



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Playlist with Catherine Hewgill

2018



TUE 11 SEP, 6.30PM



Principal Partner

SEPTEMBER



Disney in Concert: Mary Poppins

A magical event for the whole family – the beloved Disney film accompanied by the Sydney Symphony Orchestra playing *A Spoonful of Sugar*, *Chim Chim Cher-ee*, *Supercalifragilisticexpialidocious* and every note in between!

Erik Ochsner conductor

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Fri 14 Sep, 7pm
Sat 15 Sep, 2pm
Sat 15 Sep, 7pm
 Sydney Opera House



Thum Prints

An SSO Family Concert

HAMILTON & TOM THUM Thum Prints

Gordon Hamilton conductor

Tom Thum beatboxer

Sun 16 Sep, 2pm
 Sydney Opera House



Benjamin Grosvenor in Recital

JS BACH French Suite No.5, BWV 816

MOZART Piano Sonata in B flat, K333

CHOPIN Barcarolle, Op.60

GRANADOS Two pieces from Goyescas:

Los requiebros and Quejas ó La maja y el ruiseñor

RAVEL Gaspard de la nuit

Benjamin Grosvenor piano

International Pianists in Recital
Mon 17 Sep, 7pm
 City Recital Hall



Ashkenazy's Romeo and Juliet

Steinbacher plays Bruch

TCHAIKOVSKY Romeo and Juliet – Fantasy Overture

BRUCH Violin Concerto No.1

PROKOFIEV Romeo and Juliet: Suite

Vladimir Ashkenazy conductor

Arabella Steinbacher violin

APT Master Series
Wed 19 Sep, 8pm
Fri 21 Sep, 8pm
Sat 22 Sep, 8pm
 Sydney Opera House



Tchaikovsky Cello Favourites

Ashkenazy conducts Strauss

TCHAIKOVSKY Andante cantabile
 for cello and strings

TCHAIKOVSKY Rococo Variations

R STRAUSS Symphonia domestica

Vladimir Ashkenazy conductor

Gautier Capuçon cello

Thursday Afternoon Symphony
Thu 27 Sep, 1.30pm
 Emirates Metro Series
Fri 28 Sep, 8pm
 Great Classics
Sat 29 Sep, 2pm
 Sydney Opera House



Principal Partner

OCTOBER



The Last Days of Socrates

Haydn's Philosopher

MENDELSSOHN The Fair Melusina – Overture

HAYDN Symphony No.22 (The Philosopher)

DEAN (Text by Graeme William Ellis)

The Last Days of Socrates

Brett Dean conductor • **Peter Coleman-Wright** baritone

Andrew Goodwin tenor • **Sydney Philharmonia Choirs**

Thursday Afternoon Symphony
Thu 11 Oct, 1.30pm
 Emirates Metro Series
Fri 12 Oct, 8pm
 Sydney Opera House



Principal Partner



Thibaudet plays the Egyptian Concerto

With Sibelius 2

DEBUSSY Prelude to the Afternoon of a Faun

SAINT-SAËNS Piano Concerto No.5 (Egyptian)

SIBELIUS Symphony No.2

Jukka-Pekka Saraste conductor

Jean-Yves Thibaudet piano

APT Master Series
Wed 17 Oct, 8pm
Fri 19 Oct, 8pm
Sat 20 Oct, 8pm
 Sydney Opera House





Alexander Gavrylyuk



Elio Villafranca



Joyce Yang

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**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

PLAYLIST

TUESDAY 11 SEPTEMBER, 6.30PM

CITY RECITAL HALL

Playlist with Catherine Hewgill

Andrew Haveron *violin-director*

Catherine Hewgill *cello*

Umberto Clerici *cello*

A personal selection of music presented by Catherine Hewgill

JOHANN SEBASTIAN BACH (1685–1750)

Brandenburg Concerto No.3 in G major, BWV 1048

I. *[Allegro]*

II. *Adagio*

III. *Allegro*

FELIX MENDELSSOHN (1809–1847)

Symphony No.5 in D minor, Op.107, Reformation

III. *Andante*

ANTONIO VIVALDI (1678–1741)

Concerto in G minor for two cellos, RV 531

I. *Allegro moderato*

II. *Largo*

III. *Allegro*

MAX BRUCH (1838–1920)

***Kol Nidrei* for cello and orchestra**

EDVARD GRIEG (1843–1907)

From Holberg's Time – Suite in olden style, Op.40

arranged for string orchestra by the composer

I. *Praeludium [Allegro vivace]*

II. *Sarabande [Andante]*

III. *Gavotte [Allegretto]*

IV. *Air [Andante religioso]*

V. *Rigaudon [Allegro con brio]*

Estimated durations: 11 minutes,
4 minutes, 9 minutes, 9 minutes,
18 minutes

The concert will be performed without
interval and will conclude at
approximately 7.45pm.

