

SYDNEY  
SYMPHONY  
ORCHESTRA



# A Lunar New Year Celebration

欢庆农历新年音乐会

Supporting Partner



# CONCERT DIARY

FEBRUARY



## 2019 Season Opening Gala DIANA DOHERTY PERFORMS WESTLAKE

**R STRAUSS** Thus Spake Zarathustra  
**WESTLAKE** Spirit of the Wild – Oboe Concerto  
**GRAINGER** The Warriors

**David Robertson** conductor • **Diana Doherty** oboe

**Fri 8 Feb, 8pm**  
**Sat 9 Feb, 8pm**  
Sydney Opera House



## Bartók's Concerto for Orchestra DAVID ROBERTSON CONDUCTS

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

**BARTÓK** Concerto for Orchestra  
**David Robertson** conductor

Abercrombie & Kent  
Masters Series  
**Wed 13 Feb, 8pm**  
**Fri 15 Feb, 8pm**  
**Sat 16 Feb, 8pm**  
Sydney Opera House



## The Sydney Symphony and Jazz at Lincoln Center Orchestra

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

**David Robertson** conductor  
**Wynton Marsalis** trumpet  
Jazz at Lincoln Center Orchestra

Meet the Music  
**Thu 21 Feb, 6.30pm**  
Emirates Metro Series  
**Fri 22 Feb, 8pm**  
Mondays @ 7  
**Mon 25 Feb, 7pm**  
Sydney Opera House



## Music of Count Basie and Duke Ellington

JAZZ AT LINCOLN CENTER ORCHESTRA  
IN CONCERT

**DUKE ELLINGTON** Greatest Hits  
**COUNT BASIE** Greatest Hits

**Wynton Marsalis** trumpet  
Jazz at Lincoln Center Orchestra

**Sat 23 Feb, 7pm**  
Sydney Opera House



## Casino Royale in Concert

James Bond on the big screen accompanied  
by the Sydney Symphony performing David Arnold's  
thrilling musical score live to the film!

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**Thu 28 Feb, 8pm**  
**Fri 1 Mar, 8pm**  
**Sat 2 Mar, 2pm**  
Sydney Opera House



MARCH



## Scottish Fantasy

BRUCH AND MENDELSSOHN

**R STRAUSS** Macbeth  
**\*BRUCH** Scottish Fantasy for violin and orchestra  
**\*MENDELSSOHN** Symphony No.3 (Scottish)

**Asher Fisch** conductor • **Tianwa Yang** violin

Thursday Afternoon Symphony  
**Thu 7 Mar, 1.30pm**  
Tea & Symphony\*  
**Fri 8 Mar, 11am**  
Great Classics  
**Sat 9 Mar, 2pm**  
Sydney Opera House



## Pictures At An Exhibition

A SYDNEY SYMPHONY FAMILY EVENT

**MUSSORGSKY** orch. **Goehr** Pictures at an Exhibition

**Benjamin Northey** conductor  
**Andy Dexterity** mime artist

**Sun 17 Mar, 1pm**  
**Sun 17 Mar, 2.45pm**  
Sydney Opera House



## Alessio Bax performs Mozart

**MOZART** Piano Concerto No.27 in B flat, K595  
**BEETHOVEN** Symphony No.8

**Andrew Haveron** conductor  
**Alessio Bax** piano

**Thu 21 Mar, 7pm**  
City Recital Hall

*WELCOME*



**Welcome to the first concert of the 2019 Sydney Symphony Kaleidoscope Series, A Lunar New Year Celebration, which Bank of China is proud to support. Across two evenings, the Sydney Symphony Orchestra celebrates the Year of the Boar in traditional style and is joined by fantastic guest artists, and the dynamic young conductor, Elim Chan.**

Music is a powerful instrument of communication, uniting people through its ability to transcend the traditional boundaries and limitations of language. Tonight in the concert hall, musicians and music-lovers from all over the world come together to celebrate the Lunar New Year and I am delighted that Bank of China is part of this celebration in our first partnership with Sydney Symphony Orchestra.

Over the last decade, Sydney Symphony Orchestra has forged strong musical connections with China, touring five times to many exceptional concert halls and celebrating the 45<sup>th</sup> Anniversary of China-Australia diplomatic relations with concerts in Beijing and Shanghai. Bank of China has been represented in Australia since 1942 and we are proud to foster cultural, trade and economic relationships between our two countries.

