



sydney symphony orchestra

David Robertson The Lowy Chair of Chief Conductor and Artistic Director

Thibaudet plays the Egyptian Concerto

With Sibelius 2

2018



APT MASTER SERIES

WED 17 OCT, 8PM • FRI 19 OCT, 8PM • SAT 20 OCT, 8PM



OCTOBER



Beethoven Nine

Ode to Joy

HAYDN Symphony No.104 (London)

BEETHOVEN Symphony No.9

Edo de Waart conductor

Amanda Majeski soprano

Caitlin Hulcup mezzo-soprano

Kim Begley tenor

Shenyang bass

Sydney Philharmonia Choirs

Thursday Afternoon Symphony

Thu 25 Oct, 1.30pm

Emirates Metro Series

Fri 26 Oct, 8pm

Great Classics

Sat 27 Oct, 2pm

Sydney Opera House



French Fellowship

Stravinsky's Pulcinella

POULENC Suite française

RAVEL Three Poems by Stéphane Mallarmé

STRAVINSKY Pulcinella: Suite

Roger Benedict conductor

Caitlin Hulcup mezzo-soprano

Sydney Symphony Orchestra Fellows

Fri 26 Oct, 11am

Sydney Opera House



Playlist with Kees Boersma

PIAZZOLLA Kicho

BEETHOVEN Symphony No.1: 1st movement

KATS-CHERNIN Witching Hour: 2nd movement

R STRAUSS Metamorphosen (septet version)

BARTÓK Divertimento: 3rd movement

Kees Boersma double bass

Tue 30 Oct, 6.30pm

City Recital Hall

NOVEMBER



James Morrison

The Great American Songbook

Jazz great James Morrison returns to the Sydney Symphony Orchestra to play Porter's *Every Time We Say Goodbye*, Gershwin's *Summertime*, and A *Foggy Day*, Ellington's *It Don't Mean a Thing if it Ain't Got That Swing* and more.

Guy Noble conductor

James Morrison trumpet, trombone, piano

William Morrison guitar • **Ben Robertson** bass

Gordon Rytmeister drums

Fri 2 Nov, 8pm

Sat 3 Nov, 8pm

Sydney Opera House



The Happiness Box

A Sydney Symphony Family Concert

MARKS The Happiness Box

Based on the book by David Griffin and

illustrated by Leslie Greener

Iain Grandage conductor • **Amanda Bishop** narrator

Sun 4 Nov, 2pm

Sydney Opera House



Beethoven Seven

Rhythm and Energy

Wednesday:

DEAN Engelsflügel (Wings of Angels)

MACMILLAN Percussion Concerto No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Thursday:

PADEREWSKI Overture

MACMILLAN Percussion Concerto No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Friday:

PADEREWSKI Overture

BEETHOVEN Symphony No.7

David Robertson conductor

Claire Edwardes percussion

Wed 7 Nov, 6.30pm

Thu 8 Nov, 1.30pm

Fri 9 Nov, 11am

Sydney Opera House

WELCOME



Welcome to this concert in the APT Master Series.

A country steeped in intrigue and wonder, Egypt has long captured the imagination of travellers, and one of them, French composer Camille Saint-Saëns was captivated by its sights and sounds. In his exotic 'Egyptian' Concerto, he evokes a land of towering pyramids and the great Sphinx, of rich history and culture stretching back thousands of years. Beyond its temples, magic, and perennial mystery Egypt offers more than meets the eye.

Follow Saint-Saëns's footsteps and see this vibrant and magical country with APT's luxury 11-day tour of Egypt. On its own, or as part of a larger African itinerary, it's an unforgettable experience full of exhilarating adventures, highlighted by special moments that will elevate your journey to incredible heights and leave you with imperishable memories. Enjoy all-inclusive sightseeing in eight destinations, as you cruise down the River Nile on a luxury dahabiya. Explore the city of Cairo and the Ramesses II temples at Abu Simbel, visit the ancient archaeological sites of Karnak and Luxor, and witness an incredible light show at the Pyramids of Giza.

