



**sydney symphony orchestra**

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

# Sinfonia Flamenca

*The Juan Carmona Septet with the  
Sydney Symphony Orchestra*

2018



MEET THE MUSIC

**THU 6 SEP, 6.30PM**

KALEIDOSCOPE

**FRI 7 SEP, 8PM • SAT 8 SEP, 8PM**



Principal Partner



CLASSICAL



**Bruch and Dvořák**

*Cocktail Hour*

**BRUCH** String Quintet in E flat

**DVOŘÁK** String Quintet No.2 in G

Musicians of the Sydney Symphony Orchestra

Fri 7 Sep, 6pm

Sat 8 Sep, 6pm

Sydney Opera House

Utzon Room



**Playlist with Catherine Hewgill**

Tue 11 Sep, 6.30pm

City Recital Hall

**JS BACH** Brandenburg Concerto No.3

**MENDELSSOHN** Symphony No.5, Reformation: Andante

**VIVALDI** Double Cello Concerto in G minor,

RV 531: 1st movement

**BRUCH** Kol Nidrei, for cello and orchestra

**GRIEG** Holberg Suite for strings

**Andrew Haveron** violin-director

**Catherine Hewgill** cello and presenter

**Umberto Clerici** cello



**Thum Prints**

Sun 16 Sep, 2pm

Sydney Opera House

*An SSO Family Concert*

**HAMILTON & TOM THUM** Thum Prints

**Gordon Hamilton** conductor

**Tom Thum** beatboxer



**Benjamin Grosvenor in Recital**

International Pianists in Recital

Mon 17 Sep, 7pm

City Recital Hall

**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



**Ashkenazy's Romeo and Juliet**

APT Master Series

Wed 19 Sep, 8pm

Fri 21 Sep, 8pm

Sat 22 Sep, 8pm

Sydney Opera House

*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

SSO PRESENTS



**Disney in Concert: Mary Poppins**

Fri 14 Sep, 7pm

Sat 15 Sep, 2pm

Sat 15 Sep, 7pm

Sydney Opera House

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

Presentation licensed by Disney Concerts. © All rights reserved.

**sydneysymphony.com**

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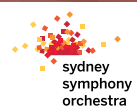
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Mon–Fri 9am–5pm

