



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Spanish Nights

2018



THURSDAY AFTERNOON SYMPHONY

THU 2 AUG, 1.30PM

EMIRATES METRO SERIES

FRI 3 AUG, 8PM

GREAT CLASSICS

SAT 4 AUG, 2PM



Principal Partner



CLASSICAL



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

International Pianists in Recital
 Presented by
 Theme & Variations
 Piano Services
Mon 6 Aug, 7pm
City Recital Hall



Mahler Six
Simone Young Conducts

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

APT Master Series
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

APT Master Series
Wed 29 Aug, 8pm
Fri 31 Aug, 8pm
Sat 1 Sep, 8pm
 Mondays @ 7
Mon 3 Sep, 7pm
Sydney Opera House



Sinfonia Flamenca

Juan Carmona Septet plays original Flamenco
CARMONA orch. Reguagui
 Sinfonia Flamenca **AUSTRALIAN PREMIERE**
David Robertson conductor
Juan Carmona guitar • **Paco Carmona** guitar
El Bachi double bass • **Domingo Patricio** flute
Kike Terrón percussion • **Noemi Humanes** dancer
Karen Lugo dancer

Meet the Music
Thu 6 Sep, 6.30pm
 Kaleidoscope
Fri 7 Sep, 8pm
Sat 8 Sep, 8pm
Sydney Opera House

SSO PRESENTS



Harry Potter and the Goblet of Fire™
in Concert

Get ready to fight a dragon, swim with merpeople, and find out just who put Harry's name in the Goblet of Fire™! Harry Potter™ soars across the big screen in HD with the Sydney Symphony performing Patrick Doyle's unforgettable score.

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Wed 15 Aug, 7pm
Thu 16 Aug, 7pm
Fri 17 Aug, 7pm
Sat 18 Aug, 1.30pm
Sat 18 Aug, 7pm
Sydney Opera House

sydnaysymphony.com

8215 4600 Mon-Fri 9am-5pm

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 Mon-Sat 9am-8.30pm Sun 10am-6pm

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WELCOME



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As in everyday life, partnerships are an important part of what we do as they allow us to connect with different parts of Australian communities. Last year we celebrated 15 years as Principal Partner of the Sydney Symphony Orchestra, which continues to be incredibly important for Emirates.

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We are a truly international airline which includes many Australian Pilots, Cabin Crew and support teams. It is these people who work together, much like an orchestra, to ensure that our operations run harmoniously each and every day.

On that note, it is my pleasure to welcome you to the Emirates Metro Series and I hope that you enjoy this world-class experience.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

THURSDAY AFTERNOON SYMPHONY

THURSDAY 2 AUGUST, 1.30PM

EMIRATES METRO SERIES

FRIDAY 3 AUGUST, 8PM

GREAT CLASSICS

SATURDAY 4 AUGUST, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

Spanish Nights

Ludovic Morlot *conductor*

Steven Osborne *piano*

CLAUDE DEBUSSY (1862–1818)

Gigues – Image for orchestra

JULIAN ANDERSON (born 1967)

The Imaginary Museum – Piano Concerto

The World is a Window

Janáček's Wells –

Sea

Forest Murmurs

A Song Before Dawn

Mountain

AUSTRALIAN PREMIERE

INTERVAL

MANUEL DE FALLA (1876–1946)

Nights in the Gardens of Spain

In the Generalife

Dance in the Distance –

In the Gardens of the Sierra of Cordoba

Steven Osborne, piano

DEBUSSY

Ibéria – Image for orchestra

Along the streets and pathways –

The perfumes of the night –

The morning of a festival day



Saturday's performance will be recorded by ABC Classic FM for broadcast across Australia on Saturday 11 August at noon.

.....
Pre-concert talk by David Garrett in the Northern Foyer 45 minutes before each performance.

.....
Estimated durations: 7 minutes, 20 minutes, 20-minute interval, 23 minutes, 20 minutes
The concert will conclude at approximately 3.20pm (Thu), 9.50pm (Fri), 3.50pm (Sat).