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

Geoff McGeary OAM
APT Company Owner



**sydney symphony
orchestra**

David Robertson
Chief Conductor and Artistic Director

APT MASTER SERIES

WEDNESDAY 17 OCTOBER, 8PM

FRIDAY 19 OCTOBER, 8PM

SATURDAY 20 OCTOBER, 8PM

SYDNEY OPERA HOUSE CONCERT HALL

Thibaudet plays the 'Egyptian'

Jukka-Pekka Saraste *conductor*

Jean-Yves Thibaudet *piano*

CLAUDE DEBUSSY (1862–1918)

Prélude à 'L'Après-midi d'un faune'

CAMILLE SAINT-SAËNS (1835–1921)

Piano Concerto No.5 in F, Op.103 (Egyptian)

Allegro animato

Andante – Allegretto tranquillo – Andante

Molto allegro

INTERVAL

JEAN SIBELIUS (1865–1957)

Symphony No.2 in D, Op.43

Allegretto

Tempo andante, ma rubato

Vivacissimo – Lento e suave – Tempo primo – Lento e suave –

Finale (Allegro moderato)

.....
Saturday's performance will be broadcast by ABC Classic FM across Australia on Saturday 27 October at noon with a repeat broadcast on Sunday 2 December at 2pm.

.....
Pre-concert talk by Scott Davie in the Northern Foyer, at 7.15 pm.

.....
Estimated durations: 19 minutes, 29 minutes, 20-minute interval, 47 minutes

.....
The performance will conclude at approximately 10.15pm.

