APT MASTER SERIES

**WED 18 JUL, 8PM • FRI 20 JUL, 8PM • SAT 21 JUL, 8PM**





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**J ANDERSON** The Imaginary Museum –  
 Piano Concerto **AUSTRALIAN PREMIERE**  
**FALLA** Nights in the Gardens of Spain,  
 for piano and orchestra  
**DEBUSSY** Ibéria (from Images)  
**Ludovic Morlot** conductor  
**Steven Osborne** piano

Thursday Afternoon Symphony  
**Thu 2 Aug, 1.30pm**  
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**Fri 3 Aug, 8pm**  
 Great Classics  
**Sat 4 Aug, 2pm**  
**Sydney Opera House**



**Steven Osborne in Recital**

**DEBUSSY** Estampes  
**PROKOFIEV** Sonata No.6 (War Sonata 1)  
**DEBUSSY** Images, Series 2  
**PROKOFIEV** Sonata No.8 (War Sonata 3)  
**Steven Osborne** piano

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*Simone Young Conducts*  
**BRITTEN** Les Illuminations  
**MAHLER** Symphony No.6  
**Simone Young** conductor  
**Steve Davislim** tenor

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**Wed 8 Aug, 8pm**  
**Fri 10 Aug, 8pm**  
**Sat 11 Aug, 8pm**  
**Sydney Opera House**



**Brahms Revelation:  
Symphony No.4**

**ELGAR** Serenade for strings  
**DEAN** Cello Concerto **PREMIERE**  
**BRAHMS** Symphony No.4  
**David Robertson** conductor  
**Alban Gerhardt** cello

Meet the Music  
**Wed 22 Aug, 6.30pm**  
 Emirates Metro Series  
**Fri 24 Aug, 8pm**  
 Great Classics  
**Sat 25 Aug, 2pm**  
**Sydney Opera House**



**Brahms Revelation:  
Favourite Concertos**

**BRAHMS** Academic Festival Overture  
**BRAHMS** Double Concerto  
**BRAHMS** Piano Concerto No.1  
**David Robertson** conductor • **Andrew Haveron** violin  
**Umberto Clerici** cello • **Alexander Gavrylyuk** piano

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**Fri 31 Aug, 8pm**  
**Sat 1 Sep, 8pm**  
 Mondays @ 7  
**Mon 3 Sep, 7pm**  
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**Thu 16 Aug, 7pm**  
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# WELCOME



**Welcome to this concert in the APT Master Series. Tonight we witness the Sydney Symphony Orchestra debuts of two exciting guest artists, conductor Giancarlo Guerrero and violinist Benjamin Beilman, in a program that ranges from much-loved classics to the Australian premiere of Jennifer Higdon's Pulitzer Prize-winning Violin Concerto.**

The concert begins and ends in Russia, with music that is rich, sumptuous and uplifting. In the middle is the breathtaking drama and beauty of music by one of North America's brightest stars.

We have recently launched our Canada and Alaska program of tours for 2019 – offering you unforgettable travel experiences that will, in some ways, echo the spirit of this concert. Journeying in true luxury with dedicated tour directors and local guides, you can enjoy panoramic vistas, colourful characters and new discoveries that will forever form part of your personal story. Just as the Sydney Symphony Orchestra brings great music to life in the concert hall, so we bring to life the wonderful landscapes and vibrant personalities of each place we visit.

Please enjoy tonight's performance and we hope to see you again at APT Master Series performances through the year.



A handwritten signature in black ink that reads 'Geoff McGeary'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

**Geoff McGeary OAM**  
APT Company Owner



**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**APT MASTER SERIES**

WEDNESDAY 18 JULY, 8PM

FRIDAY 20 JULY, 8PM

SATURDAY 21 JULY, 8PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**Pictures at an  
Exhibition**

**Giancarlo Guerrero** *conductor*

**Benjamin Beilman** *violin*

**NIKOLAI RIMSKY-KORSAKOV (1844–1908)**

*Russian Easter Festival – Overture on*

*Liturgical Themes, Op.36*

**JENNIFER HIGDON (born 1962)**

**Violin Concerto**

*1726*

*Chaconni*

*Fly Forward*

AUSTRALIAN PREMIERE

INTERVAL

**MODEST MUSSORGSKY (1839–1881)**

**orchestrated by Maurice Ravel (1875–1937)**

*Pictures at an Exhibition*

*See page 12 for a 'catalogue' of the individual movements.*



**92.9 ABC**  
Classic FM

Friday's performance will be broadcast live across Australia by ABC Classic FM, with a repeat broadcast on Sunday 22 July at 2pm.