Like the musicians of the Sydney Symphony Orchestra, our employees work seamlessly together as a team to offer exemplary service to our customers. Tonight, you will see these wonderful musicians perform in harmony with incredible guest artists from Asia. I hope that you enjoy this concert which brings together music from the East and West. And I wish you and your family a happy, healthy and prosperous Lunar New Year.

A handwritten signature in black ink, appearing to be 'Chen Huaiyu', written in a fluid, cursive style.

**Chen Huaiyu**

General Manager and Country Head – Australia  
Bank of China



**sydney symphony  
orchestra**

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

**KALEIDOSCOPE**

FRIDAY, 1 FEBRUARY, 7PM

SATURDAY 2 FEBRUARY, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

# A Lunar New Year Celebration

**Elim Chan** *conductor*

**Meng Meng** *Peking opera singer*

**Amelia Farrugia** *soprano*

**Eva Kong** *soprano*

**Ziyan Fan** *pipa*

**Ting Li** *erhu*

**Angie Liu** *guzheng*

**Jin Wu Koon** *Lion Dance Troupe*

**LI HUANZHI (1919–2000)**

*Spring Festival: Overture*

**CHEN QIGANG (born 1951)**

*Iris dévoilée (Iris Unveiled)*

1. Ingenious
2. Chaste
3. Libertine
4. Sensitive
5. Tender
6. Jealous
7. Melancholic
8. Hysterical
9. Voluptuous

INTERVAL

**PETER ILYICH TCHAIKOVSKY  
(1840–1893)**

*Eugene Onegin, Op.24*

Act III: Polonaise

**ALEXANDER BORODIN  
(1833–1887)**

*Prince Igor*

Act II: Polovtsian Dances

**LIU TIESHAN (born 1923) and  
MAO YUAN (born 1926)**

*Dance of the Yao Tribe*

**HUANG AN-LUN (born 1949)**

*Saibei Suite No.2, Op.21:*

5. Saibei Dance



Tonight's concert will be broadcast on  
ABC Classic FM on 5 February at 8pm

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

Estimated durations: 5 minutes;  
40 minutes; interval 20 minutes;  
4 minutes; 14 minutes; 7 minutes;  
4 minutes.

The concert will conclude at  
approximately 8.40 pm.



Cover artwork by Amy Zhou



## ABOUT THE MUSIC



### Li Huanzhi (1919–2000) *Spring Festival: Overture*

Born in Hong Kong to a family originally from Fujian, Li Huanzhi studied in Shanghai and Yanan and rose to become one of the most influential musicians in the People's Republic of China. He was a teacher of distinction at the North China United University, and had associations with the Central Conservatory of Music, the Central Ensemble of Songs and Dances, Central Chinese Orchestra and the Chinese Musicians' Association, which he chaired from 1985.

Li was one of the composers who pioneered the blending of Western and traditional Chinese music, which in turn led to new performance techniques and sounds from traditional Chinese instruments. His *Spring Festival* is a four-movement work that exploits this melange, which was composed in 1955-56 and premiered in Beijing at the 1956 First National Music Week. Its first movement, the Overture, has become so popular it is often taken for a piece of traditional music. The Overture exists in several orchestrations for Chinese or Western instruments or various combinations thereof.

Its musical material, however, is largely drawn from traditional sources, namely the music of the Shanbei region of Shaanxi Province in China's northwest. The dance-filled opening and closing sections both use dance-tunes from Shaanxi that are associated with spring and its traditional activities; a slower central section provides lyrical contrast.

In 2007, Li's Overture was one of 30 pieces loaded onto China's first lunar probe, *Chang'e* No.1, which beamed the music back across 380,000 kilometres of space.

© Gordon Kerry 2019

The Sydney Symphony Orchestra first performed the *Spring Festival: Overture* in 2014 whilst on tour in China with Chief Conductor David Robertson.



© WANG HONG

### Chen Qigang (born 1951) *Iris dévoilée (Iris Unveiled)*

1. Ingenious
2. Chaste
3. Libertine
4. Sensitive
5. Tender
6. Jealous
7. Melancholic
8. Hysterical
9. Voluptuous

**Meng Meng** *Peking opera singer*

**Amelia Farrugia** *soprano*

**Eva Kong** *soprano*

**Ziyan Fan** *pipa*

**Ting Li** *erhu*

**Angie Liu** *guzheng*

Chen Qigang was born into an artistic family. When the Cultural Revolution broke out in China, he was a middle school student in the Central Conservatory of Music in Beijing. His father – administrator of the Beijing Academy of Fine Arts – was sent to a labour camp, while the young Qigang was subjected to 'ideological re-education'.