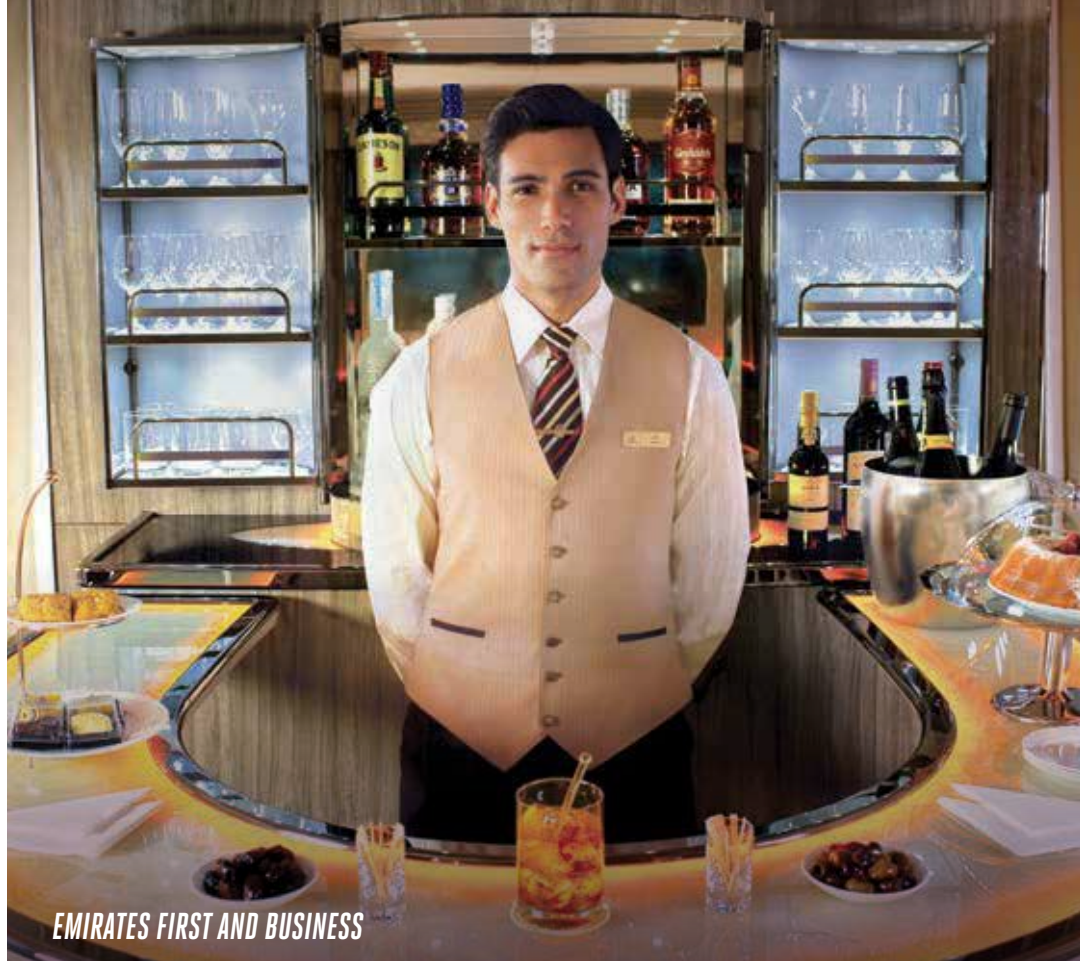


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As Principal Partner of the Sydney Symphony Orchestra, we know how to captivate an audience. That's why we have our spacious A380 Onboard Lounge, serving the finest cocktails, canapes, spirits, and exclusive wines.





**sydney symphony  
orchestra**

**David Robertson**  
Chief Conductor and Artistic Director

**MEET THE MUSIC**

THURSDAY 6 SEPTEMBER, 6.30PM

**KALEIDOSCOPE**

FRIDAY 7 SEPTEMBER, 8PM

SATURDAY 8 SEPTEMBER, 8PM

.....  
SYDNEY OPERA HOUSE CONCERT HALL

**Sinfonia Flamenca**

**David Robertson** *conductor*

**Juan Carmona Septet**

**Juan Carmona** *solo guitar*

**Paco Carmona** *guitar*

**El Bachi** *bass guitar*

**Domingo Patricio** *flute*

**Kike Terrón** *percussion*

**Noémi Humanes** *vocalist*

**Karen Lugo** *dancer*

.....  
Pre-concert talk: Greg Alfonzetti in conversation with Yarmila Alfonzetti, in the Northern Foyer 45 minutes before each performance.

.....  
Estimated durations: 40 minutes, 20-minute interval, 50 minutes

The concert will conclude at approximately 9.50pm [8.20pm Thu]

.....  
COVER PHOTO: Molina Visuals

**The Juan Carmona Septet plays original flamenco**

*De casablanca a Granada*

*Los Migueletes*

*Solearyas*

*El sentido del aire*

*Africando*

INTERVAL

**JUAN CARMONA (born 1963)**

***Sinfonia Flamenca***

orchestrated by Rachid Regragui

I. *Crayisa — Erachi — Soniquetazo*

II. *Django — Hierbecita*

III. *La isla de León*

IV. *Quejio — Punto cubano*

AUSTRALIAN PREMIERE



Principal Partner

# ABOUT THE MUSIC

## Juan Carmona (born 1963)

### *Sinfonia Flamenca*

orchestrated by Rachid Regragui

- I. *Crayisa — Erachi — Soniquetazo*
- II. *Django — Hierbecita*
- III. *La isla de León*
- IV. *Quejío — Punto cubano*

### Juan Carmona Septet

Tonight's program culminates with the *Sinfonia Flamenca* by Juan Carmona, a reigning master of flamenco guitar who is also the soloist in this ambitious work. *Sinfonia Flamenca* merges the verve and tradition of flamenco artistry with the resources of the modern symphony orchestra.

Flamenco evokes the image of a sultry Spanish beauty with long skirts, fleet feet, sinuous moves, and a keen sense of rhythm. Dance and music are inseparable in flamenco, which is more than a style: it is an entire repertory. Its origins are unknown – and hotly debated – but probably consist of elements from Northern Africa as well as India, by way of the Romani. The flamenco style is strongly associated with the region of Andalusia in southern Spain.

Juan Carmona is French-born; he comes, however, from Romani stock and is fiercely proud of his origins. He lived for nine years in Jerez, a city whose flamenco heritage emphasises singers over solo guitar. Accompanying flamenco singers and dancers during that period encouraged him to explore the full panoply of sounds associated with the flamenco tradition. *Sinfonia Flamenca* draws on flamenco's improvisatory practices, with melody and harmony in the style of Jerez dancers.