.....  
Pre-concert talk by Natalie Shea in the Northern Foyer at 7.15pm.

.....  
Estimated durations:  
14 minutes, 32 minutes, 20-minute interval, 35 minutes  
The performance will conclude at approximately 10pm.

.....  
COVER IMAGE: Interior of the New Hermitage (Spanish Room) – watercolour by Eduard Petrovich Hau (1807–c.1888)

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# ABOUT THE MUSIC

## Nikolai Rimsky-Korsakov

### **Russian Easter Festival – Overture on Liturgical Themes, Op.36**

In 988 CE, all of Russia and Ukraine under Vladimir the Great was converted to Christianity. In a comparison-shopping exercise, Vladimir had sent envoys to investigate the Greek and Roman churches, the Mohammedans and the Jews. They were so impressed by the ritual in the basilica of Hagia Sophia in Constantinople – ‘We knew not whether we were in heaven or on earth’ – that the decision was made in favour of the Orthodox church.

Exactly 900 years later, Rimsky-Korsakov found musical inspiration in Russian Orthodox celebrations. He was an agnostic freethinker and yet, just as his pagan ancestors had been, he was deeply attracted to the mystery and exuberance of the Orthodox ritual. He also recognised elements that suggested ancient, pre-Christian ritual: the joy of Easter morning, for example, celebrated in the character of ‘pagan merry-making’. In his autobiography, *My Musical Life*, he asked:

*Surely the Russian orthodox obikhod is instrumental dance music of the church, is it not? And do not the waving beards of the priests and sextons clad in white vestments and surplices, and intoning ‘Beautiful Easter’ in a [fast and lively] tempo... transport the imagination to pagan times? And all these Easter loaves and twists and glowing tapers...How far a cry from the philosophic and socialistic teaching of Christ!*

Which is why this overture ‘on liturgical themes’ – its musical material drawn exclusively from the chants of the *obikhod* – is not as solemn in character as you’d expect. ‘Festival’ is the operative word. Rimsky-Korsakov continues:

*This legendary and heathen side of the holiday, this transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday, is what I was eager to reproduce in my overture.*



## Keynotes

### RIMSKY-KORSAKOV

*Born 1844, Tikhvin, near Novgorod  
Died 1908, St Petersburg*

Like Mussorgsky, Rimsky-Korsakov belonged to the group of nationalist Russian composers known as ‘The Mighty Handful’, drawing on Russian history, literature and folk traditions for his inspiration. He is best known for his colourful and virtuosic use of the orchestra, as well as his exotic musical ideas, both evident in his most famous orchestral work, *Scheherazade*. He also wrote many operas, and while these are not well-known in English-speaking countries, one of them, *The Tale of Tsar Saltan*, is the source of the virtuoso miniature *The Flight of the Bumble Bee*.

### RUSSIAN EASTER FESTIVAL

This overture was inspired by Rimsky-Korsakov’s childhood memories of the Easter celebrations – mysterious and exuberant – held in the Russian Orthodox cathedrals. All the themes are taken from the *obikhod*, the collection of liturgical chants used in the Orthodox church. The emotional shape of the music follows the drama of the Easter liturgy, with what the composer describes as a ‘transition from the gloomy and mysterious evening of Passion Saturday to the unbridled pagan-religious merrymaking on the morn of Easter Sunday’.

◀ Russian symbolist Nicholas Roerich captured the mystery of an Easter procession in this painting from 1924.



## Listening Guide

Rimsky-Korsakov's written narrative (drawn from the gospel of Mark and Psalm 68) sets out the emotional journey of the music: God arises and scatters his enemies; the discovery of the risen Christ; the joyous news spreads; and the choirs of heaven and earth sing of the resurrection to the accompaniment of trumpets and bells.

The overture begins slowly in the gloomy key of D minor (by the end it will have shifted to the triumphant key of D major) and introduces two chants from the *obikhod*.

*Let God arise* – a solemn, measured tune intoned by the woodwinds, then the strings.

This is followed by a brief cadenza or solo for the concertmaster, almost a Russian 'Lark Ascending', full of hope.

*An angel wailed* – played by a solo cello against fluttering flutes and violins.