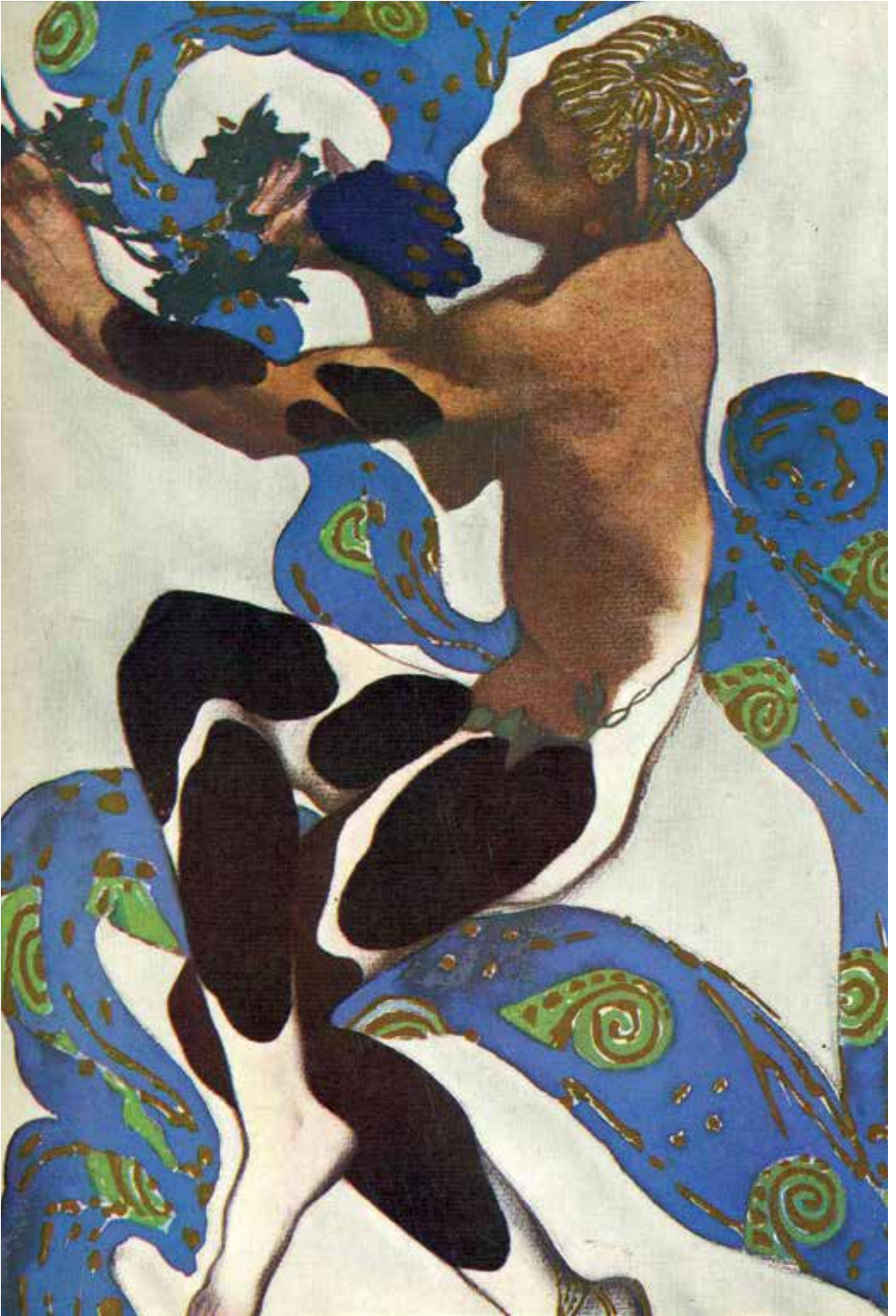
.....
COVER PHOTO: Decca/Felix Broede

The Sydney Symphony would like to wish long-standing friend of the Orchestra Mr Fred Stein OAM a very happy 90th birthday.

PRESENTING PARTNER



Principal Partner



Léon Bakst's costume design for Nijinsky as the Faun in the 1912 ballet.

ABOUT THE MUSIC

Claude Debussy

Prélude à 'L'Après-midi d'un faune' (Prelude to The Afternoon of a Faun)

Pierre Boulez once said that modern music awoke with the premiere of *Prelude to The Afternoon of a Faun*. On 22 December 1894, in the Salle d'Harcourt, Paris, the faun's flute ushered in a new world of structure, rhythm, harmonic relations and colour, and perhaps, more than any other single work, reoriented the development of music in the succeeding century.

Debussy's tone poem is based on Stéphane Mallarmé's symbolist poem *L'Après-midi d'un faune* of 1876. Though Ballets Russes choreographer Vaslav Nijinsky was able to extract a storyline from Mallarmé's atmospheric verse, it was Mallarmé's deliberately blurred descriptions which appealed most to Debussy in the first place.

*Those nymphs, I want to perpetuate them.
So bright,
Their light rosy flesh, that it flutters in the air
Drowsy with tangled slumbers.
Did I love a dream?
My doubt, hoard of ancient night, draws to a close
In many a subtle branch, which, themselves remaining true
wood, prove, alas! that all alone I offered
Myself as a triumph the perfect sin of roses.*

The elusiveness of Mallarmé's text inspired Debussy in his attempt to escape the emphatic and assertive music of the German Romantic masters, and uncover new means of musical narrative.

Debussy's desire to avoid the 'polychromatic putty' of some of the scores of 19th-century giants such as Wagner can be heard in the exposure of individual instrumental sonorities. The opening bars, for example, are left to the solo flute. A single sustained discord on clarinets and oboes followed by a weaker discord on muted lower strings underlies a mere hint of movement from French horns and a fleeting wash of colour from the harp. Bold declamatory assertions are gone. After the opening 'action' there is a bar of silence. Then the minimal gestures simply resume. No concrete sense of a beat has been established. Within four bars Debussy has circumvented the periodically recurring downbeat, and escaped the 'tyranny of the bar line'.

Keynotes

DEBUSSY



*Born St Germain-en-Laye, 1862
Died Paris, 1918*

In the process of establishing a palpably 'French' musical style, 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. He explored new instrumental and harmonic colours, and his style has often been linked with Impressionism in visual art, even though he himself hated the term.

THE AFTERNOON OF A FAUN

Debussy's *Prélude...* was inspired by Mallarmé's poem of the same name. The text is elusive and 'blurred', which fitted well with Debussy's goal of forming a fresh musical language against the traditions and structures of German Romanticism (the world of Beethoven and his successors). Although Debussy was wary about comparisons between his music and the visual arts, instrumental colour is one of the most important and distinctive aspects of his style.

It is easy to see why Debussy allowed his music to be considered pointillistic (though this was mainly to counter the label of Impressionism): dabs of colour piece the opening together; there is no opening rhetorical statement. This music is not going to be argumentative, like symphonic music. More obvious overall form does become apparent later in the piece – the work could be considered to be in a broad ternary form with the accompanied repetition of the 'Faun' melody after the more 'passionate' middle section – but it is important to note that this form is not enunciated, as of old, by the sculptured relationship of clear-cut tonalities.