.....
COVER IMAGE:

The Nasrid Palaces with the palace of Charles V (background) in the Alhambra, Granada [Sattachit Phochanasrichai, bazicto/Shutterstock.com]



Principal Partner

ABOUT THE MUSIC

Claude Debussy

Two Images for orchestra

Gigues

Ibéria

Three of Debussy's four orchestral works are triptychs. The amount of connection between the movements within each work varies: *La Mer* has been described as almost symphonic; *Nocturnes* abruptly contrasts meditations on the basic idea of the title ('night music'). *Images* is less unified. Its three parts were written over eight years and first performed as separate pieces. Indeed, they are published as separate scores, 'Images pour orchestre' appearing as a subtitle. The extra-musical intention of *Images*, to evoke three different European countries (England, *Ibéria* for Spain, and France), suggests diversity and even eclecticism.

Images, however, is more than a set of musical postcards. The orchestration outdoes any of Debussy's earlier scoring in sophistication and brilliance, but mostly the resources are deployed with subtlety and understatement. Even the rousing climaxes fail to raise the roof; Debussy prefers to remain objective. Almost incredibly, the music was originally conceived for two pianos.

Gigues, published first, was actually the last 'image' to be composed, reaching completion in 1913. It is Debussy's portrait of England, a country he visited several times, and lays claim to being one of his strangest, yet most utterly characteristic, achievements. Its paradox is indicated by its original title: 'Gigues tristes' (sad jigs). The basic material is the well-known English tune 'The Keel Row', but presented in distorted and truncated form. The other main element is a melancholy, folk-like tune for the sweet but rare oboe d'amore. At first the music moves in fits and starts, until the introduction of the second half of the 'Keel Row' seems to signal an escape from gloom. But this is abruptly halted by an icy blast which descends from the piccolos through the entire woodwind section, leaving the stage to the oboe d'amore and reminiscences of the opening.

Ibéria comes from a long tradition of French composers' evocations of Spain. Debussy only ever visited Spain for one afternoon. However, even Manuel de Falla, Spain's most eminent composer of the time, regarded *Ibéria* as the best example of a French work on a Hispanic subject. It is the longest of the three movements, and is itself subdivided into three movements or sections. 'Par les rues et par les chemins' (**Along the streets and pathways**) is in a spirited dance tempo. 'Les parfums de la nuit' (**The perfumes of the night**) is a long and sensual Spanish

Keynotes

DEBUSSY

Born St Germain-en-Laye, 1862

Died Paris, 1918

In attempting to establish a palpably 'French' musical style in the face of the Austro-Germanic tradition, Debussy brought about the birth of modern music. He first heard the sound of gamelan music at the Paris Exposition of 1889, and this prompted him to adopt non-traditional scales and free-floating effects. In both his orchestral and his piano music he explored new instrumental and harmonic colours, and his style has often been compared with that of the Impressionists in visual art, even though Debussy himself hated the term 'Impressionism'.

IMAGES

When played in full, Debussy's *Images* for orchestra forms a triptych: three pictures, each representing a different European country through its dancing. The three parts were composed over eight years (1905–1912) and were originally performed and published separately. In this concert we perform *Gigues* (originally sad jigs), Debussy's portrait of England based on the folk song 'Keel Row' and, after interval, *Ibéria*, a brilliant evocation of Spain in three sections.



Debussy only ever visited Spain for one afternoon. However, even Manuel de Falla, Spain's most eminent composer of the time, regarded *Ibéria* as the best example of a French work on a Hispanic subject.

nocturne, enriched by harps and much-divided strings.

The finale, 'Le matin d'un jour de fête' (**The morning of a festival day**), follows without a break; Debussy was particularly proud of the transition from night to morning, effected with the sound of distant bells. This is Debussy at his most 'realistic', giving us a festive jumble of sounds and images.