'It's very complicated because in flamenco, few musicians read music,' Carmona acknowledged in an interview with Manuel Moraga. '*Sinfonia Flamenca* was a risky undertaking because we're mixing two different philosophies: the flamenco one, which is oral tradition from the grass roots, and the classical world, which is more intellectual and is written.... I paid a lot of attention to the *compás*, which is the most important element of flamenco. It's what lets anyone – percussionist, dancer, singer, etc. – be able to jump right in.'

The featured ensemble in *Sinfonia Flamenca* includes a dancer and singer in addition to the five instrumentalists: guitars, flute and percussion. They embellish the score with foot stamping, finger snapping and clapping. Singing plays a role, often with a melismatic cry (a passage of several notes sung to one syllable) at the beginning of a vocal segment. Solo guitar, of course, is at the heart of flamenco, and the extended solo passages and cadenzas allow Juan Carmona ample opportunity to improvise.

## Keynotes

### SINFONIA FLAMENCA

In *Sinfonia Flamenca* Juan

Carmona took up the formidable, perhaps even reckless, challenge of associating a flamenco group with a symphony orchestra.

The challenge is inherent in the profound differences between the forms and codes of flamenco and classical music. Nonetheless, this self-taught and highly original musician has been pushing the boundaries of flamenco for 20 years, and in this work, assisted by Rachid Regragui, he found the sensual palpitation that the *duende* (authentic expression) of flamenco instils in the symphonic fabric and, conversely, the magnificence of colour and harmony with which the orchestral tradition enriches the Andalusian one. In many ways, Carmona's approach to the guitar is already 'orchestral'. The horizon is further broadened by the infusion of rhythmic vocal technique inherited from India and Arab-Oriental inflections, for a sumptuous wedding of musical styles.

*Sinfonia Flamenca* is in four parts, each of which consists of contrasting sections that are played without pause. These sections highlight the different genres and styles within the flamenco tradition.

Generally speaking, the melismatic sung sections are slower, while the played (and danced) passages are faster. The *bulería*, for example, is fast and flamboyant music, often heard at the conclusion of an evening of flamenco and characterised by hand clapping, as in *Soniquetazo*. The name derives from the Spanish verb *burlar* (to outwit or to mock) and *bullería* (shouting, racket, brouhaha). The most characteristic style of Jerez de la Frontera, it is the predominant genre in *Sinfonia Flamenca*.

*Django* is subtitled *a mi niño* (to my child) and is dedicated to Carmona's son; this is immediately followed by *Hierbacita*, dedicated to the Spanish flamenco master Paco de Lucía. Tender, sighing figures open the movement; the plaintive vocals move to fleet-fingered passages that attest to de Lucía's legendary strength and dexterity.

The *alegría* (as heard in *La isla de León*) is similar to the *bulería* in its 12-beat rhythm and festive mood, possibly originating in the *jota* of Navarre-Aragon.

A *nana*, as heard in the freely vocal *Erachi*, is a lullaby, although often the lyrics are substituted with love songs. *Soleá* is a flamenco singing style, also associated with deeply expressive dancing; a *soleá por bulería* (as heard in *Quejío*) combines harmonic characteristics of the *soleá* with the rhythms of the *bulería*. In *Sinfonia Flamenca* this is followed by *Punto Cubano*, which adopts *guajira*, a Latin American flamenco style derived from Cuban *tonadas*.

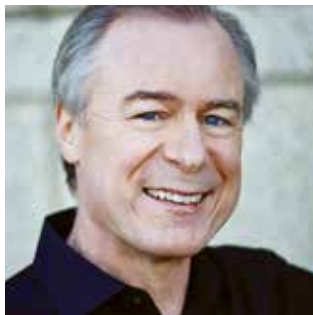
Forms and genres, however, are not what you will remember. *Sinfonia Flamenca* is a compressed New Year's Eve or Mardi Gras celebration, a sensory feast of colour, movement, clapping, song and, above all, rhythm.

ADAPTED FROM A NOTE BY LAURIE SCHULMAN © 2011

In addition to the flamenco ensemble, *Sinfonia Flamenca* calls for two flutes, piccolo, two oboes, two clarinets, bassoon and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and a large percussion section; harp and strings.

This is the Australian premiere of *Sinfonia Flamenca*.