When the Central Conservatory was restructured in the late 70s, he was one of 26 students chosen from 2000 applicants, studying composition with Luo Zhonghong. In 1983 he had the opportunity to study abroad and he spent four years in Paris studying with Olivier Messiaen. Chen explains that the 'detail and nuance in French music' were very similar to his own. He had already discovered Debussy and Ravel; Messiaen proved to be a major influence. In 1992 he became a French citizen.

In 2008 Chen was the Music Director of the Olympic opening ceremony in Beijing. Among his major works is the four-act ballet *Épouses et concubines*, based on *Raise the Red Lantern*.

In recent years, Chen has often incorporated Chinese traditional music into his works. In *Iris dévoilée*, a *suite concertante* for full orchestra, soprano and traditional Chinese instruments, we hear *pipa* (the Chinese lute), *erhu* (the bowed string instrument) and *guzheng*, (a zither), and the vocal part of the work is a combination of Western *bel canto* and Peking opera techniques, the text shared between two 'Western' sopranos and a Peking opera performer. Commissioned by the Koussevitzky Foundation, it was premiered in Paris in February 2002.

*Iris* is the name of the Greek goddess of the rainbow, who memorably reveals herself in Apuleius' *The Golden Ass*. As Christine Frémaux notes, 'Iris' was used as a pseudonym or symbol for an idealised woman in poetry. Chen uses the rich colours of a rainbow to depict his vision of female volatility and charm. In his piece, he imagines his female subject in nine states or moods—simplicity, coyness, wantonness, sentimentality, jealousy, melancholy, hysteria and lust—after which the nine parts of the suite are entitled.

The text is slight, and indeed sometimes the vocal writing is wordless, but is notated by the composer with clear indications of the emotional intent of each statement. Chen's orchestration is appropriately colourful, using unconventional techniques like the glittering random harmonics heard on the violins near the start, and he makes striking use of effects like doubling a solo violin with the bowed erhu. He also creates actively, but static textures by the use of guided improvisation, where players are given a set of notes to which they can apply their own rhythmic ideas. Against these textures he can be radically simple, as in the 'Tender' movement. Chen's evocation of hysteria contains real violence, but the piece ends in calm, light voluptuousness.

© Jacques Roussel 2019

This is the first performance of *Iris dévoilée* by the Sydney Symphony Orchestra.

## **Iris dévoilée (“Iris Unveiled”)**

1. *Ingenious*

2. *Chaste*

*Ai ya ya [admiring]*. He is such a handsome man.

I tell him my admiration for him, “How handsome you are, young man...”

*Ai ya ya [surprised]*, don't do that, don't do that...

I would like to confide in you, and at the same time I fear that my love might be disappointed...

Love, I feel it. Fear, I feel it too.

3. *Libertine*

How fantastic it is to fly away! *Hai...*

4. *Sensitive*

5. *Tender*

6. *Jealous*

7. *Melancholic*

Life is so difficult...

What should I do?

Hu... Wei...

Life is so difficult...

Hai...It is, it is, it is, it is...difficult...

Life is so difficult...

8. *Hysterical*

*HA!*

*(crazy)...*

I am not your wife...

*(Madness)* I am not your wife!

*(Very coldly)* Here you are, petrified...

*HA! HA! HA! HA!*

I am not even your spouse!

9. *Voluptuous*

My lord...

Ya...I want...

Ya...

My lord...



Tchaikovsky, 1875

## **Peter Ilyich Tchaikovsky (1840–1893) *Eugene Onegin*, Op.24**

### **Act III: Polonaise**

Pushkin's verse-novel, *Eugene Onegin*, is one of the most beloved works of Russian literature, and Tchaikovsky's treatment of it was considered scandalous then, and still has its detractors. The novel is a masterpiece of irony, about a feckless young man who rejects the advances of Tatyana, a young girl of the provincial gentry, only to come across her some years later, now a Princess, and realise what he lost. He begs her to come away with him; she, while still loving him, dutifully refuses to leave her husband. Tchaikovsky replaces Pushkin's authorial voice by using the chorus, as peasants, local gentry and metropolitan aristocrats to depict daily life, against which the principal characters' passions are played out – or not.