Please join us in the foyer following
the concert for a chance to mingle
with the musicians.

COVER PHOTO: Anthony Geernaert



Principal Partner

ABOUT THE MUSIC

JS BACH Brandenburg Concerto No.3

For many musicians Johann Sebastian Bach is the most revered of all composers, yet in his own lifetime he was mainly known as a virtuoso organist. Among his creations is the famous set of Brandenburg Concertos – six concertos “with several instruments” composed between 1718 and 1721. During this period Bach was working in the court of Anhalt-Cöthen, and if these concertos are any guide, the musicians there were very fine players indeed.

The Brandenburg Concertos functioned as a kind of artist’s portfolio in which Bach reveals the extent of his virtuosity and imagination as a composer. They were assembled in 1721 in a handsome presentation manuscript addressed to the Margrave of Brandenburg (hence the nickname) and each one is for a different ensemble of instruments.

The third concerto is striking in that it calls for string orchestra organised in three groups of equal strength and virtuosity, making it the most democratic and also the most symphonic of the Brandenburg Concertos. In turn, each of those groups has three parts, which to an 18th-century listener would have prompted thought of the Holy Trinity. The concerto also follows a three-part structure: two fast (*Allegro*) movements separated by the tiniest of slow (*Adagio*) movements – just two chords! But Bach would have expected more of his performers here: the chords are an invitation for the musicians to improvise a transition between the two outer movements.

MENDELSSOHN

Reformation Symphony

Felix Mendelssohn is often called the ‘19th-century Mozart’: he had a youthful genius, composing masterpieces such the Octet and the *Midsummer Night’s Dream* Overture while a teenager; his music has a Classical sensibility; and he died in his 30s, his tremendous activity as composer, pianist, conductor and administrator having taken its toll on a fragile constitution. Son of a banker and grandson of one of Europe’s most famous philosophers, Mendelssohn enjoyed both financial

and cultural privileges, and as a young man took a three-year Grand Tour of Britain and Europe. His travels inspired his two most popular symphonies: the Scottish (No.3) and the Italian (No.4).

The designation of this symphony as No.5 is misleading; it was in fact the second of Mendelssohn’s symphonies, begun at the end of 1829, after his first visit to Britain, and completed in 1830. It was intended for the celebration in 1830 of the 300th anniversary of the Augsburg Confession, a document setting out the key tenets of the Lutheran faith, but in the end it wasn’t performed until 1832. The third movement, *Andante*, is simple in conception, but deeply felt, meditative, and in a vein familiar from some of Mendelssohn’s songs without words for solo piano. At the end the flute intones a choral melody, that of the Lutheran hymn – ‘Ein’ feste Burg ist unser Gott’ (A mighty fortress is our God) – whose words and music are attributed to Luther himself.

VIVALDI Double Cello Concerto

In his lifetime Antonio Vivaldi went by the nickname ‘il prete rosso’ – his hair was red and he was a priest, although he ceased saying Mass about a year after his ordination. Instead he took a post as director of music for the famed Pietà orphanage in Venice and gained renown as a virtuoso violinist and as a composer of operas (neglected nowadays), sacred choral works such as his popular setting of the Gloria, and the instrumental concertos that have become his chief claim to fame. He effectively invented the solo concerto genre, and wrote more concertos than just about anybody (600 and counting), of which the best-known are the *Four Seasons* violin concertos.

In this concerto for two cellos we witness the beginnings of virtuoso cello technique, enabled in part by practical developments such as the narrowing of the fingerboard, which allowed greater agility in fast passages. The two protagonists are introduced immediately in the opening *Allegro*, with a forthrightness that befits the movement’s character. They spar not just with the orchestra, but with each other. Any hint of conflict is dissipated in the reflective *Largo* movement. The concerto concludes with an *Allegro* of some agitation.