These musical ideas are repeated with variations in colour as they are passed to different instruments. A more sinister section, with a tiny cello cadenza, leads to the moment of resurrection and on to the main, fast section of the overture, where Rimsky-Korsakov develops two new contrasting ideas.

*Let them also that hate Him flee before Him* – this chant joins the 'Let God arise' theme from the introduction; its stirring rhythms continually throw the accents off the main beat.

*Christ is arisen* – a joyous tune first heard in the strings, with high, bell-like harmonics from two of the violins.

These musical ideas are repeated in blocks with increasing richness of colour and mounting excitement. The momentum is interrupted by a solemn 'recitative' from the trombone, accompanied by just six cellos and two double basses. The music is joyful, but that joy is profound. At the climax the low brass play the 'Let God arise' chant, juxtaposed with rapid, dance-like figurations – a mix of wild abandonment, sombre recitation and bright colours that scholar Steven Griffiths has dubbed 'jubilant solemnity'.

At its conclusion, the music takes its grandeur from a solid pulse and broadly played themes in the brass. But the effect is not at all heavy, as the free ebb and flow of the vocally inspired chant themes both disrupts the rhythms and carries the music forward. Of special note are the characteristic bell effects – beloved of so many Russian composers – achieved not just through the use of chiming instruments like the glockenspiel, but through ingenious combinations of harp, flutes and piccolo.

ABRIDGED FROM A NOTE BY YVONNE FRINDLE  
SYDNEY SYMPHONY ORCHESTRA © 2006



Rimsky-Korsakov's *Russian Easter Festival* calls for three flutes (one doubling piccolo), two oboes, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (glockenspiel, triangle, cymbals, bass drum, tam tam); harp and strings.

The overture was premiered in St Petersburg in the winter of 1888–89 with the composer conducting. The SSO first performed it in 1941 under Percy Code, and most recently in 2006, conducted by Jaap van Zweden.

## Jennifer Higdon (born 1962)

### Violin Concerto

1726

*Chaconni*

*Fly Forward*

**Benjamin Beilman** *violin*

*The composer writes...*

I believe that one of the most rewarding aspects of life is exploring and discovering the magic and mysteries held within our universe. For a composer this thrill often takes place in the writing of a concerto...it is the exploration of an instrument's world, a journey of the imagination, confronting and stretching an instrument's limits, and discovering a particular performer's gifts.

The first movement of this concerto, written for the violinist Hilary Hahn, carries the somewhat enigmatic title of **1726**. This number represents an important aspect of such a journey of discovery, for both the composer and the soloist. 1726 happens to be the street address of the Curtis Institute of Music, where I first met Hilary as a student in my 20th-Century Music class. An exceptional student, Hilary devoured the information in the class and was always open to exploring and discovering new musical languages and styles. As Curtis was also a primary training ground for me as a young composer, it seemed an appropriate tribute. To tie into this title, I make extensive use the intervals of unisons, 7ths and 2nds throughout this movement.

The excitement of the first movement's intensity certainly deserves the calm and pensive relaxation of the second movement. Its title, **Chaconni**, comes from 'chaconne' – a chord progression that repeats throughout a section of music. In this particular

Concertos throughout history have always allowed the soloist to delight the audience with feats of great virtuosity...

PHOTO: CANDICE DICARLO



case, there are several chaconnes, which create the stage for a dialogue between the soloist and various members of the orchestra. The beauty of the violin's tone and the artist's gifts are on display here.

The third movement, **Fly Forward**, seemed like such a compelling image, that I could not resist the idea of having the soloist do exactly that. Concertos throughout history have always allowed the soloist to delight the audience with feats of great virtuosity, and when a composer is confronted with a real gift in the soloist's ability to do so, well, it would be foolhardy not to allow that dream to become a reality.

© JENNIFER HIGDON

*About the composer...*

Pulitzer Prize and two-time Grammy winner Jennifer Higdon was born in Brooklyn and taught herself to play flute at the age of 15. She began formal musical studies at the remarkably late age of 18, with an even later start in composition at the age of 21. Despite these obstacles, she has become a major figure in contemporary classical music and one of America's most acclaimed living composers, receiving the 2010 Pulitzer Prize for Music for her Violin Concerto and Grammy awards for her Percussion Concerto (2010) and her Viola Concerto (2018). The Pulitzer Prize committee described the Violin Concerto as 'a deeply engaging piece that combines flowing lyricism with dazzling virtuosity'.