# THE ARTISTS



## David Robertson *conductor*

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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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.*



## Juan Carmona

*guitar*

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If Juan Carmona were to write the book of his life, its title might be 'La Belle Histoire', from Claude Lelouch's 1992 movie, for which he performed on the soundtrack. The Carmona family emigrated from North Africa to France in the early 1960s and Juan was born in Lyon. He was just ten years old when his father offered him his first guitar, and his passion for the instrument and his virtuosity soon drew the attention of professionals.

He later moved to Spain to reconnect with his roots and learn flamenco in Jerez de la Frontera, and for nine years he absorbed the pure flamenco tradition, surrounded by leading figures such as Joaquín Grilo, Agujetas, Duquende, Antonio Canales and Chano Domínguez. He recorded his first albums and won international awards, including the prestigious guitar competition International de Jerez, the competition of the Union of Cordoba, and the Paco de Lucía First Prize. The recognition of his talent and originality in Spain, the cradle of flamenco, represented a consecration for this gypsy from France.

On returning to France he collaborated with Sylvain Luc, Larry Coryell, Marcus Miller, Jan Garbarek, Trilok Gurtu, Subramanian and Baden Powell, with each new meeting expanding his sound palette. Creative and curious, his eagerness for learning is unquenchable and has led to his reputation as one of the most superb guitarists on the international scene.

His acclaimed recordings include *Alchemya*, *Orillas*, *Sinfonia Flamenca* and *El Sentido del Aire* (all nominated for Best Flamenco Album in the Latin Grammy Awards) and his latest release *Perla de Oriente*, recorded on tour in Asia, captures the magic of his live concerts.

He writes his music with his memory, his ears, his heart and his passion. A self-taught musician, his *Sinfonia Flamenca* and *Orillas* have been performed by orchestras worldwide, including the St Louis Symphony Orchestra and the Orchestre National de Lyon.

Praised by the leading figures of flamenco, Juan Carmona walks on the sublime pathways of the duende. At the intersection between musical modernity and the oldest and liveliest flamenco traditions of Andalusia, Juan Carmona is an innovator, one of the most valiant of his generation.



## **Paco Carmona**

*guitar*

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Paco Carmona began playing the guitar when he was ten years old, with Juan Carmona as his teacher. In 1989, he won the Andalusian Centre of Flamenco, Jerez de la Frontera Prize, awarded by the great guitarist Manolo Sanlúcar. In 1997 he joined the Juan Carmona Grupo as the second guitar, performing in many concerts all over Europe, including appearances at the Queen Elizabeth Hall in London's Southbank Centre and the Palace of Arts in Budapest, and many other leading venues. In addition to performing, Paco Carmona teaches flamenco guitar at the AMI (Innovative Music Institute) in Marseille and accompanies dance masterclasses and leading dancers such as Sara Bara, Joselito Fernandez, Beatriz Martin, Joselito Vargas and Clavijo.

## **Domingo Patricio**

*flute*

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Domingo Patricio is one of the leading flautists in the flamenco scene. He began his career at the age of 11, making his solo debut playing Vivaldi's *Il Gardellino* concerto with the Chamber Orchestra of Liceu Opera Barcelona. His musical interests soon turned to flamenco and jazz and since then he has collaborated with leading artists and groups such as Jaleo, Juan Manuel Cañizares, Enrique Morente, Sara Baras, Paco de Lucía, Pepe de Lucía, Chicuelo, Rafael Cortés, Pedro Javier Gonzalez, Miguel Czachowski, Duquende, Miguel Poveda, Rafael de Utrera, Guadiana, El Cigala, Vicente Amigo, José Antonio Rodríguez, Andre Krengel, Mark Ledford, Daniel Sanleandro, Don Alias and Larry Coryell, appearing in recordings and in concert.

## **El Bachi**

*bass guitar*

---

El Bachi was born in Málaga and as a boy studied music with his grandfather, a professional musician. Initially he played piano, but at the age of 16 he took up electric bass and made debut appearances with the local groups of Málaga, performing in styles ranging from jazz and blues to salsa, funk and rock. In 2011 he moved to Barcelona to study at the Music School of Catalonia and the following year released his first recording, a jazz-fusion album called *Bachi Reunion*. He currently lives in Madrid where he focuses on flamenco and Cuban music. He has worked with Juan Carmona since 2014, as well as performing with Diego Guerrero and such renowned musicians as Josemi Carmona, Montse Cortés and Jose Suarez.