BRUCH Kol Nidrei

From time to time Max Bruch has been identified as Jewish – including by the Third Reich in the early 1930s – although he was in fact a Protestant. The confusion is easy to understand: it is assumed that any composer who could compose such a powerful and moving interpretation of the Kol Nidrei prayer must himself be Jewish. On one level the assumption is absolutely correct. For *Kol Nidrei*, Bruch drew on two impeccably Jewish sources: an old Hebrew song of atonement traditionally sung on the eve of Yom Kippur, and a magnificent song ‘O weep for those who wept on Babel’s stream’ from Byron’s *Hebrew Melodies*, for which the composer had been Isaac Nathan.

Bruch got to know both melodies in Berlin, where from 1878 to 1880 he was the music director of the Stern Choral Society and had ‘much to do with the children of Israel’ in the choir. His other motivation was the nagging of cellist Robert Hausmann, who envied violinists the rich creations Bruch had composed for them and wanted something for his own instrument.

Kol Nidrei begins with the imploring liturgical melody, treated quite freely. Perhaps mirroring the three stages of repentance (remorse, resolve and triumph), Bruch breaks up the original melodic line into groups of three notes, each separated by a musical breath or ‘sigh’. The music is grave, fervent, meditative, sorrowful and even at times a touch sentimental. Bruch knew that its success was assured, because, as he wrote to a friend, ‘all the Jews in the world are for it on its own account’.

GRIEG Holberg Suite

Grieg excelled in the art of the musical miniature in an era when there was a huge demand for charming and evocative music that could be played at home – sophisticated, yet not too difficult for amateurs – and the most significant part of his output comprises sets of deftly characterised piano pieces and songs. But he is best known today for his incidental music to Ibsen’s *Peer Gynt*, his Piano Concerto in A minor (championed by Australian Percy Grainger), and *From Holberg’s Time*, popularly known as the ‘Holberg Suite’.

This suite takes its name from Ludvig Holberg (1684–1754), the Norwegian-born Danish dramatist whose comedies led him to be known as ‘Molière of the North’. It was written for Holberg’s bicentenary in 1884, and Grieg described the suite as a ‘costume piece’ – a skilful and melodious baroque pastiche that uses courtly dance forms from the 17th and 18th centuries to evoke a sense of a gracious and witty past. It was originally composed for solo piano, but Grieg quickly made an arrangement for string orchestra. Later he got away with claiming to his publisher, in far away Leipzig, that the more familiar strings version was composed first!

SYDNEY SYMPHONY ORCHESTRA © 2018

Adapted in part from notes by Yvonne Frindle (Bach, Bruch), Anna Goldsworthy (Mendelssohn, Vivaldi) and David Garrett (Grieg)



ANTHONY GEERNAERT

Catherine Hewgill *cello*

PRINCIPAL CELLO, THE HON. JUSTICE AJ & MRS FRAN MEAGHER CHAIR

Catherine Hewgill grew up in Perth, where she began studying the cello at the age of ten, continuing at the Royal College of Music in London in 1978. She subsequently completed a Bachelor of Music degree at the University of Southern California, where she was named Outstanding Chamber Music Graduate.

In 1984 she won the Hammer-Rostropovich Scholarship and was invited by Mstislav Rostropovich to perform in a recital at the Second American Cello Congress. A period of private study with Rostropovich followed. In 1985 she toured Europe with I Solisti Veneti, after which she studied in London with the late William Pleeth, teacher of Jacqueline du Pré. More recently she studied in Europe with Dutch cellist Pieter Wispelwey.

Returning to Australia in 1987, she joined the Australian Chamber Orchestra. In 1989 she was invited to join the Sydney Symphony Orchestra and was appointed Principal Cello the following year. Since then she has performed with some of the world's foremost conductors, including Edo de Waart, Charles Mackerras, Vladimir Ashkenazy and Christoph von Dohnányi, Mariss Jansons and Charles Dutoit, as well as current chief conductor David Robertson.

Catherine Hewgill has toured with the Sydney Symphony Orchestra in Japan, China, Europe and the USA, and appeared as a soloist with most of the Australian orchestras. Her SSO solo concerto performances have included: Beethoven's Triple Concerto (conducted by Ashkenazy), Haydn's D major concerto (Dutoit), Elgar's Cello Concerto, Tchaikovsky's Rococo Variations, the Boccherini/Grützmacher Concerto in B flat, Dutilleux's *Tout un monde lointain*, the Brahms Double Concerto with Michael Dauth, and as a soloist in concerts with Nigel Kennedy.

