



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Prokofiev Five

David Robertson Conducts

2018



MONDAYS @ 7

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NOVEMBER



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

CREDIT SUISSE
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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
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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
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Bartók's Concerto for Orchestra

David Robertson Conducts

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

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



**The Sydney Symphony and
 Jazz at Lincoln Center Orchestra**

VARÈSE Amériques (1929)
MARSALIS
 The Jungle – Symphony No.4 **AUSTRALIAN PREMIERE**

David Robertson conductor
 Wynton Marsalis trumpet
 Jazz at Lincoln Center Orchestra

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 Thu 21 Feb, 6.30pm
 Emirates Metro Series
Fri 22 Feb, 8pm
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Mon 25 Feb, 7pm
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Jazz at Lincoln Center Orchestra in Concert

DUKE ELLINGTON Greatest Hits
COUNT BASIE Greatest Hits

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 Jazz at Lincoln Center Orchestra

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James Bond on the big screen
 accompanied by the Sydney Symphony
 performing David Arnold's thrilling
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Thu 28 Feb, 8pm
 Fri 1 Mar, 8pm
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**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

MONDAYS @ 7

MONDAY 12 NOVEMBER, 7PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

Prokofiev Five

Robertson Conducts

David Robertson *conductor*

Claire Edwardes *percussion*

IGNACY JAN PADEREWSKI (1860–1941)

Overture in E flat major

JAMES MACMILLAN (born 1959)

Percussion Concerto No.2

INTERVAL

SERGEI PROKOFIEV (1891–1953)

Symphony No.5 in B flat, Op.100

Andante

Allegro – Più mosso – L'istesso tempo

Adagio

Allegro giocoso



Last Wednesday's performance of the MacMillan concerto was recorded for broadcast by ABC Classic FM on 31 January 2019 at 8pm.

.....
Pre-concert talk by Jim Coyle in the Northern Foyer at 6.15pm.

.....
Estimated durations: 10 minutes, 26 minutes, 20-minute interval, 46 minutes

.....
The concert will conclude at approximately 9pm.



Principal Partner

INTRODUCTION

The Aesthetic is Political

In 1953 Sergei Prokofiev died in Moscow on the same day and less than an hour before the Soviet dictator Joseph Stalin. The story goes that the streets of Moscow were so packed with citizens wanting to pay their last respects to the Great Leader that Prokofiev's few mourners couldn't make it to the funeral. And they couldn't buy flowers for the composer's grave, because every cut flower in the capital was bought to be placed on Stalin's casket.

The curious thing, though, is why Prokofiev ended his days in communist Russia at all. Born to the Russian manager of a Ukrainian estate, he grew up as the indulged only child of parents at the top of their local social hierarchy. He left Russia in 1918, almost certainly fulfilling a plan made before the revolution (his often-repeated protest that he was 'apolitical' is probably genuine; but it made him often breathtakingly naive about the nature of the world).

We'll never know why he went back permanently, in 1936, into a world on the brink of Stalin's Terror. Prokofiev himself claimed that he was homesick for 'the air, the soil' of Russia, and genuinely seemed committed to writing for the new Soviet citizenry. From the outside, life seemed good to state-approved composers, but Prokofiev's relations with Soviet officialdom were often difficult, his attempts to write in an officially acceptable style often so (and perhaps deliberately) ham-fisted as to be turned down; his own style written off as dilettantish. Those works which did strike a chord – *Peter and the Wolf*, *Romeo and Juliet* or the Second Violin Concerto – have artistic integrity while genuinely striving for a language which the new, and vast, Soviet audience for classical music could embrace. His Fifth Symphony came along at just the right time to embody the emotions at the decisive turn the war had taken.

But none of that would last. By 1948 it was time for a new set of denunciations and purges. Prokofiev, along with the usual suspects like Shostakovich, was censured: for not helping the peasants as a child; for having an American razor; for writing formalist music. Already in ill-health,

Prokofiev thanked the Union of Composers for its reprimand and acknowledged his error in a public letter, and spent his last years in financial hardship.

Where Prokofiev died in obscurity and internal exile, Ignacy Jan Paderewski ended his days in the USA having not merely been one of the greatest piano virtuosos of the age, a fine composer and a generous philanthropist, but also the first Prime Minister of the newly constituted Poland in 1918. As such he instituted a range of progressive legislation, and while he only held that position for a short time, much of his life was dedicated to advancing the cause of Polish independence. He represented Poland at the League of Nations (being fluent in seven languages helped) and naturally became part of the Polish Government-in-Exile during World War II, travelling to America, where he died, in 1940. The young composer making his way in 1880s Berlin with works like the Overture in E flat might have been as surprised as anyone at the way his life played out, but Paderewski clearly regarded his work as an artist and as a politician both as integral parts of his mission as a human being.