Images can be a problematic work for concert programmers. There are justifications for considering the set as a single work: parallel moments of sonority; the frequent use of solo oboe and bassoon timbres. Together, the three movements form a satisfying whole, the patriotic Debussy expressing, perhaps, the well-adjusted French national character, in comparison with English morbidity and Spanish vulgarity! But all three together is potential overkill, risking a surfeit of consummate orchestral pictorialism, and the flamboyant central movement, *Ibéria*, is often performed alone. As you will hear in this concert, the beauties of this music can as easily be enjoyed through the individual movements, and are perhaps better set off by appearing as bookends to a program rather than as parts of a single work.

ADAPTED FROM A NOTE BY ELLIOTT GYGER © 1996/2006

Debussy's sophisticated musical colours call for a large orchestra: piccolo and three flutes (two doubling piccolo), two oboes, cor anglais and oboe d'amore, three clarinets and bass clarinet, three bassoons and contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and percussion (xylophone, side drum, cymbals, castanets, tambourine, chimes, and a *tambourin provençal*, a long, slender drum related to the tabor); two harps, celesta and strings.

The SSO first performed *Images* in 1942 under Percy Code, and most recently in 2012, when Hugh Wolff conducted *Gigues* and *Rondes de Printemps* and, in a different concert, Richard Gill conducted *Ibéria*.

Julian Anderson (born 1967)

The Imaginary Museum – Piano Concerto

The World is a Window

Janáček's Wells –

Sea

Forest Murmurs

A Song Before Dawn

Mountain

Steven Osborne *piano*

The composer writes...

Linking music to images is potentially contentious or problematic. Although there were images in my mind throughout this work – as shown by the movement titles explained below – it's perfectly viable to listen throughout without giving any thought to anything but the sounds. This is above all an *imaginary* museum – your imagination should be let loose in hearing the work. But I see no reason to withhold the images in my mind, so here are a few explanations of what I was thinking about as I composed.

The *Imaginary Museum* is the title of a book by the French cultural politician André Malraux. Malraux argues that, due to the dispersal of great art around the world's museums, it is only in one's mind or else in book form that it's possible to assemble a coherent collection of art nowadays. I decided to take the piano – that most immobile of instruments – on an imaginary journey to various locations, whether pictorially inspired or not. The acoustics of these virtual locations were as important to the sound of the music as any evocation of terrain. In practice, both factors engender changing musical relationships between piano and orchestra. At times the soloist leads, while at others echoing games are played out between soloist and orchestra; in one instance (the end of *A Song Before Dawn*) the orchestra takes the solo role with the piano accompanying.

The World is a Window conjures up the excitement of a journey. At the opening, the pianist seems almost to be testing the acoustic of the hall. The first stop on our journey may be the concert hall in which this piece is being played...

Janáček's Wells. Czech composer Leoš Janáček was obsessed with the wells around his birthplace in Hukvaldy and wrote about their acoustics. Here, the pianist throws musical phrases into the virtual wells conjured up by the orchestra, bubbling and echoing the pianist's music. The pianist's final phrase lands not in a well but takes us straight out to...

Sea. Long ornate phrases from the piano against the flowing waters of the orchestra.

Composing for Steven Osborne is very stimulating: his repertoire is huge and highly varied, ranging all the way from Bach to Feldman, including free improvisation and jazz. I have tried to make use of the full range of his playing styles and touches in composing this concerto. The orchestration is colourful and varied, while always allowing the piano sufficient acoustic space to come through.

JULIAN ANDERSON

Forest Murmurs flow around the orchestra with the pianist threading their way through volatile, fantastical thickets of sound.

A Song Before Dawn. An imaginary bird (the pianist) sings in the Australian desert. The desert responds and sunrise bursts upon the scene (middle section), before a serene conclusion. The bird's song is loosely inspired by the calls of the Pied Butcherbird and the Magpie.

Mountain. An evocation of the acoustics and physical grandeur of mountains from various viewpoints – below, ascending and from the summit – and at various times of day.

The *Imaginary Museum* is dedicated with admiration to the pianist Steven Osborne.

ADAPTED FROM A NOTE BY JULIAN ANDERSON

About the composer...