In 2011 she performed as principal cellist in the inaugural concerts of the Australian World Orchestra, and in 2003 she toured Japan with the Orchestra Ensemble Kanazawa. For several years, she was also a member of the Australian Trio, and more recently has performed chamber music with Pinchas Zukerman. She has recently released a recording of Russian music for cello and piano with Vladimir Ashkenazy. Catherine Hewgill plays a 1729 Carlo Tononi cello.



KETH SAUNDERS

Andrew Haveron *violin*

CONCERTMASTER, VICKI OLSSON CHAIR

Andrew Haveron joined the SSO as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists – highly respected as a soloist, chamber musician and concertmaster. As a soloist, he has performed with many of the UK's finest orchestras, including the London Symphony, BBC Symphony, Hallé and City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He is in demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK – including the Philharmonia Orchestra – and many others worldwide. He has also led the World Orchestra for Peace and the John Wilson Orchestra, and toured with the Academy of St Martin in the Fields. He has performed the Walton concerto with the SSO and David Robertson, and he regularly directs concerts in the orchestra's subscription series. Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. He plays a 1757 Guadagnini violin, generously loaned to the SSO by Vicki Olsson.



KETH SAUNDERS

Umberto Clerici *cello*

PRINCIPAL CELLO, GARRY & SHIVA RICH CHAIR

Umberto Clerici began studying the cello at the age of five with Antonio Mosca in Torino; later he studied with Mario Brunello, David Geringas, Steven Isserlis and Julius Berger, and he holds a Soloist Diploma from the Augsburg and Nuremberg University. In 2011 he was the second Italian cellist to win a prize at the Tchaikovsky Competition in Moscow. Before taking up the post of Principal Cello with the SSO in 2014, he was Principal Cello with the Teatro Regio, Torino. He made his solo debut at 17 playing Haydn's D major concerto in Japan and has since performed with orchestras throughout Europe, including the St Petersburg Philharmonic, State Symphony Orchestra of Russia (Moscow), Vienna Philharmonic, I Pomeriggi Musicali in Milan, and the Zagreb Philharmonic Orchestra, as well as in Istanbul and Ankara. He performed Tchaikovsky's Rococo Variations under Valery Gergiev in Turin and has appeared as a soloist in the Vienna Musikverein, Shostakovich Great Hall (St Petersburg), Auditorium Parco della Musica (Rome) and Carnegie Hall, and at the Salzburg Festival. Last year he performed Strauss's *Don Quixote* with the SSO. His recordings include the Saint-Saëns and Shostakovich concertos, music by Tchaikovsky, and a solo album inspired by the Bach cello suites. He plays a Matteo Goffriller cello (Venice, 1722) and a Carlo Antonio Testore cello (Milan, 1758).

THE ORCHESTRA



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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, some looking towards her. The lighting is dramatic, highlighting the woman's face and the texture of her dress.

Choose Music.

2019

A year of
spectacular events.

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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.

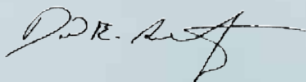
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance 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 |
| JULY | Britten's <i>Peter Grimes</i>
with Stuart Skelton and Nicole Car |
| AUGUST | Keys to the City Festival
Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin |
| NOVEMBER | André Previn and Tom Stoppard's <i>Every Good Boy Deserves Favour</i> – A play for actors and orchestra
with Mitchell Butel and Martin Crewes

American Harmonies – Adams, Copland and Rouse |





Leah Lynn
Assistant Principal Cello

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With music from the European tradition of Beethoven, Bartók and Richard Strauss, to music from the Tango king Astor Piazzolla, Kees' musical story is one that's sure to inspire and entertain.

TUESDAY 30 OCTOBER 6.30PM

City Recital Hall



sydney symphony orchestra

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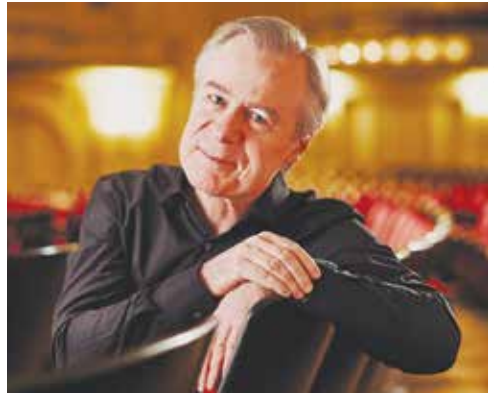


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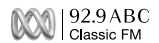
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