It has been claimed that Debussy alone among the musicians of his time heard the music of the Javanese and Annamese musicians at the Paris World Exhibition in 1889 as speaking intimately to him. Perhaps this was because he, uniquely among his European peers, was ready to conceive of a music that was free from the conventions of the Austro-Germanic symphonic tradition. Debussy's music, when it was first heard, was considered 'vague', 'insubstantial', even 'morbid' – but that is an understandable complaint from those who had not yet adjusted to a new range of aesthetic values.

GORDON KALTON WILLIAMS

SYMPHONY AUSTRALIA © 1997

EXCERPT FROM MALLARMÉ'S *AFTERNOON OF A FAUN* TRANSLATED BY ALAN EDWARDS

Debussy's *Prélude*... calls for three flutes, two oboes, cor anglais, two clarinets and two bassoons; four horns; percussion (crotales); two harps and strings.

The *Prélude*... was first performed on 22 December 1894 in Paris, Gustave Doret conducting. The Sydney Symphony Orchestra first performed it in 1941 under Percy Code, and most recently in 2012 conducted by Robert Spano. It was also one of the works in David Robertson's *Colour of Time* lecture-concert in 2008.



Stéphane Mallarmé

...the faun's flute ushered in a new sound world...



Nijinsky as the Faun 1912

Camille Saint-Saëns Piano Concerto No.5 in F, Op.103 (Egyptian)

Allegro animato

Andante – Allegretto tranquillo – Andante

Molto allegro

Jean-Yves Thibaudet *piano*

Descriptive music, especially of the exotic kind, is unexpected in a concerto. It is unexpected, also, from Saint-Saëns, whose models were usually classical. These are reasons, perhaps, why his Fifth Piano Concerto, tagged 'Egyptian', has had to wait until recently to climb back into the concert repertoire.

The concerto was premiered in Paris in 1896, with the composer as soloist, in a concert celebrating the 50th anniversary of Saint-Saëns's debut as a pianist. He was also heard in the same Mozart concerto he'd played as a ten-year old (when he'd offered to play any one of Beethoven's 32 sonatas as an encore!). In the new concerto, a critic noted the 'clarity, logic and form', remarking of Saint-Saëns that even when he appears to give way to the most bewildering fantasies, building up a thousand witty and exquisite episodes, he coordinates logically the most unexpected elements...'

The celebration of Saint-Saëns's anniversary followed a period of withdrawal, both physical and spiritual. His increasingly frequent travels outside France were partly an escape from losing battles in the struggles of new French music, against the pupils and disciples of César Franck, not to mention the revolutionary Claude Debussy. More telling was the void left by the death of Saint-Saëns's two young sons and the break-up of his marriage. Travel was a distraction, if not a balm.

In 1894, Saint-Saëns made the long journey to Saigon in French Indo-China. He had travelled by way of Spain and Egypt, where he returned in January 1896, beginning his Fifth Piano Concerto on an expedition to Luxor, and completing it in a Cairo hotel room. The concerto soon received the epithet 'Egyptian', but Saint-Saëns pointed to other sources for its 'Eastern' colour:

The second movement is a kind of journey eastward, which in the F sharp episode actually extends to the Far East.

The passage in G is a Nubian love song that I heard boat operators sing on the Nile as I travelled downriver.

The exoticisms of this concerto are to some extent a veneer. After prelude wind chords and plucked strings, the piano states a simple theme. It took a German musicologist, Michael Stegemann, to point out that these lilting chords in the **first movement** are really a broken chorale. The feeling could well be, as another writer finds, 'a feeling of wellbeing under a warm, tropical sky'. But there is a classical, rather objective lucidity here, as imitative procedures lead to the

Keynotes

SAINT-SAËNS



Born Paris, 1835

Died Algiers, 1921

Camille Saint-Saëns is known today as a composer – the creator of the much-loved works such as the 'Organ' Symphony, his warhorse Second Piano Concerto, and *The Carnival of the Animals*, which the composer tried to suppress. But the Frenchman was also a pianist of considerable accomplishment – Berlioz described him as an 'an absolutely shattering master-pianist' – and for most of his long life he was active as a performer. In 1896, at the age of 61, he was the soloist in the premiere of his Fifth Piano Concerto.