Born in London, Julian Anderson studied composition with John Lambert, Alexander Goehr and Tristan Murail. When he was 25, his *Dptych* for orchestra won the Royal Philharmonic Society's Young Composer Prize, launching his career, and since then he has become one of the most esteemed composers of his generation, with performances worldwide.

He also enjoys a prominent academic career, with posts at the Royal College of Music, Harvard University and Guildhall School of Music and Drama, where he is Professor of Composition and Composer in Residence. He has also been Artistic Director of the Philharmonia Orchestra's Music of Today series and Composer in Residence at Wigmore Hall.

His music is characterised by a fresh use of melody, vivid contrasts of texture and lively rhythmic impetus. Early influences included music from outside the Western concert tradition – especially the Lithuanian, Polish and Romanian traditions – and the Russian works of Stravinsky, as revealed in the popular *Khorovod* and *Alhambra Fantasy*.

Anderson's significant output of orchestral music has been stimulated by residencies and associations with the City of Birmingham Symphony Orchestra, Cleveland Orchestra and London Philharmonic Orchestra. In addition to *Dptych*, his orchestral works include *Stations of the Sun*, *Fantasias*, *The Discovery of Heaven* and *Incantesimi*. Among his recent works are two concertos: *In lieblicher Bläue* for violinist Carolin Widmann and *The Imaginary Museum*.

Dance also forms an important inspiration for his music, and in 2009 his association with choreographer Mark Baldwin led to a new ballet, *The Comedy of Change*. In 2014 his first opera, *Thebans*, was premiered by English National Opera.

ADAPTED FROM BIOGRAPHIES PUBLISHED BY FABER MUSIC AND SCHOTT



PHOTO: JOHN BATTEN

In addition to the solo piano, *The Imaginary Museum* calls for three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet) and three bassoons (one doubling contrabassoon); four horns, three trumpets, three trombones and tuba; timpani and three percussionists; harp, synthesizer and strings.

The Imaginary Museum was composed for pianist Steven Osborne and commissioned by BBC Radio 3, the Bergen Philharmonic Orchestra and the Sydney Symphony Orchestra. Steven Osborne gave the premiere at the BBC Proms in 2017, with the BBC Scottish Symphony Orchestra and conductor Ilan Volkov, and later that year the European premiere with the Bergen Philharmonic and Edward Gardner. This is the Australian premiere.

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Manuel de Falla

***Nights in the Gardens of Spain* –**

Symphonic impressions for piano and orchestra

En el Generalife (In the Generalife)

Danza lejana (Dance in the Distance) –

En los jardines de la Sierra de Cordoba

(In the Gardens of the Sierra of Cordoba)

Steven Osborne *piano*

There's truth in the claim that Falla had to go to Paris to complete his discovery of truly Spanish music, of which he became the greatest creator in the 20th century. The leading French musicians with whom Falla became as friendly as his reserved nature would allow included Debussy, Ravel and Dukas. This was the age of musical impressionism, and great impressionist works about Spain had already been composed, by French composers: Debussy's *Ibéria* and Ravel's *Rapsodie espagnole*. Both are night pieces, as though Spain comes most fully to life after sundown. Falla first conceived what became *Nights in the Gardens of Spain* in Paris in 1909; it was to be for solo piano, and the title was simply *Nocturnes* (echoing Debussy and Chopin). It was at the suggestion of the great Catalan pianist living in Paris, Ricardo Viñes, that Falla eventually changed his *Nocturnes* into an orchestral work with an important piano part, and he dedicated it to Viñes.

The title probably owes something to the fact that Falla completed the work while staying at Sitges, near Barcelona, in the house of the painter Rusiñol, famous for his impressions of Spanish gardens. Falla's subtitle is 'Symphonic impressions for piano and orchestra, in three parts', but as is usually the case with 'impressionist' music, painting and literature played a larger part in the conception than the observation of nature. A poem by Francis Jammes and three from the *Songs of Life and Hope* by the Nicaraguan poet Rubén Darío seem to have influenced Falla. Darío's poems concerned night sounds heard in the distance, melancholy night thoughts about the passing of youth and the difference between what was and what might have been. This is the atmosphere breathed by *Nights in the Gardens of Spain*, 'headily subjective', as English Falla expert Ronald Crichton observes, and inevitably reminding the listener of this vein in Debussy's music.