Higdon is also one of America's most frequently performed composers; she enjoys several hundred performances a year of her works, and has been widely recorded. Her *blue cathedral* is one of the most frequently performed contemporary orchestral works today, with more than 600 performances worldwide since its premiere in 2000.

Her first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere in 2016 (the first American opera to do so in the award's history) and the recording was nominated for two Grammy awards. More recent highlights include the premieres of her Low Brass Concerto (Chicago Symphony and Philadelphia orchestras), her Tuba Concerto (Pittsburgh Symphony and Royal Scottish National orchestras) and her Harp Concerto (Rochester Philharmonic and Harrisburg Symphony Orchestra). Forthcoming commissions include a double percussion concerto and a flute concerto.

Jennifer Higdon holds a music degree from Bowling Green State University, an artist diploma from the Curtis Institute of Music, and an M.A. and a Ph.D. from the University of Pennsylvania. She currently holds the Rock Chair in Composition at Curtis.

[www.jenniferhigdon.com](http://www.jenniferhigdon.com)

In addition to the solo violin, Higdon's Violin Concerto calls for two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets and two bassoons; four horns, three trumpets, three trombones and tuba; timpani and percussion; harp and strings.

The concerto was first performed in 2009 with dedicatee Hilary Hahn as soloist and Mario Venzago conducting the Indianapolis Symphony Orchestra. Hilary Hahn subsequently recorded it with the Royal Liverpool Philharmonic Orchestra and Vasily Petrenko. In 2010 it was awarded the Pulitzer Prize for Music. This is its Australian premiere.



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## **Modest Mussorgsky** **orchestrated by Maurice Ravel** ***Pictures at an Exhibition***

The original piano version of *Pictures at an Exhibition* (or 'Pictures from an Exhibition' as it's more properly translated) was not performed in Mussorgsky's lifetime. And even after its publication in 1886 it 'crept' into the repertoire – its unconventional form and character making it a mere pianistic curiosity until it found 20th-century champions in Vladimir Horowitz and Sviatoslav Richter. It was Ravel's phenomenal orchestration, commissioned by Serge Koussevitzky in 1920, that brought this remarkable work to the public eye.

Mussorgsky revealed no plan to orchestrate *Pictures...* and yet many have felt that the music calls out for orchestral colours and large-scale performance. These have included Sir Henry Wood, Leopold Stokowski and Vladimir Ashkenazy, as well as Koussevitzky, whose instructions to Ravel were that the orchestration be in the manner of Rimsky-Korsakov, the one composer who *didn't* attempt the task. In Ravel's orchestration the essential idiomatic character of Mussorgsky's style remains. Its integrity and vigour, when married to Ravel's brilliance, has given us an orchestral work full of strength and colour.

### **An Exhibition**

The exhibition in question was a memorial in honour of Mussorgsky's friend, the architect and artist Viktor Hartmann. Hartmann had died the year before, in 1873, at the age of 39. As an architect he was notoriously bad at constructing 'ordinary, everyday things' but, given palaces or 'fantastic' structures, his artist's imagination was capable of astonishing creativity. The St Petersburg exhibition included hundreds of Hartmann's delicate drawings, watercolours and designs. Of these Mussorgsky, in his own tribute, selected ten. Four of those sketches are now lost, but they survive, as does Hartmann's memory and reputation, in music.

Mussorgsky's musical structure is driven by the narrative of a program that combines baroque pictorialism with romantic expression of feeling. *Pictures...* places the listener *at* the exhibition itself, 'promenading' from picture to picture in 'modo russo' and an alternating five- and six-beat metre. (In these interludes Mussorgsky said his own 'physiognomy' was evident.) Then, at each selected artwork, the composer uses music to take us into its world.

## **Keynotes**

### **MUSSORGSKY**

*Born Karevo, Russia, 1839*  
*Died St Petersburg, 1881*

**With a background in the army and the civil service rather than a conservatorium education, Mussorgsky developed an idiosyncratic and 'unschooled' musical style. He belonged to the group of five Russian nationalist composers known as 'The Mighty Handful'. He is at his finest in songs and opera, such as his masterpiece *Boris Godunov*.**

**Mussorgsky is one of the most 'rearranged' composers in the orchestral repertoire. Shostakovich, Rimsky-Korsakov, Ravel, the conductor Stokowski and others reworked pieces such as *Night on Bald Mountain* (heard in the movie *Fantasia*), and the opera *Khovanshchina* was completed by Rimsky-Korsakov. But the music that has attracted the most attention has been *Pictures at an Exhibition*, with more than a dozen different versions for orchestra.**