'EGYPTIAN' CONCERTO

This concerto is characteristically French in being inspired by poetry and place. It's in part a kind of musical travelogue, distilling impressions from the composer's extensive travels. The lilting opening theme of the classically organised first movement is immediately captivating. The second movement is the most illustrative, and therefore the most episodic. The marvellously innovative piano writing includes swirls depicting north African string instruments and passages that evoke Eastern vocal style. The sound of ships' propellers (as heard by the composer on the Nile) marks the final movement, which gives the sense of a swift gliding through a changing panorama.

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second theme with a rhapsodic broadening of tempo. The piano begins to dominate the weightier matters of the development, and contributes glittering cascades in the ingeniously varied reprise, before a serene coda.

With noisy folkloric intensity, the journey eastward begins in the **second movement** – not yet in Egypt, but perhaps the Moorish, Arab-influenced part of Spain. Next comes the love song from the Nile (the piano's right-hand figures painting the watery setting), then a tune with a Chinese scale, complete with gong. Saint-Saëns told the dedicatee, pianist Louis Diémer, that this passage, with its repeated notes high in the piano, and sustained note for muted violins, portrayed the croaking of frogs at twilight – impressions from the near and the far East have mingled. These elements are juggled, in a free fantasia, full of delicate orchestral effects and brief cadenza-like musings for the soloist.

Saint-Saëns said the **finale** expresses 'the joy of a ship's journey', beginning with an imitation of the thud of the engines. He also wrote 'It is virtuosity itself I mean to defend. It is the source of the picturesque in music...' He succeeded – so much so that this finale, bristling with difficulties, was for many years a test piece at the Paris Conservatoire. The first subject's anticipation of the ragtime style of Scott Joplin may be the 'little turd' which fastidious French musicians claim Saint-Saëns left somewhere in each of his compositions. Those less inclined to severity will find it another of the features which make this concerto so unpretentiously entertaining.

DAVID GARRETT ©2004/2010

The orchestra for Saint-Saëns's 'Egyptian' concerto calls for two flutes, piccolo, two oboes, two clarinets and two bassoons; four horns, two trumpets and three trombones; timpani and strings.

The Sydney Symphony Orchestra first performed the 'Egyptian' concerto in November 2010 with Jean-Yves Thibaudet as soloist and Alexander Lazarev conducting.



'I was made to live in the tropics...I have missed my vocation.'

SAINT-SAËNS

◀ Saint-Saens at the piano

Jean Sibelius

Symphony No.2 in D, Op.43

Allegretto

Tempo andante, ma rubato

Vivacissimo – Lento e suave – Tempo primo – Lento e suave – Finale (Allegro moderato)

'It is as if the Almighty had thrown down pieces of a mosaic from Heaven's floor and asked me to put them together.' Sibelius' description of the process of symphonic composition might refer specifically to the first movement of his Second Symphony, which exemplifies the notion of a series of fragments being drawn together to create a coherent musical unit.

This was considered an unusual approach to the use of symphonic structure, but no longer seems so because the popularity of this symphony long ago tamed whatever strangeness it once possessed. This opening movement would have sounded unusual to audiences used to the symphonic writing of Brahms or Dvořák. In most of their symphonic first movements, they present a series of themes in the opening minutes (the exposition). In the following section, the themes are broken up and re-examined (the development), before their primacy is re-asserted at the movement's conclusion (re-capitulation).

In the opening *Allegretto* of his Second Symphony, Sibelius approaches this structure in a manner that was to be characteristic of his later work, but new for him at this point: he presents us with a series of fragmentary musical ideas at the outset then uses the development section to illustrate their capacity for unity. In the movement's final minutes, he draws the ideas apart again until they are reduced to their essentials.

Much of the literature about this work is focused on Sibelius' achievements in this movement, which have obscured the many other facets of the work that mark it out as transitional rather than radical. However, we see the future Sibelius in his telescoping of the third movement into the fourth. Here he re-shapes symphonic externals in a manner that would contribute to the distinctiveness of his later symphonies.

But there are many other ways in which the work is linked strongly to its predecessor. In his wildly successful First Symphony, Sibelius had taken the language of Tchaikovsky and the Romantic nationalists and put his own stamp on it. Much of the Second Symphony inhabits the same emotional territory: in terms of strong feeling, the opening movement is not as significant as the *andante* which follows it; in its powerful extremes of expression, this is the work's centre of gravity. Likewise, a Romantic fervour dominates the mood of the finale.