The picturesque evocations of Falla's titles are thus somewhat misleading, except that two of them clearly 'locate' the music in the Moorish-influenced south of Spain, in Andalusia. The Moorish tracery and the play of fountains in the

Keynotes

FALLA

Born Cadiz, 1876

Died Alta Gracia, Argentina, 1946

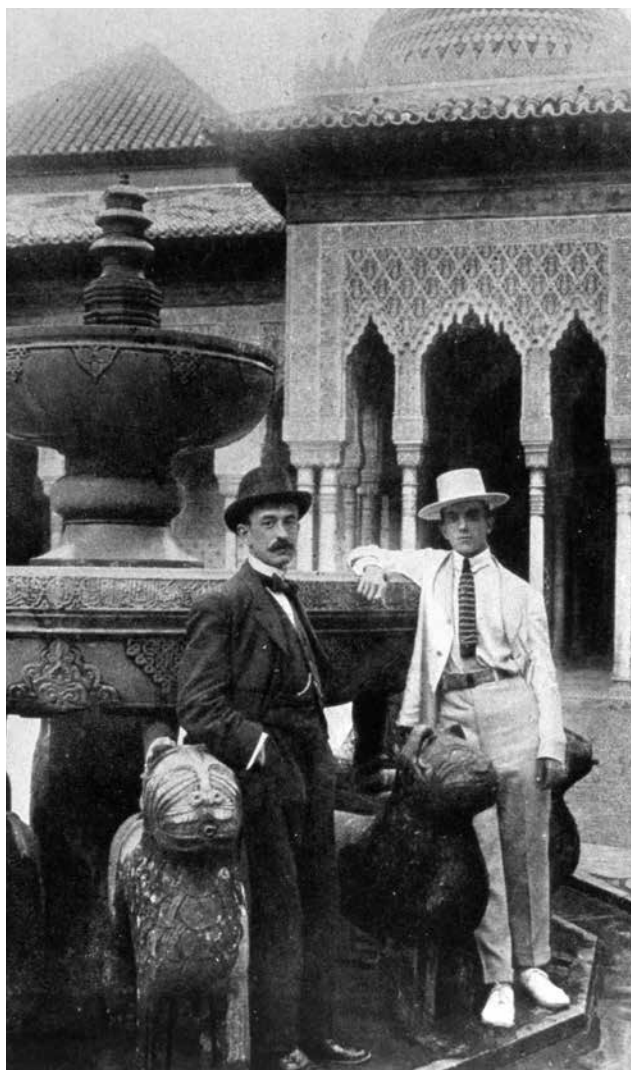
Manuel de Falla (pronounced 'fire') was one of the leading Spanish composers of the first part of the 20th century. He studied in Paris, where he was influenced by the colouristic and harmonic techniques of Debussy and Dukas, and the emerging trend for reviving classical forms from the past. His reputation was made by *Nights in the Gardens of Spain*, originally conceived for solo piano. In addition to his two ballets (*The Three-Cornered Hat* and *Love, the Magician*), he composed an opera, *La vida breve*. The Spanish Civil War prompted him to leave Granada for Argentina in 1939.

NIGHTS IN THE GARDENS OF SPAIN

The main title of this unique work suggests pictorial approach – atmospheric and nocturnal – and three scenes are suggested by the movement headings. But there's a subtitle too: **Symphonic impressions for piano and orchestra. This is symphonic music, for orchestra but with a solo piano. It isn't a piano concerto, however – the piano part is intimately integrated with the orchestral fabric.**

In the first movement listen for the simple tune introduced by the violas. The piano becomes more prominent in the second movement, and carries the music straight into the third movement, which adds a tinge of violence to Falla's impressions.