In 2006 he recorded a self-titled flamenco album with guitarist Rafael Cortés, Carles Benavent (bass) and David Huertas (percussion). In 2007 and 2008 he toured with the great flamenco guitarist Paco de Lucía, since 2007 he has toured internationally with Juan Carmona. He also teaches flute and flamenco ensemble at the Taller de Músics School for Higher Music Education in Barcelona.

## Kike Terrón

*percussion*

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Enrique (Kike) Terrón Duque was born in Madrid in 1984, and his interest in music led him to specialise in percussion from the age of 14. He has toured the US and Mexico with Antonio Najarro's company, sharing the stage with Ensemble Nuevo Tango, and has also toured with María Pagé's company in *Volver a Sevilla* (Return to Sevilla), performing in Japan. He has appeared with such artists as guitarists Juan Manuel Cañizares and José María Gallardo in the show *Mano a Mano* (Hand to Hand), Enrique de Melchor, Amir John Addad and flamenco singers José Menese, Juan Moneo 'El Torta' and Sandra Carrasco.

He has also participated in dance companies such as the Spanish National Ballet, New Spanish Ballet, Chanta La Mui (Marco Flores, Olga Pericet and Daniel Doña) in *Complot* and *Recital*, and appeared in shows with the dancers Manuel Liñan, Jesús Carmona, Concha Jareño, Belén Lopez, Rocio Molina, Pedro Cordoba and Guadalupe Torres, among others. He is currently a member of Carmen Linares' company, as well as pursuing parallel projects with musicians such as Alain Perez and Dani de Morón.

## Noémi Humanes

*vocalist*

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Noémi Humanes García was born into a musical family (she is the daughter of composer, songwriter and producer Antonio Humanes) and has been immersed in music-making since childhood. Some of her earliest memories are of being in recording studios with her father, and she made her first recording at the age of eight. From the age of 16 she began collaborating on albums as a chorus vocalist and she has recorded with artists such as Antonio Carmona, Rosario Flores, Parrita, Moncho, Melendi and Celia Flores. She has also appeared as a flamenco singer with the dance companies of Maria Carrasco and Rafael Amargo, and has worked with guitarist Jose Luis Encinas, with whom she has recorded several television programs. Her current projects include touring with Lolita Flores.

© JUAN CONCA





## Karen Lugo

*dancer*

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Mexican-born Karen Lugo is an award-winning flamenco dancer and choreographer whose accolades include First Prize for Flamenco Dance at the International Festival of Almería, First Prize for Choreography at the Contemporary Flamenco Festival in Finland and Third Prize for Choreography at the XVII Spanish and Flamenco Dance Competition in Madrid. Flamenco has been part of her life since childhood, but her influences also include classical ballet, contemporary dance, flamenco's deep roots in Indian classical dance, and even martial arts.

Her solo appearances include *Los Novísimos* at the XIV Jerez Flamenco Festival, the Sangre Nueva/Jóvenes Flamencos (New Blood/ Flamenco Youth) Festival in Madrid, *Los Veranos del Corral* in Granada, *Flamencos and Mestizos* in Madrid's Sala Berlanga, and *Concierta Independencia* in the Lunario of the National Auditorium of Mexico City. She also appeared in Carlos Saura's film *Flamenco Flamenco* and as the lead dancer in *El Duende y el Reloj*, and was invited by Juan Carlos Lériða to participate in an artistic development and creation residency at the Flamenc Empiric Festival in Barcelona.

With the Casa Patas Foundation she has premiered three shows: *Flamencura*, *Flamenco Territorio DeMente* and *Flamenco Frequencies*, and she has played the role of Carmen in Compañía Kaari & Roni Martín's debut show *KILL Carmen*.

Together with Israel Varela, she created *Made in México* – a collaboration with musicians of different styles and nationalities – which toured to Indonesia, the Middle East, Italy, USA, Spain and Mexico. She has also worked with Alicia Carrasco and José Manuel León on the acclaimed *Mujer Klórica* (Kloric Woman). And together with José Maldonado and Nino de los Reyes she created *Amorente*, a tribute to Enrique Morente, which premiered at the Festival Flamenco de Madrid. Her recent show *SerSiente* premiered at the Alarife Theatre in Guadalajara and has toured Russia and Germany. She also participates as a dancer, soloist and choreographer in the company Flamenconautas at the 2018 Jerez Festival under the direction of Javier Latorre, and last year she developed the *Comparte • Arte* initiative, presenting concerts and flamenco workshops in support of the victims of the September 19 earthquake in Mexico.