There is something of that in the ideological outlooks that underpin the work of James MacMillan, though these have shifted somewhat over his lifetime. A proud Scot, he nevertheless regards Scottish nationalism as 'narrow and opportunistic'; he looks back on joining the Young Communist League as a teenager as 'the worst thing I have ever done' and is now a knight of the realm; as a devout Catholic in Scotland he is aware of centuries-old bigotry, and in several works and several speeches has drawn attention to injustice and martyrdom visited upon people for their faith. In others, he has embodied various mysteries of the Catholic religion. MacMillan's Second Percussion Concerto, like Paderewski's Overture and Prokofiev's Fifth Symphony, is, first and foremost a piece of 'absolute' or formally abstract music; for all three composers, however, 'the aesthetic is political', their music at various times the vehicle for proclamation or celebration, comfort or resistance.

GORDON KERRY © 2018

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.

The SSO gave our first performances of this overture last week.

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. The SSO gave the Australian premiere last week with tonight's performers.

Sergei Prokofiev Symphony No.5 in B flat, Op.100

Andante

Allegro marcato

Adagio

Allegro giocoso

As Prokofiev raised his baton to conduct the premiere of his Fifth Symphony, Moscow shook with the sound of cannon-fire. It was January 1945, and the fusillade announced to the citizens that the Red Army had crossed the Vistula River in its rout of the invading Germans. Pianist Sviatoslav Richter, who was there, remembered the symbolism of the moment well: 'a common borderline had come for everyone.' If the cannon-fire was announcing the turn of the war's tide, the symphony announced a new beginning. Its epic scale and optimistic trajectory perfectly reflected the mood of the time. Prokofiev later wrote that in this work 'I wanted to sing of the free, happy man, his mighty power, his chivalry and his purity of spirit...I wrote the kind of music that grew ripe within me and finally filled up my soul.'

We need, of course, to understand the deliberate ambiguity of such remarks: Prokofiev, like anyone else, was well aware of the lack of freedom and happiness under Joseph Stalin; his description might sound like that of the new 'Soviet man', but can equally be read as a subtle denunciation of the regime. The composer, moreover, had first-hand experience of the precariousness of favour in the Soviet Union. Perhaps expecting to profit from Shostakovich's recent fall from grace, Prokofiev had permanently returned to Russia in 1936 after living mainly in Paris since 1918. He soon found that when he tried to compose in the officially sanctioned way he would be accused of writing music that was 'pale and lacking in individuality'; if he continued on the course he had begun in Western Europe he was derided as a 'formalist'.

With works like *Peter and the Wolf* and *Romeo and Juliet*, Prokofiev's stocks revived, and during the early 1940s he received the Stalin Prize several times and was evacuated to safety when the Soviet Union entered World War II in 1942. He spent the summer of 1944 with composers Khachaturian, Shostakovich and Miaskovsky in the relative luxury of a government-run artists' colony and in a mere two months (and with a little recycling) had composed and orchestrated his Fifth Symphony.

The Fourth Symphony, composed some 14 years earlier, was a not entirely successful cobbling together of off-cuts from the *Prodigal Son* ballet. In the Fifth, Prokofiev produced a much more 'classical' work, of four movements, but one in which his material is superbly integrated and tightly argued. Like Shostakovich in a number of works, Prokofiev composed a **first movement** whose tempo is broad and stately rather than traditionally fast. (Significantly, in his Piano Sonata No.8 – also in B flat – which dates from this time, he adopts

Keynotes

PROKOFIEV

Born Sontsovka (Ukraine), 1891
Died Moscow, 1953

In 1936, after nearly two decades in the West, Prokofiev returned to Russia. His Fifth Symphony was completed in 1945, following such successes as *Peter and the Wolf*, the ballet *Romeo and Juliet* and his film music, later a cantata, for Eisenstein's *Alexander Nevsky*. The symphony was composed over the summer of 1944, during which Prokofiev and other composers enjoyed the seclusion and relative comfort of a government-run artists' colony.

FIFTH SYMPHONY

In some ways the Fifth Symphony has a classical character, at least in its outlines. It is in the traditional four movements, but the first is expansive rather than fast and energetic, and the slow movement sits in third spot rather than second. Prokofiev indulges in some recycling in the second movement: taking up impulsive and colourful music that he'd discarded while writing *Romeo and Juliet*. The third movement shows him in lyrical mode, with broad woodwind themes at the beginning and an intensely felt middle section. The finale offers a surprise by bringing back a theme from the first movement before giving us the 'expected' triumphant conclusion.

the same strategy.) This enables an epic treatment of the material. Beginning with a simple theme on flute and bassoon, the movement unfolds gradually but inexorably, with passages of characteristic wit, high lyricism and overpowering full scoring until, in its final cadence, a radiant B flat chord emerges from tense dissonance.