Generalife, the leafy summer palace on the hill opposite the Alhambra of Granada, are a setting in which Falla could have heard the typically Andalusian music which inspires his own; although it was not until a few years later that Falla was to settle in Granada, he was born in Andalusia (in Cadiz), and had already composed that masterpiece of Andalusian music, *El amor brujo* (Love, the magician). Jaime Pahissa, author of *Manuel de Falla: His Life and Works*, finds in *Nights in the Gardens of Spain* two characteristic aspects of Andalusian music 'for they alternate between a vague nostalgic quality and a brisk, exciting rhythm.' The work was originally to have included an extra movement based on the Cadiz form of the tango, and its exclusion may explain why the nostalgic, reflective quality now predominates.



CREDIT: © CCI / BRIDGEMAN IMAGES

◀ Manuel de Falla and dancer and choreographer Leonide Massine, in the 'Patio de los leones' of the Alhambra in Granada (1916)

As in Debussy's 'symphonic sketches' *La Mer*, so in Falla's 'symphonic impressions': the underlying structural mastery of the composer makes the music far more than a sequence of moods or a disjointed travelogue. The first movement, for example, is virtually a set of continuous variations on the theme in small intervals stated by the violas playing near the bridge, and sounds like an accompaniment, prompting one commentator to say, misleadingly, that the piece is 'pure atmosphere'. The last movement, with evocations of gypsy *cante jondo* (deep song), can be considered formally either as a rondo or as couplets with a refrain. Shortly after composing this movement, Falla was in a Cordoba clinic, recovering from an illness brought on, some say, by a hopeless passion of Pastora Imperio, the gypsy dance of *El amor brujo* (Love, the Magician).

Nights in the Gardens of Spain is not a concert piece for soloist and orchestra, but an orchestral piece in which the piano has an elaborate but still discreet solo part. It is going too far to say that the piano is merely an additional orchestral instrument, though that gets the emphasis right. If there were models for Falla's originality of treatment, they lie not in the Romantic piano concerto but in works such as Vincent d'Indy's *Symphony on a French Mountain Song* (*Symphonie cévenole*), with its piano first among equals and its cyclical treatment derived from Franck's *Symphonic Variations*. Some have heard hints, too, in Falla's work, of Stravinsky's *Petrushka*, which Falla would have heard when it was new and which bears in its piano part the traces of being conceived as a concert piece for piano and orchestra. Best, though, to enjoy *Nights in the Gardens of Spain* as the only work of its kind.

© DAVID GARRETT

Nights in the Gardens of Spain calls for solo piano, with three flutes (one doubling piccolo), two oboes, cor anglais, two clarinets and two bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion; harp, celesta and strings.

In 1947 the SSO gave the first Australian performance of *Nights in the Gardens of Spain*, with Valda Aveling as soloist and Rafael Kubelik conducting. Aveling was again soloist when the SSO performed it in 1976 with Hiroyuki Iwaki conducting. After this there was a long gap until our most recent performance, in 2012, with Andrew Grams and Steven Osborne as soloist.



Falla in Paris

MORE MUSIC

DEBUSSY IMAGES

For the complete orchestral works of Debussy – including all three of the *Images* for orchestra – look for the 9-CD box set featuring the Lyon National Orchestra conducted by Jun Märkl. A wealth of music, including all the standard concert pieces as well as some rarities that can be more difficult to find.

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JULIAN ANDERSON

Portrait recordings of Julian Anderson's music have been recorded on the NMC (2005), Ondine (2006) and Delphian (2018) labels. And two albums on the LPO Live label document Anderson's time as composer in residence with the London Philharmonic Orchestra. The first of these, featuring *Fantasias* and *The Crazy Moon* (conducted by Vladimir Jurowski) and *The Discovery of Heaven* (Ryan Wigglesworth) was shortlisted for a 2014 Gramophone Award. The second, which includes his popular *Stations of the Sun*, a concerto for orchestra from 1998, and *In lieblicher Bläuer*, his recent violin concerto for Carolin Widman, in live concert recordings conducted by Jurowski, was released in 2016.