### **PICTURES AT AN EXHIBITION**

***Pictures at an Exhibition* was conceived as a piano piece in 1874. Mussorgsky took his inspiration from an exhibition in memory of the Russian artist and designer Viktor Hartmann, which included artwork ranging from portraits and pictorial scenes to costume designs and architectural sketches. The music recreates the experience of wandering through the art gallery, with 'promenades' linking the vividly characterised and very Russian pictures. The music is played without pause.**

## A Catalogue

*Pictures at an Exhibition* was dedicated to Vladimir Stasov, who also provided descriptions and explanations for the 1886 edition. These are included in italics.

### Promenade

#### Gnomus (Gnome)

*A drawing representing a small gnome walking awkwardly on deformed legs – a design for a nutcracker.*

In his orchestration of this movement Ravel exploits nearly every imaginable orchestral effect. The Gnome is a caricature – at once grotesque and tragic, menacing and pitiful – and among its colours is the eerie sound of glissandos to harmonics in the strings.

### Promenade

#### Il vecchio castello (The Old Castle)

*A mediæval castle before which stands a singing troubadour.*

The minstrel sings in an Italian siciliano rhythm, but his melody has a mournful Russian character and his voice is given to the saxophone – a stroke of genius from the French Ravel.

### Promenade

#### Tuileries. Dispute d'enfants après jeux (Tuileries. Children quarrelling at play)

*A walk in the gardens of the Tuileries with a group of children and their nurse.*

Michael Russ speculates that the children in Hartmann's Tuileries watercolour were most likely a detail, which sparked Mussorgsky's inspiration. The composer liked children (as did Ravel) and he captures perfectly their childish shrieking and the shapes of their speech. Ravel represents them with woodwinds.

### Bydlo (Oxen)

*A Polish wagon on enormous wheels drawn by oxen.*

Bydlo simply means cattle or oxen in Polish, but Stasov's description gives Mussorgsky's 'secret' away. Ravel introduces the melancholy, lumbering music with a solo for the tuba, and the thick, bass-heavy chords are preserved to suggest the massive, rumbling wheels of the approaching cart and the ponderous tread of oxen hooves.

### Promenade

#### Ballet of the Unhatched Chicks

*A little picture by Hartmann for the setting of a picturesque scene in the ballet Trilby.*

Mussorgsky's imaginary ballet, a fleeting and playful piece, takes the music from the bass register of *Bydlo* to the treble; here again Ravel uses the woodwinds for fluttering trills and the tapping of the chicks at their shells.



Ilya Repin's famous portrait of Mussorgsky was painted just days before the composer's death. As Richard Taruskin and others have pointed out, this image of a man in decline has long reinforced the misleading view of Mussorgsky as some kind of 'idiot savant', undermining what is known of his technique and the extreme care he took with his manuscripts as well as his refined and aristocratic personal appearance.



Design for the 'unhatched chicks' in the ballet *Trilby*.

### **'Samuel' Goldenberg and 'Schmuyle'**

*Two Polish Jews, rich and poor.*

In 1868 Hartmann had given Mussorgsky two life sketches, those of the rich and the poor Jew from Sandomir. Probably Mussorgsky named them himself, with the Germanicised 'Samuel' for the wealthy Goldenberg and its Yiddish equivalent 'Schmuyle'. The two sketches are united in a timeless narrative – the poor man begging from a rich one – and again Mussorgsky's fascination with the representation of speech emerges. Goldenberg appears first – assertive, powerful and measured – with (in Ravel's version) full strings. Then, in a stroke of genius to match the earlier use of the saxophone, Ravel casts a muted, stuttering trumpet as Schmuyle. The coda makes no attempt to reconcile the two and the poor man is sent away with nothing.

### **Limoges. Le marché (Limoges Market) –**

*French women furiously disputing in the market place.*

Stasov says the women are arguing, but Mussorgsky's sketched scenario suggests they are gossiping – about a lost cow, one neighbour's dentures and another's obtrusive red nose. This miniature is racing and excited, and brilliantly scored – as everyone knows, the big news cannot wait!