At the conclusion of the work, it is possible to feel that the 'darkness to light' progression of the musical events must be

Keynotes

SIBELIUS

Born Hämeenlinna, 1865

Died Ainola, Finland, 1957

In his early symphonies, Sibelius takes the language of Tchaikovsky and the Romantic nationalists and put his own stamp on it. Emotionally, it is possible to feel a 'darkness to light' progression in these works, and to imagine they must be 'about' something. Finland was in a political crisis caused by Russian claims on the country's independence, but Sibelius, already a national figure, rejected attempts to project a specific nationalist agenda onto the music. He intended to speak for, and about, itself.

SYMPHONY NO.2

'It is as if the Almighty had thrown down pieces of a mosaic from Heaven and asked me to put them together.' Sibelius' description of the process of symphonic composition seems appropriate to the first movement of his Second Symphony, which draws together a series of fragments to create a coherent musical whole. The striking opening of the second movement, and a haunting chant-like figure on the bassoons, leads us into a dark world. The third movement, *Vivacissimo*, is linked directly to the Finale in which a sense of triumph is constantly renewed. The symphony ends with grand rhetorical flourish, restating a final three-note theme, joyous and resplendent.

'about' something. Sibelius was already a national figure at this time, and an artist of some international standing: *En Saga*, the First Symphony, *The Swan of Tuonela*, *Finlandia* and the *King Christian* music were finding increasing success in Europe and the United States. With Finland in the middle of a political crisis caused by Russian claims on the country's independence, a bold new symphony by a famous compatriot that concluded, so to speak, with the scent of victory in its nostrils, was bound to create the impression that it was a portrayal of Finland's struggle to assert its identity.

Sibelius rejected all attempts by his well-meaning champions to project a nationalist agenda onto the music. His methodology, particularly in the symphony's first half, is subtle and intricate, and does not suggest itself as the work of someone out to write musical propaganda. His evident ability to strike out on a distinctive artistic path of his own is indication enough that he was not interested in becoming the popular musical face of Finnish nationalism. As Sibelius' most authoritative biographer, Erik Tawaststjerna, put it: 'His conviction that the time for national-romantic symphonies was drawing to an end was growing. One might say that Sibelius experienced the romantic crisis intuitively.'

It was a trip to Italy in February 1901 that got him going on the composition of the Second Symphony. His mentor and patron, Axel Carpelan, felt the composer had sat at home long enough and that Italy would inspire him as it had inspired Tchaikovsky and Richard Strauss before him. The composer used his Italian sojourn, spent mostly in Rapallo, to begin sketches for a piece based on the exploits of Don Juan, and created other material for a four-movement symphonic fantasy.

On returning home Sibelius realised that it was no symphonic fantasy he was creating but a fully-fledged symphony. It caused him some difficulty. 'I have been in the throes of a bitter struggle with this symphony. Now the picture is clearer and I am now proceeding under full sail. Soon I hope to have something to dedicate to you,' he wrote to Carpelan in November 1901. But he continued to revise the work so that its premiere in Helsinki had to be twice postponed. Sibelius himself conducted these first performances in March 1902, at which the work was an immediate success.

Listening Guide

The symphony's initial theme might be called unassuming – a simple rising and falling 11-note theme for the strings. It is one of those rhythmic figures Sibelius contrives to behave like a tune, and soon blossoms into one, a pastoral theme given to the woodwinds. The horns then give out a slower, more lyrical version of the idea. Soon we encounter a more passionate, wide-ranging tune for the strings, punctuated by long pauses, and a theme for the woodwind emerging from a note held for nearly four bars.



There is also a marvellous sequential theme for the strings, played pizzicato.

These individual thematic events are gradually dovetailed, superimposed and juxtaposed as Sibelius brings them closer together. And this is the meaning and purpose of this music: the creation of a logical musical argument out of the seemingly disparate fragments he at first presented to us. Where Sibelius' tone poems are often descriptive, or at least based on external narratives, the drama here is all in the music.

The movement climaxes in the development section – remember, this was unusual for a symphony at this time – after which the musical texture is gradually filleted away until all that is left is the theme-like rhythm with which the movement began.