LPO LIVE 74 (2013) & 89 (2016)

MANUEL DE FALLA

One of the most admired performers of *Nights in the Gardens of Spain* has been Alicia de Larrocha. Her recording with the London Philharmonic Orchestra and Rafael Frühbeck de Burgos can be found on the 'Double Decca' 2CD release, *The Essential Falla*. And all the essentials are accounted for: *Love, the Magician*, the Harpsichord Concerto, *Le tombeau de Debussy* for guitar, *Psyche*, the seven popular Spanish songs (with Marilyn Horne), four Spanish pieces (again featuring Alicia de Larrocha), and *The Three-Cornered Hat*.

DECCA 466 1282

Or to hear the guest artists from this concert, look for Steven Osborne's 2017 recording of *Nights in the Gardens of Spain* with both the Ravel piano concertos. Ludovic Morlot conducts the BBC Scottish Symphony Orchestra.

HYPERION 68148

LUDOVIC MORLOT

Ludovic Morlot's most recent release – hot off the press in July – combines Luciano Berio's *Sinfonia* for eight voices and orchestra, and Pierre Boulez' four *Notations* for orchestra, with *La Valse* by Ravel. The orchestra is the Seattle Symphony, joined by vocal ensemble Roomful of Teeth.

SEATTLE SYMPHONY MEDIA 1018

STEVEN OSBORNE

Steven Osborne's most recent solo recital album brings together the mature piano works of Debussy, including both books of *Images* for piano (no connection with the orchestral *Images*) and the three *Estampes*, which are represented in his Sydney recital program.

HYPERION 68161

Broadcast Diary

August



abc.net.au/classic

Wednesday 8 August, 1pm

SPIRIT REALMS – SACRED & PROFANE

Julian Kuerti conductor
Celeste Lazarenko soprano
Stephen Hough piano

Edwards, Rachmaninoff, Mendelssohn

Friday 10 August, 8pm

MAHLER SIX

Simone Young conductor
Steve Davislim tenor

Saturday 11 August, noon

SPANISH NIGHTS

See this program for details.

Monday 13 August, 1pm

STEVEN OSBORNE IN RECITAL

Debussy, Prokofiev



SYDNEY SYMPHONY ORCHESTRA HOUR

Tuesday 14 August, 6pm

Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

finemusicfm.com

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.

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2019

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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.

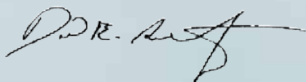
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance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



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LISA-MARIE MAZZUCCO

Ludovic Morlot *conductor*

Born in France, Ludovic Morlot trained as a violinist before studying conducting in London at the Royal Academy of Music and at the Royal College of Music as a recipient of the Norman del Mar Conducting Fellowship. He was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contribution to music.

He has been Music Director of the Seattle Symphony since 2011 and recent projects with that orchestra have included a focus on the music of Berlioz, Stravinsky and Bernstein, as well as new works by John Luther Adams, Alexandra Gardner and David Lang. His many successful recordings with the Seattle Symphony have resulted in two Grammy Awards.

In the 2017–18 he conducted at Seattle Opera for the first time, made his debut with the Orchestra of St Luke's and returned to the Atlanta and Houston symphony orchestras. He also conducted the City of Birmingham Symphony Orchestra at the BBC Proms and Edinburgh Festival. He has regular relationships with the Chicago Symphony Orchestra and the New York and Los Angeles philharmonic orchestras. He also has a particularly strong connection with the Boston Symphony Orchestra, having been Seiji Ozawa Fellowship

Conductor at Tanglewood and subsequently Assistant Conductor. Since then he has conducted the BSO in subscription concerts in Boston, at Tanglewood and on a tour to the west coast of America.