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 towards the right. In the background, several other people in formal attire (tuxedos and black dresses) are visible, suggesting a concert or gala event. The lighting is dramatic, with the woman's face and the violin being the primary light sources.

# Choose Music.

2019

A year of  
spectacular events.

Join us.

## 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.

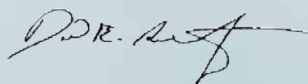
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance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

- |                 |   |
|-----------------|---|
| <b>FEBRUARY</b> | Season Opening Gala – Diana Doherty performs Westlake<br>The Sydney Symphony Orchestra<br>and Jazz at Lincoln Center Orchestra  |
| <b>JUNE</b>     | Lang Lang Gala Performance – Mozart Piano Concerto No.24  |
| <b>JULY</b>     | Britten's <i>Peter Grimes</i><br>with Stuart Skelton and Nicole Car   |
| <b>AUGUST</b>   | Keys to the City Festival<br>Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin   |
| <b>NOVEMBER</b> | André Previn and Tom Stoppard's <i>Every Good Boy Deserves Favour</i> – A play for actors and orchestra<br>with Mitchell Butel and Martin Crewes<br><br>American Harmonies – Adams, Copland and Rouse |





## Jean-Yves Thibaudet

### Saint-Saëns' Piano Concerto No.5

### The Egyptian

Jean-Yves Thibaudet is no stranger to the Sydney Symphony, and each and every performance over the past three decades of our musical partnership has been memorable. Now, after a five-year absence, he returns to perform Saint-Saëns' *Egyptian* piano concerto, full of colour and evocative themes and demanding the utmost in dazzling virtuosity. Jukka-Pekka Saraste returns to Sydney with the music of fellow Finn Jean Sibelius. Prepare for a night of power, poetry and revelation.

**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

Wednesday 17 October, 8pm  
Friday 19 October, 8pm  
Saturday 20 October, 8pm  
**Sydney Opera House**



Presented as part of the  
APT Master Series





# Vladimir Ashkenazy

## Prokofiev's *Romeo & Juliet*

Arabella Steinbacher  
Bruch's Violin Concerto No.1

Vladimir Ashkenazy conducts a symphonic suite drawn from one of the most thrilling, bold and colourful of ballet scores – Prokofiev's *Romeo and Juliet*.

Violinist Arabella Steinbacher's previous performance with the Sydney Symphony drew standing ovations and rapturous reviews. Now she returns for Bruch's popular Violin Concerto No.1.

**19, 21 & 22 SEPTEMBER**  
Sydney Opera House



Presented as part of the  
APT Master Series



**sydney symphony orchestra**

David Robertson  
Chief Conductor and Artistic Director

Clocktower Square,  
Argyle Street,  
The Rocks NSW 2000  
GPO Box 4972,  
Sydney NSW 2001  
Telephone (02) 8215 4644  
Box Office (02) 8215 4600  
Facsimile (02) 8215 4646  
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Kylie Rampa  
Jillian Segal *AM*  
Phillip Wolanski *AM*

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# ABOUT THE 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

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.

# THE ORCHESTRA



**David Robertson**  
THE LOWY CHAIR OF  
CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Brett Dean**  
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Sun Yi

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THE SYDNEY SYMPHONY ORCHESTRA  
NOT APPEARING IN THIS CONCERT

Julian Thompson (cello) appears  
courtesy of the ACO

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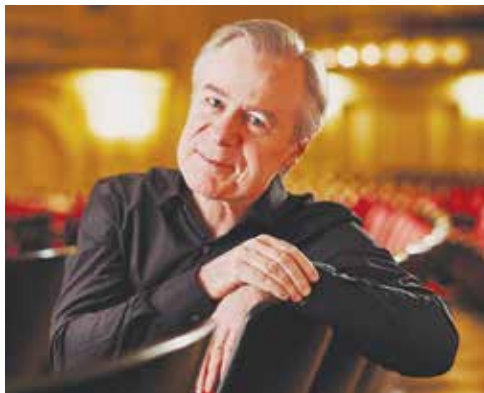


PHOTO: JAY FRAM

David Robertson

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PHOTO: KEITH SAUNDERS

*'Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I'm sure that this experience has enriched all of us.'*  
Catherine Hewgill, Principal Cello

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#### SSO Commissions

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.

*Premieres in 2018...*

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  
22, 24, 25 August (Premiere)



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Ray Wilson OAM  
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*Stuart Challender, SSO Chief Conductor  
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 who introduced me to music  
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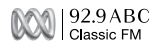
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