The striking opening of the **second movement** – a timpani roll followed by the pizzicato tread of lower strings – is followed by a haunting chant-like figure marked *lugubre*, played by the bassoons. This is the dark world Sibelius was to explore more fully in his Fourth Symphony. A feverish transformation of this bassoon theme leads to a passage of great intensity. The brass writing is notably dark and craggy, with particularly telling music for the tuba (this is the last time he would use this instrument in a symphony). The coda is magnificently bleak and abrupt.

The **Vivacissimo** movement contains two striking ideas: the scurrying string theme at the outset that suggests Bruckner while being far more fleet-footed, and a wonderfully lyrical idea – commencing with nine repeated notes – first heard on the oboe and which soon bursts forth passionately on the strings.

The first two movements have ended quietly. Now Sibelius ends his *Vivacissimo* by linking it directly to the **Finale**. A rocking three-note figure forms a bridge to the final movement, and then turns out to be its main theme, played out over a grinding accompaniment, and followed by heroic trumpet fanfares. A wonderfully harmonised woodwind theme is then transformed into a lyrical passage for the upper strings. The atmosphere of pomp, ceremony and high-flown romance is interrupted only by a wistful woodwind theme given over a murmuring accompaniment by the lower strings. The sense of triumph renews itself, however, by way of exhaustive sequential development, and the symphony ends with grand rhetorical re-statements of the final three-note theme, now joyous and resplendent.

PHILLIP SAMETZ © 2002/2004

Sibelius scores his Second Symphony for pairs of flutes, oboes, clarinets and bassoons; four horns, three trumpets, three trombones and tuba; timpani and strings.

The Sydney Symphony Orchestra first performed Sibelius' Second Symphony in 1940 under Georg Schneevoigt, an important advocate for Sibelius' music in Australia, and most recently in 2011 conducted by Jahja Ling.



The intensely self-critical Sibelius burned drafts and sketches and even, it is thought, his Eighth Symphony. Fortunately this draft of the opening of the Second Symphony survived.

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 gowns) are visible, suggesting a high-end event or concert. The lighting is dramatic, with strong highlights and deep shadows.

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2019... An incredible season ahead

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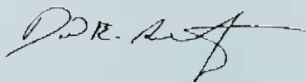
The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance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

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Rhythm and Energy

Of all the Beethoven symphonies the Seventh is the most thrilling. Revel in the obsessive, hypnotic rhythms and inexorable power of this awesome symphony that provided the music to the emotional climax of the Oscar-winning film, *The King's Speech*.

And soloist Claire Edwardes will perform an exciting new percussion concerto that has been compared to New York at rush hour – all colour and energy!



*“Powerhouse playing
from Edwardes.”*
The Australian

Wednesday

DEAN Engelsflügel (Wings of Angels)

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Thursday

PADEREWSKI Overture

MACMILLAN Percussion Concerto

No.2 **AUSTRALIAN PREMIERE**

BEETHOVEN Symphony No.7

Friday

PADEREWSKI Overture

BEETHOVEN Symphony No.7

David Robertson conductor

Claire Edwardes percussion

Wednesday 7 November, 6.30pm

Thursday 8 November, 1.30pm

Friday 9 November, 11am*

Sydney Opera House

*Complimentary morning tea from 10am

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Behind every great work of music is a great story, and the same goes for great musicians. Our Dutch-born Principal Double Bass Kees Boersma has enjoyed a fantastically rich career with prestigious orchestras and ensembles around the world, so it's not surprising that his playlist is suitably cosmopolitan.

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TUESDAY 30 OCTOBER 6.30PM

City Recital Hall



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Jukka-Pekka Saraste *conductor*

Jukka-Pekka Saraste was born in Heinola, Finland and began his career as a violinist. He trained as a conductor with Jorma Panula at Helsinki's Sibelius Academy.

Jukka-Pekka Saraste is currently Chief Conductor of the West German Radio Symphony Orchestra, Cologne. He was previously Music Director and Chief Conductor of the Oslo Philharmonic Orchestra (and in 2013 became the Orchestra's first Conductor Laureate). Previous positions have included principal conductorships of the Scottish Chamber Orchestra, Finnish Radio Symphony Orchestra, and Toronto Symphony Orchestra. He also served as Principal Guest Conductor of the BBC Symphony Orchestra and Artistic Advisor of the Lahti Symphony Orchestra. Jukka-Pekka Saraste founded the Finnish Chamber Orchestra (and remains Artistic Advisor). He also initiated the orchestra's annual Tammissaari Festival. He is a founding member of LEAD! The Orchestra Project, which aims to teach effective musical leadership and communication skills to aspiring young musicians.