### **Catacombæ Sepulcrum romanum (Catacombs. A Roman Sepulchre) –**

#### **Con mortuis in lingua mortua (With the Dead in a Dead Language)**

*Hartmann's picture represented the artist himself looking at the catacombs in Paris by the light of a lantern*

These two movements were both inspired by a single image. The catacombs are first represented in literal terms (with stark brass scoring in Ravel's version). Then, says Mussorgsky alongside his dodgy Latin, 'The creative spirit of the departed Hartmann leads me to the skulls and invokes them: the skulls begin to glow faintly.'

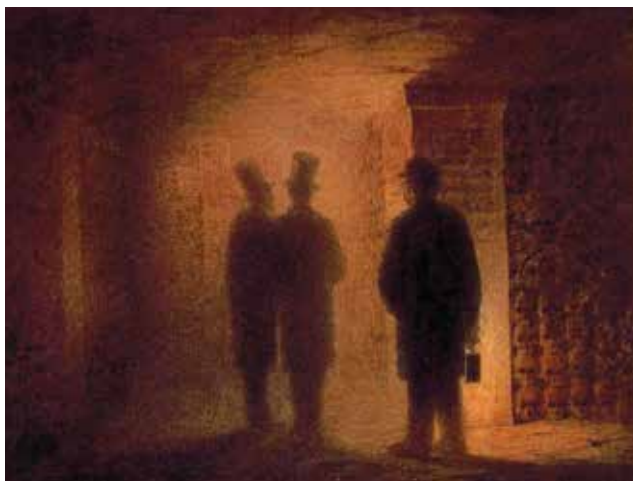


**'Samuel'**



**'Schmuyle'**

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◀ **Hartmann in the Paris Catacombs**

The mood of sombre introspection is sustained with a vaporous evocation of the *Promenade* theme in a minor key, which Ravel scores with oboes and cor anglais against high string tremolos.

### **The Hut on Hen's Legs (Baba Yaga) –**

Hartmann's drawing represented a clock in the form of Baba Yaga's Hut on Hen's Legs. Mussorgsky has added the ride of Baba Yaga in her mortar.

Russian children grow up with the tale of Baba Yaga, the witch who lives in a hut mounted on hen's legs and devours children. Unlike Western witches, Baba Yaga travels in a mortar propelled by a pestle – her broomstick is strictly for sweeping over her tracks.

As Stasov says, Mussorgsky portrays Baba Yaga's ride as much as her dwelling place with this terrifying and inexorable music (and, marked at one bar of music per second, clocklike as well!).

### **The Great Gate of Kiev**

Hartmann's drawing represented his project for a gate in the city of Kiev in the massive old Russian style, with a cupola in the form of a Slavonic helmet.



PRIVATE COLLECTION / SPUTNIK / BRIDGEMAN IMAGES

Hartmann's gate – a competition entry from 1869 – was never built but he considered it his masterpiece. Mussorgsky's music conveys the grandeur of the Hartmann's concept and its suggestion of 'old heroic Russia'. It includes a quotation of a Russian Orthodox chant ('As you are baptised in Christ', introduced by a choir of clarinets and bassoons in imitation of the Russian reed organs) and a characteristically Russian peal of bells. Through this the *Promenade* theme rings out. Here, if nowhere else, *Pictures...* calls on an orchestral sound to give it the mighty and sonorous climax it demands.

YVONNE FRINDLE © 2008



**Design for the Baba Yaga clock**

Ravel's orchestration of *Pictures at an Exhibition* calls for a large orchestra: three flutes (two doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, alto saxophone, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and five percussionists; two harps and celesta; and strings.

The SSO first performed *Pictures at an Exhibition* (in Ravel's orchestration) in 1941 with Percy Code and most recently in 2015, conducted by Miguel Harth-Bedoya. In 2009 Vladimir Ashkenazy conducted his own orchestration, and in recent years the SSO Brass Ensemble has performed an arrangement by Elgar Howarth and the SSO Fellows have performed Julian Yu's chamber arrangement. Our most recent presentation of the piano original was in 2001, in a recital by Joanna MacGregor.



A woman in a black dress is the central focus, holding a violin. She is looking towards the camera with a slight smile. In the background, several other people in formal attire are visible, including a man in a tuxedo and a woman in a black dress. The setting appears to be a formal event or concert.

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## 2019... An incredible season ahead

Every concert night, when the musicians of the Sydney Symphony Orchestra pick up their instruments, they take musical notations that are fixed on a page and breathe extraordinary life into them. It is their artistry that miraculously brings the score alive.