Outside North America, recent and future highlights include debut appearances with the Berlin Philharmonic and the Vienna Symphony, Yomiuri Nippon Symphony and Bergen Philharmonic orchestras. Other notable performances have included the Royal Concertgebouw, London Philharmonic, Czech Philharmonic, Dresden Staatskapelle, Tonhalle, Budapest Festival and Tokyo Philharmonic orchestras and the Orchestre National de France. Ludovic Morlot has previously served as conductor in residence with the Orchestre National de Lyon under David Robertson (2002–2004) and he was Chief Conductor of La Monnaie (2012–2014). He is currently Chair of Orchestral Conducting Studies at the University of Washington School of Music in Seattle.

Ludovic Morlot made his first appearance with the SSO in 2011, conducting a program that included Holst's *Planets* and the Jarrell Flute Concerto.

www.ludovicmorlot.com



BEN GALLOVEGA

Steven Osborne

piano

Steven Osborne is one of Britain's most notable musicians whose insightful and idiomatic interpretations of diverse repertoire show an immense musical depth. His numerous awards include the Royal Philharmonic Society Instrumentalist of the Year (2013) and two Gramophone Awards for recordings of Britten's music for piano and orchestra and of solo works by Prokofiev and Mussorgsky.

Concerto performances take Steven Osborne to major orchestras all over the world, including recent visits to the Deutsches Sinfonieorchester Berlin, Salzburg Mozarteum, Oslo Philharmonic, Finnish Radio Symphony, Danish National Radio, London Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Yomiuri Nippon Symphony, St Louis Symphony, Aspen Music Festival and Mostly Mozart Festival at Lincoln Center. He is also a regular visitor to Australia, including frequent appearances for the Australian Chamber Orchestra.

His recitals of carefully crafted programs are publicly and critically acclaimed without exception. He has performed in many of the world's prestigious venues including the Konzerthaus Vienna, Amsterdam Concertgebouw, Philharmonie Berlin, Palais des Beaux Arts Brussels, Suntory Hall Tokyo, Carnegie Hall and Wigmore Hall.

Highlights of the 2017–18 season have included performances with the Bergen Philharmonic (conducted by Edward Gardner), Danish National Symphony (Juanjo Mena), Radio Symphonieorchester Wien (Cornelius Meister), Gulbenkian Orchestra (Mena), Ensemble Orchestral de Paris (Ludovic Morlot) and BBC Symphony Orchestra (Alexander Vedernikov). His recital appearances include Messiaen's *Vingt regards sur l'enfant Jesus* at the Lincoln Center, and concerts in Rome, Mexico and both St John's Smith Square and Wigmore Hall in London.

This season marks his 19th year as a Hyperion recording artist, and his recordings span a wide range of repertoire, including Beethoven, Schubert, Debussy, Ravel, Liszt, Stravinsky, Prokofiev, Rachmaninoff, Medtner, Messiaen, Britten, Tippett, Crumb and Feldman.

Steven Osborne's most recent appearances for the SSO were in 2010 (when he performed a Mozart concerto with Vladimir Ashkenazy conducting) and 2012, when he appeared at short notice, replacing Louis Lortie.

www.stevenosborne.com

Steven Osborne in Recital

Monday 6 August at 7pm

City Recital Hall

Music by Debussy and Prokofiev

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

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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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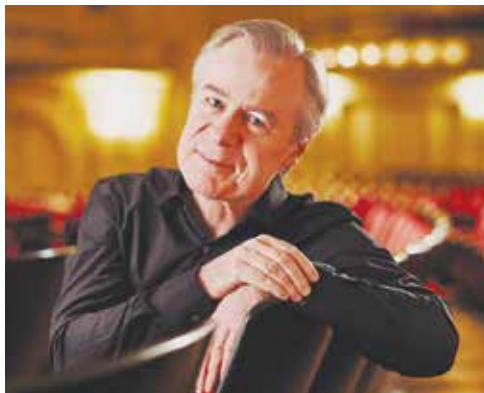


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JULIAN ANDERSON *The Imaginary Museum* – Piano Concerto with soloist Steven Osborne
2, 3, 4 August (Australian premiere)
BRETT DEAN *Cello Concerto* with soloist Alban Gerhardt
22, 24, 25 August (Premiere)



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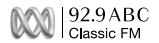
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