The **second movement** provides the first really fast music, its balletic quality partly explained by the use of material discarded during the composition of *Romeo and Juliet*. This recalls the Prokofiev of *The Love for Three Oranges* – fast, incisive, colourful – and provides a foil to the extended and beautiful **slow movement** which follows. What musicologist Arnold Whittall calls the ‘obsessive ticking’ rhythms of the second movement give place to a gently pulsating accompaniment over an arching main theme, which contrasts with an emotive central section.

A HOUSE OF REST AND CREATIVITY

In 1943 the Union of Soviet Composers opened a House of Rest and Creativity at Ivanovo, west of Moscow. On this rundown country estate, the Union offered the families of prominent composers – weary of wartime constraints – a modest summer vacation, leaving the composers themselves to work in relative peace. Khachaturian recalled: ‘It is a remarkable fact, but while we were at Ivanovo our work seemed to progress without any hitches. Were we influenced by nature and our surroundings? Or was it the feeling of victory round the corner? Or simply that we were getting properly fed?’

In return, Union composers were expected to produce their own ‘war work’, like Khachaturian’s spectacular war-inspired Second Symphony, and Glière’s War Overture. There was, however, one notable failure: Shostakovich’s Eighth Symphony proved fatalistic rather than galvanising in tone and was received coldly by the Party’s artistic accountants.

Prokofiev had been working with Sergei Eisenstein’s film crew in east Kazakhstan during most of 1943. In 1944, however, he was back in Moscow and able to join his colleagues for the second Ivanovo summer.



© BRIDGEMAN IMAGES

Prokofiev at Ivanovo: Front row L-R: Kabalevsky, Glière, Prokofiev. Standing L-R: Vano Muradeli, [Yakov?] Solodukho, unknown composer. Undated.

In the **finale**, Prokofiev initially defies expectations by quoting the melody from the first movement, this time scored for the rarified sound of divided cellos. Whether or not this represents what Prokofiev's 'official' biographer Israel Nestyev calls the 'theme of man's grandeur and heroic strength', it is dramatically effective of the composer not to plunge immediately into the expected triumphal finale. As Whittall remarks, the movement avoids the 'naively life-enhancing' clichés of Soviet music but the subtle use of dissonance, and the uneasy sense right at the end, suggest that the energy of the music has outlived its meaning.

The timing of the symphony was, however, perfect, seeming to sing of Soviet victory. Sadly, it would not be long before Prokofiev would feel the weight of disfavour once more; moreover, concussion sustained in a fall shortly after the premiere meant that the Fifth Symphony would be the last work he would ever conduct.

GORDON KERRY © 2003

'A HOUSE OF REST AND CREATIVITY' ADAPTED FROM A NOTE BY GRAEME SKINNER © 1997

Prokofiev's Fifth Symphony calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, E flat clarinet, two bassoons and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp, piano and strings.

Prokofiev conducted the USSR State Symphony Orchestra for the premiere of his Fifth Symphony, in the Great Hall of the Moscow Conservatory on 13 January 1945. The SSO and Eugene Goossens gave the first Australian performance on 5 August 1948. Our most recent performance of the symphony was in 2013, conducted by James Gaffigan.

Before emigrating to America, Nicolas Slonimsky had been a fellow student of Prokofiev's at the St Petersburg Conservatory. He describes, in his inimitable style, the climactic moments of the Fifth Symphony:

“...an apotheosis, marked by an ovation of trumpets, an irresistible advance of trombones, and the brandished oriflamme of horns reinforced by a cotillion of drums, and nailed down by a triumphant beat of the bass drum.”



Prokofiev was an excellent chess player, giving a couple of grand masters a run for their money.



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
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Renaud Capuçon violin

Friday 16 November, 8pm
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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 in the same direction as the woman. The lighting is dramatic, typical of a concert hall.

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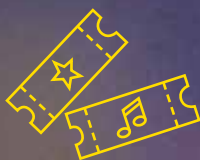
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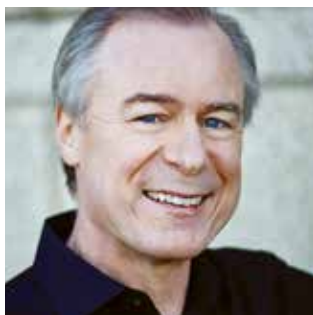
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David Robertson *conductor*

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 performance tonight 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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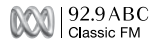
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