Two Acts begin with ballroom scenes, where the dances themselves signal social class. The celebrated Polonaise, more upmarket than the waltz and mazurka at the provincial ball in Act II, comes from Act III, as Onegin arrives at the palace of Prince Gremin, and against this magnificent backdrop recognises Tatyana, now lost to him forever.

© Gordon Kerry 2014

The Sydney Symphony Orchestra first performed the Polonaise from *Eugene Onegin* with conductor Henry Krips on 6 September 1963. The most recent performance was on 10 April 2010 with Nicholas Carter conducting.



Borodin, 1865

## **Alexander Borodin (1833–1887) *Prince Igor***

### **Act II: Polovtsian Dances**

Alexander Borodin's opera *Prince Igor* is based on a possibly spurious 13<sup>th</sup> century epic, *The Tale of Igor's Campaign*, which relates the struggle between the 'Rus' and the Polovtsi (also known as the Cumans), a Turkic tribe that originated in the steppes of central Asia. In 1185 Igor, Prince of Novgorod-Seversk, led a raiding expedition against the Polovtsi, then living in what is now southern Russia, and was taken captive by Khan Kontchak. The Khan treated Igor and his son magnanimously, arranging for them a festival featuring the *Polovtsian Dances*, some of Borodin's most powerful and hauntingly original music—including the famous melody borrowed by the creators of the musical, *Kismet*: 'Hold my hand, I'm a stranger in Paradise...'

© Gordon Kerry 2007

The Polovtsian Dances from *Prince Igor* was first performed by the Sydney Symphony Orchestra on 22 February 1941 with conductor Percy Code. Most recently, it was performed on 4 November 2012, in a family concert conducted by Tom Woods.

## Liu Tieshan (born 1923) and Mao Yuan (born 1926)

### *Dance of the Yao Tribe*

In the 1950s the newly-formed People's Republic of China sent 'classically' trained composers out to experience, record and transform the music of ethnic minorities into work that would unify the people and glorify the regime. These composers, as Helen Rees notes, grappled with issues like how much to change 'minority' music to fit the taste of the majority Han people, which languages to use, and so on. The 28-year old Liu Tieshan was one such, visiting the northern area of Guangdong Province, in China's southeast, in 1951. There he witnessed the Long Drum dances of the local Yao people, who dance while carrying their metre-long instruments, dressed in colourful flowing costumes. Li composed an ensemble piece based on the Yao dances, and in 1952 his colleague Mao Yuan made a version for symphony orchestra that uses a large range of colour.

There are three main elements to the piece: a moderately fast opening where regular phrases are accompanied by a long-short-short rhythm; a contrasting faster section, also in 2 beats to a bar, and lyrical central section in 3/4. After this, the faster music returns, with a final passage at breakneck speed.

© Gordon Kerry 2019



The Yao People's Long Drum Dance

## Huang An-Lun (born 1949)

### Saibei Suite No.2, Op.21:

#### 5. Saibei Dance

Huang An-Lun began composing in 1971. He and his father, also a composer, had been sent to work in the country during the Cultural Revolution. Huang soon after travelled to Canada where he studied in Toronto and then in the USA at Yale, where his father had studied under Paul Hindemith. From the beginning of his work as a composer, Huang looked to the music of China's minorities. His two Saibei Suites date from the 1970s, and celebrate the music of the mountainous region northwest of Beijing.

Huang does not quote any actual Saibei-region music, but nevertheless uses some common aspects of it. The 'Saibei Dance' is the finale of the second Suite, so maintains a relentless pace and overall joyful mood, with melodies that feature widely spaced intervals (a characteristic of the local folk-music). The use of the pentatonic (black-note) scale gives the music a universally folksy flavour, and some of the scoring, which features winds in particular, might remind us of Aaron Copland in big-sky mode.

© Gordon Kerry 2019



Huang An-Lun



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# Lang Lang Gala Performance

## 朗朗演奏会

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朗朗，这位全球最著名的钢琴演奏家，将重返悉尼演奏莫扎特神秘而耀眼的第二十四钢琴协奏曲。

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## **Elim Chan** *conductor*

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Elim Chan is Principal Guest Conductor of the Royal Scottish National Orchestra and assumes the post of Chief Conductor of the Antwerp Symphony Orchestra from the 2019-20 season.