Jukka-Pekka Saraste's guest engagements have involved orchestras such as the London Philharmonic Orchestra, Gewandhausorchester Leipzig, Royal Concertgebouw Orchestra, Orchestre de Paris and leading Scandinavian orchestras. In North America, he has conducted the Cleveland Orchestra, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic,

Detroit Symphony and New York Philharmonic as well as Orchestre symphonique de Montréal. Recent engagements have included concerts with the Tonhalle Orchester Zurich, the West German Radio Symphony Orchestra in Cologne, San Sebastián, and on tour in China, Finnish Chamber Orchestra concerts at the Tammissaari Festival, and a tour of Japan with the NHK Symphony Orchestra.

Saraste has a special affinity with late Romantic music. Equally he is an exponent of contemporary music and has premiered works by Wolfgang Rihm, Friedrich Cerha, Pascal Dusapin and others. He co-founded the Avanti! Chamber Orchestra.

Recordings include complete symphonies of Sibelius and Nielsen with the Finnish Radio Symphony Orchestra and Mahler's Sixth Symphony with the Oslo Philharmonic. With the West German Radio Symphony Orchestra he has recently released the first CD (Symphonies No 4 and 5) in a complete Beethoven cycle.

Jukka-Pekka Saraste's awards include honorary doctorates from York University, Toronto and the Sibelius Academy, Helsinki. He previously conducted the Sydney Symphony Orchestra in 1986.



© ANDREW ECCLES

Jean-Yves Thibaudet

piano

Jean-Yves Thibaudet has performed around the world for more than 30 years and recorded over 50 albums. As a recitalist, chamber musician, and orchestral soloist, his repertoire ranges from Beethoven through Liszt, Grieg, and Saint-Saëns to Khachaturian and Gershwin and contemporary composers. He delights in music beyond the standard repertoire, from jazz to opera, which he has transcribed himself to play on the piano.

Recent concert highlights have included Gershwin's Piano Concerto in F with the Baltimore Symphony and Marin Alsop at the Edinburgh Festival, Bernstein's Symphony No.2 *Age of Anxiety* with Yannick Nézet-Séguin and the Philadelphia Orchestra in Israel, Messiaen's *Turangalîla-symphonie* with Franz Welser-Möst and the Cleveland Orchestra, and appearances with the National Youth Orchestra of the USA and Michael Tilson Thomas in China and at Carnegie Hall.

Jean-Yves Thibaudet's recordings have attracted Grammy nominations, the Diapason d'Or, and other awards. Recent recordings include Bernstein's *Age of Anxiety* with Alsop and the BSO. Other recordings include *Aria—Opera Without Words*, and *Reflections on Duke* (music of Duke Ellington).

Thibaudet has had an impact on the world of film, fashion and philanthropy. He played on Aaron Zigman's soundtrack for *Wakefield*, was soloist in Dario Marianelli's award-winning filmscores for *Atonement* and *Pride and Prejudice*, and recorded Alexandre Desplat's soundtrack for *Extremely Loud & Incredibly Close*. He had a cameo in Bruce Beresford's *Bride of the Wind*. His concert wardrobe is designed by Dame Vivienne Westwood. In 2004 he served as president of the charity auction Hospices de Beaune. In 2017-18, LA's Colburn School extended Thibaudet's Artist-in-Residency an additional three years and announced the Jean-Yves Thibaudet Scholarships to provide aid for Music Academy students.

Jean-Yves Thibaudet was born in Lyon, where he began piano studies at age five and made his first public appearance at seven. At 12, he entered the Paris Conservatory to study with Aldo Ciccolini and Lucette Descaves, an associate of Ravel. His many commendations include induction into the Hollywood Bowl Hall of Fame. Previously a Chevalier of the Ordre des Arts et des Lettres, Thibaudet was awarded the title Officier by the French Ministry of Culture in 2012.

Mr Thibaudet's worldwide representation: HarrisonParrott. Mr Thibaudet's Australian and New Zealand representation: Arts Management Pty. Ltd. Mr. Thibaudet records exclusively for Decca Records.

SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



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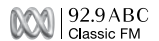
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