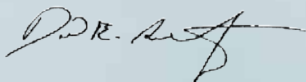
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance special.

It's exactly what we strive to achieve each time we present a new season to you – a season that is special, that anticipates the enthusiasm you bring as a music lover, that stimulates your curiosity and inspires you to enjoy more music with us.

The 2019 season is wonderfully diverse. The Season Opening Gala places Diana Doherty – a musical treasure – centre stage with Nigel Westlake's *Spirit of the Wild* oboe concerto, reprising one of the most exciting premieres of my time in Sydney. The operas-in-concert continue with Britten's *Peter Grimes*, headlined by a powerhouse duo – Stuart Skelton and Nicole Car. And, in a first for Australia, an amazing piece of theatre-with-music: Tom Stoppard and André Previn's satirical *Every Good Boy Deserves Favour*.

My final program in 2019 – American Harmonies – brings together all-American showstoppers: the lyrical beauty of Copland's *Appalachian Spring*; a new concerto by Christopher Rouse that showcases the incredible talent of one of our own musicians, bassoonist Todd Gibson-Cornish; and *Harmonielehre* by John Adams – one of the greats and a very dear personal friend. That spirit of warm friendship between you, me and the musicians is so important to our musical community.

Please join us in 2019 and let's celebrate together.



**David Robertson**

The Lowy Chair of  
Chief Conductor and Artistic Director

## Highlights – David Robertson Conducts

**FEBRUARY** Season Opening Gala – Diana Doherty performs Westlake

The Sydney Symphony Orchestra  
and Jazz at Lincoln Center Orchestra

**JUNE** Lang Lang Gala Performance – Mozart Piano Concerto No.24

**AUGUST** Keys to the City Festival  
Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin

**SEPTEMBER** Britten's *Peter Grimes*  
with Stuart Skelton and Nicole Car

**NOVEMBER** André Previn and Tom Stoppard's *Every Good Boy Deserves Favour* – A play for actors and orchestra  
with Mitchell Butel and Martin Crewes

American Harmonies – Adams, Copland and Rouse



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## See the Sydney Symphony in Vienna!

Subscribe by **Saturday 1 September 2018** and you'll be in the draw to win an incredible week in Vienna in November 2018, courtesy of our Principal Partner, Emirates, and Gold Partner, the Austrian National Tourist Office.

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If your travel dates match, you can attend the Sydney Symphony's gala concert (26 November 2018) at the Wiener Konzerthaus, conducted by David Robertson. With breakfasts and special dinners included, this will be an experience of a lifetime.

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David Robertson  
Chief Conductor and Artistic Director

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

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**Head Office: Suite A, Level 1, Building 16,  
Fox Studios Australia, Park Road North, Moore Park NSW 2021  
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Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053  
Email: [admin@playbill.com.au](mailto:admin@playbill.com.au) Website: [www.playbill.com.au](http://www.playbill.com.au)

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KURTHEINECKE

## **Giancarlo Guerrero** *conductor*

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A natural and instinctive musician, Giancarlo Guerrero is the six-time Grammy Award-winning Music Director of the Nashville Symphony, a post he has held since 2009 and has committed until the 2024–25 season. Last year, he was also appointed Music Director of the Wrocław Philharmonic at the National Forum of Music in Poland and Principal Guest Conductor of the Gulbenkian Orchestra in Lisbon.

A passionate proponent of new music, he has championed music by several of America's most respected composers through commissions, recordings and premieres, and his advocacy has helped make Nashville a destination for contemporary music. With the Nashville Symphony he has premiered eight new works, including Michael Daugherty's cello concerto *Tales of Hemingway*, as well as recording the orchestral music of Terry Riley, Richard Danielpour and Jennifer Higdon.

As a guest conductor, he enjoys relationships with orchestras around the world, and in the 2017–18 season his engagements include the Boston Symphony Orchestra, Cleveland Orchestra, Detroit Symphony Orchestra, Brussels Philharmonic and the Residentie Orkest in The Hague, as well as the Queensland Symphony Orchestra and his Sydney Symphony Orchestra debut.

He has conducted many of the prominent North American orchestras, including those of Baltimore, Cincinnati, Dallas, Houston, Indianapolis,

Milwaukee, Montréal, Seattle, Toronto and Vancouver, and the Philadelphia Orchestra, Los Angeles Philharmonic and National Symphony Orchestra in Washington, DC. He has also developed a strong profile in Europe appearing with the Frankfurt Radio Symphony, Brussels Philharmonic, Deutsches Radio Philharmonie, Orchestre Philharmonique de Radio France, Netherlands Philharmonic, Residentie Orkest and the London Philharmonic Orchestra.