Besides this first appearance with the Sydney Symphony Orchestra, highlights this season include debuts with the BBC National Orchestra of Wales, Royal Stockholm Philharmonic and City of Birmingham Symphony orchestras as well as the Deutsche Kammerphilharmonie Bremen at Hamburg's Elbphilharmonie. In addition, she returns to the Los Angeles Philharmonic, Royal Liverpool Philharmonic and Rotterdam Philharmonic orchestras.

Recent engagements have included debuts with the Philharmonia and Concertgebouw orchestras, Frankfurt Radio Symphony (hr-Sinfonieorchester) and Orchestre national de Lyon. She has collaborated previously with the Berkeley, Detroit and Chicago symphony orchestras, The Mariinsky Orchestra, at the Lucerne Festival with the Lucerne Festival Academy Orchestra, with the Orchestre Philharmonique de Luxembourg, National Orchestra of Belgium and with the National Arts Centre Orchestra, Ottawa.

Born in Hong Kong, Elim Chan became the first female winner of the Donatella Flick Conducting Competition in December 2014 – one of the biggest turning points of her career so far – as a result of which she held the position of Assistant Conductor of the London Symphony Orchestra (2015-16) and was appointed to the Dudamel Fellowship program with the Los Angeles Philharmonic (2016-17).

Elim Chan holds degrees from Smith College and the University of Michigan. Whilst there, she served as Music Director of the University of Michigan Campus Symphony Orchestra and the Michigan Pops Orchestra. She also received the Bruno Walter Conducting Scholarship in 2013.



## Meng Meng

*Peking opera singer*

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Born in Shandong, Meng Meng entered the Opera School of Shandong Province (now known as the Arts School of Shandong Province) at the age of 12. She studied Beijing Opera, majoring in Qingyi, Huashan and Cheng styles. After graduating in 1998, Meng worked in Qingdao Beijing Opera Theatre. She participated in a number of performances and competitions as representative of the province, city and troupe. Meng Meng then furthered her studies at the China Music Conservatory with Professor Zhu Yiwei and graduated magna cum laude in all subjects. She now teaches at Shaoyang University.

Meng Meng is fluent in *bel canto*, Beijing Opera and traditional Chinese music. Notable performances have included Chen Qigang's *Iris Dévoilée* with the Guangzhou Symphony Orchestra

in the Sydney Opera House under Yu Long in 2004. In November 2003, she performed with the Guangzhou Symphony Orchestra in the Théâtre des Champs-Élysée, Grand Théâtre de la Ville Luxembourg, Amsterdam's Concertgebouw, Cairo Opera House and Alexandria Music Hall. She has performed also at Carnegie Hall and at the BBC Proms. In 2018, she premiered Chen Qigang's *Jiang Tcheng Tse* for solo voice, chorus and orchestra. She has taken leading roles in several National Centre for the Performing Arts productions including *The Red Guards on Honghu Lake* and was featured as a soloist in *Raise the Red Lantern*, a large-scale production by the National Ballet of China, directed by Zhang Yimou and with music by Chen Qigang. She has worked with conductors such as Muhai Tang and Edo de Waart.



## **Amelia Farrugia**

*soprano*

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Amelia Farrugia is regarded as one of the brightest stars of opera in Australia. Amelia has had a highly successful and varied Australian & International career in Opera, Music Theatre, Symphony Concert, Recital, Corporate Events, Large-Scale Outdoor Events, Recording & Television.

Amelia Farrugia's auspicious debut solo recording, *Joie de vivre!* was released by Universal Music Australia in December 2005 and released in the UK October 2006. Recorded in the UK with the BBC Symphony Orchestra under the baton of Alexander Briger, *Joie de vivre!* was nominated for a Classical Aria Award (2006). The first Australian solo artist to record on the prestigious Decca label since Dame Joan Sutherland in 1959, Amelia is the founder and owner of Sydney Sings, Pty Ltd. and is currently on the Faculty of University of Sydney, teaching at the Sydney Conservatorium of Music High School.



## **Eva Kong** *soprano*

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In 2014, Eva Kong received a Helpmann Award Nomination and was a Green Room Award Winner for her commanding appearance as Madame Mao in *Nixon in China* for Victorian Opera.

Since then, she has sung many principal roles for Opera Australia – Liu (*Turandot*); Donna Anna (*Don Giovanni*); Gilda (*Rigoletto*); High Priestess (*Aida*); Barbarina (*Le nozze di Figaro*); Gianetta (*L'elisir d'amore*); Princess Linetta (*The Love for Three Oranges*) and Laura (*Luisa Miller*). This final engagement won Eva her second Green Room Award in early-2017. For Pacific Opera, she has sung Pamina (*The Magic Flute*), Gretel (*Hansel & Gretel*) and Amina (*La sonnambula*).

On the concert platform, she has sung the soprano solos in Verdi's *Requiem* with both Willoughby Symphony and Canberra Symphony Orchestra, Mozart's *Great Mass in C Minor* with Sydney University Musical Society and Saint-Saëns' *Requiem* with Sydney University Graduate Choir.

Born in Korea and now based in Sydney, Eva obtained her Bachelor of Music at Hanyang University – continuing her studies at Sydney Conservatorium of Music. Her many awards include First Prize in the Giacomo Lauri-Volpi International Competition.

In 2017/2018, Eva Kong sang Madame Mao in concert, Donna Anna (*Don Giovanni*) for Opera Queensland and appeared in *The Nose*, *Parsifal* and *Great Opera Hits* for Opera Australia; she sang La Charmeuse in *Thaïs* for the Melbourne Symphony and took the soprano solos in their performances of *Carmina Burana*. In 2019, in addition to *Iris dévoilée* for Sydney Symphony, she sings Kumudha (*A Flowering Tree*) for Opera Queensland and makes her début as Violetta (*La traviata*) in Korea.



## Jin Wu Koon Lion Dance Troupe

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Jin Wu Koon Dragon and Lion Dance Association, founded in 1974, is one of Sydney's oldest dragon and lion dance troupes. The troupe embraces the multicultural society that exists in Australia and aims to foster the appreciation of Chinese culture through their energising performances.

Their performances combine modern movements, rhythms and props, which compliment traditional techniques to create contemporary shows for a variety of events and festivals.

The team specialises in lion dance on poles which combine highly choreographed stunts with life like lion mannerisms.

In recent years, JWK's lion dance team has also grown its international presence; representing Australia in numerous competitions in China, Hong Kong, Malaysia and Singapore, and attaining the Western Lion King Title at the 2016 World Lion Dance Championship.

JWK caters to students of all ages and cultures, and has established itself as one of Australia's leading academies. The Sydney headquarters also teaches several martial arts disciplines in conjunction dragon and lion dance; including Kung Fu, Karate, Muay Thai, and Jiu Jitsu.



# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## DAVID ROBERTSON

THE LOWLY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

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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 Sydney Symphony 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 Sydney Symphony Orchestra 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 Sydney Symphony'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.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.



# THE ORCHESTRA



**David Robertson**

THE LOWY CHAIR OF CHIEF CONDUCTOR  
AND ARTISTIC DIRECTOR



**Andrew Haveron**

CONCERTMASTER  
SUPPORTED BY VICKI OLSSON

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Sercan Danis\*

Claire Herrick

Emma Jardine\*

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Nicola Lewis

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Anonymous (1)



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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# SYDNEY SYMPHONY ORCHESTRA PATRONS

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### Sydney Symphony Orchestra Commissions

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

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Mrs Marian Purvis  
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Dr John Wynter  
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Mrs Emmy K Wong  
Lindsay & Margaret Woolveridge  
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Mrs Robin Yabsley  
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Sydney Symphony Vanguard is an adventurous way to demonstrate your commitment to supporting a secure future for orchestral music and live performance. A membership program for the musically curious, Vanguard is your ticket to join the Sydney Symphony community.

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In memory of Beth Harpley  
Sandra Haslam  
Robert Havard  
Roger Henning  
Mrs Mary Hill  
In memory of my father, Emil Hilton,  
who introduced me to music  
Lynette Hilton  
A & J Himmelhoch  
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Ms Lee Wright  
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Paul Wyckaert  
Anne Yabsley  
L D & H Y  
Michele & Helga Zwi  
Anonymous [52]

Sydney Symphony Orchestra Patrons correct as of October 2018

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Principal Partner

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Australian Government



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Create NSW.

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## EVENT PARTNER



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1 & 2 FEBRUARY

2月1日 & 2日

SYDNEY OPERA HOUSE

悉尼歌剧院



sydney symphony  
orchestra

David Robertson  
The Lowy Chair of  
Chief Conductor and Artistic Director



Principal Partner