He made his Houston Grand Opera debut in 2015 conducting *Madama Butterfly*. Early in his career he worked regularly with the Lyric Opera in his native Costa Rica, and in 2008 he conducted the Australian premiere of Osvaldo Golijov's *Ainadamar* at the Adelaide Festival to great acclaim.

Previous posts include Principal Guest Conductor of the Cleveland Orchestra Miami Residency (2011–2016), Music Director of the Eugene Symphony (2002–2009), and Associate Conductor of the Minnesota Orchestra (1999–2004).

Giancarlo Guerrero is particularly engaged with training orchestras and works regularly with the Curtis School of Music, Colburn School in Los Angeles and Yale Philharmonia, as well as the National Youth Orchestra (NYO2) in New York.



GIORGIA BERTAZZI

## Benjamin Beilman

### *violin*

---

Born in 1989, American violinist Benjamin Beilman is winning plaudits across the globe for his compelling and impassioned performances, his deep rich tone and searing lyricism, and is quickly establishing himself as one of the most significant artists of his generation. Having toured Australia in recital with Andrew Tyson in 2016, he returns for his Sydney Symphony Orchestra and Australian concerto debut.

He has performed with many of the major orchestras in Europe and North America, with highlights including concerts with the London Philharmonic, Rotterdam Philharmonic and San Francisco Symphony, as well as performances with the Philadelphia Orchestra and Yannick Nézet-Séguin at both the Kimmel Center and Carnegie Hall, and the premiere of Elizabet Ogonek's *In Silence* with members of the Chicago Symphony Orchestra

He also performs regularly in recital and chamber music, appearing at leading venues such as Wigmore Hall, the Berlin Philharmonie, Amsterdam Concertgebouw and Carnegie Hall, as well as in festivals such as Music@Menlo, Marlboro and Seattle Chamber Music.

Highlights of the 2017–18 season have included debuts with the Scottish Chamber Orchestra and the Trondheim, Houston, Oregon and Indianapolis symphony orchestras, and a return to the London Chamber Orchestra. He appeared in recital in Wigmore Hall with Boris Giltburg and made his Seoul recital debut, and in

the US he premiered a work written for him by Frederic Rzewski. Chamber music appearances included Heidelberg Spring Festival and the Chamber Music Society of Lincoln Center.

He has received many prestigious awards, including an Avery Fisher Career Grant, and in 2010 he won First Prize in the Young Concert Artists International Auditions. As winner of the 2010 Montreal International Musical Competition and the People's Choice Award, he recorded Prokofiev's violin sonatas, and in 2016 he released an album, *Spectrum*, featuring music by Stravinsky, Janáček and Schubert.

Benjamin Beilman studied with Almita and Roland Vamos (Music Institute of Chicago), Ida Kavafian and Pamela Frank (Curtis Institute of Music) and Christian Tetzlaff (Kronberg Academy). He plays the 'Engleman' Stradivarius (1709), generously on loan from the Nippon Music Foundation.



# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## 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, 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

Challenger, 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.

# THE ORCHESTRA



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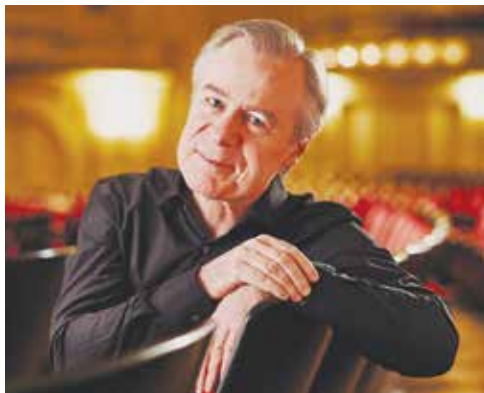


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David Robertson

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PHOTO: KEITH SAUNDERS

Associate Principal Trombone Scott Kinmont with  
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#### *Forthcoming premieres...*

JULIAN ANDERSON *The Imaginary Museum* – Piano Concerto with soloist Steven Osborne  
2, 3, 4 August (Australian premiere)  
BRETT DEAN *Cello Concerto* with soloist Alban Gerhardt  
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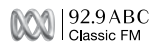
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