

SYDNEY
SYMPHONY
ORCHESTRA

Andreas Brantelid performs Elgar's Cello Concerto

VLADIMIR ASHKENAZY'S
MASTERWORKS

18 – 21 SEPTEMBER
SYDNEY OPERA HOUSE




sydney symphony
orchestra
David Robertson
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orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

MEET THE MUSIC

WEDNESDAY 18 SEPTEMBER, 6.30PM

THURSDAY AFTERNOON SYMPHONY

THURSDAY 19 SEPTEMBER, 1.30PM

TEA AND SYMPHONY

FRIDAY 20 SEPTEMBER, 11AM

GREAT CLASSICS

SATURDAY 21 SEPTEMBER, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

**Andreas Brantelid plays
Elgar's Cello Concerto**

Vladimir Ashkenazy's Masterworks

Vladimir Ashkenazy *conductor*

Andreas Brantelid *cello*

RALPH VAUGHAN WILLIAMS (1872–1958)

Fantasia on a theme by Thomas Tallis

EDWARD ELGAR (1857–1934)

Cello Concerto in E minor

Adagio – Moderato –

Lento – Allegro molto

Adagio

Allegro – Moderato – Allegro, ma non troppo

INTERVAL

EDWARD ELGAR

Variations on an Original Theme, *Enigma*

Friday's performance will feature the Elgar's Cello Concerto and *Enigma* Variations only and will be performed without interval.



Wednesday's concert will be broadcast on ABC Classic on 29 September at 12 noon, and on 4 January 2020 at 12 noon.

.....
Pre-concert talk by Genevieve Lang in the Northern Foyer, 45 minutes before the performance (Wednesday, Thursday and Saturday only).

.....
Estimated durations: 15 minutes; 30 minutes; 20 minute interval; 29 minutes.

.....
The concerts will conclude at approximately 8.15pm (Wednesday); 3.15pm (Thursday); 12 noon (Friday); 3.45pm (Saturday).



Cover image: Andreas Brantelid
(Photo by Marios Taramides)



Principal Partner

CONCERT DIARY

SEPTEMBER



Holst's Planets

VLADIMIR ASHKENAZY'S MASTERWORKS

MEDTNER Piano Concerto No.1

HOLST The Planets

Vladimir Ashkenazy conductor

Alexei Volodin piano

Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series

Wed 25 Sep, 8pm

Fri 27 Sep, 8pm

Sat 28 Sep, 8pm

Sydney Opera House



The Soldier's Tale

COCKTAIL HOUR WITH THE FELLOWS

STRAVINSKY Ragtime

BARTÓK String Quartet No.3

LUTOSŁAWSKI Dance Preludes

STRAVINSKY The Soldier's Tale: Suite

2019 Sydney Symphony Orchestra Fellows

Cocktail Hour

Fri 27 Sep, 6pm

Sat 28 Sep, 6pm

Sun 29 Sep, 3pm

Sydney Opera House,
Utzon Room

OCTOBER



The Four Seasons

VIVALDI AND PIAZZOLLA

PIAZZOLLA arr. Desyatnikov

The Four Seasons of Buenos Aires

VIVALDI The Four Seasons

Andrew Haveron violin-director

Meet the Music

Thu 10 Oct, 6.30pm

Kaleidoscope

Fri 11 Oct, 7pm

Sat 12 Oct, 7pm

Sydney Opera House



Vivaldi's Four Seasons

A SYDNEY SYMPHONY FAMILY EVENT

VIVALDI The Four Seasons

Andrew Haveron violin-director

Christian Li violin

Sun 13 Oct, 1pm

Sun 13 Oct, 2.45pm

Sydney Opera House



Donald Runnicles conducts Bruckner Symphony No.7

MUSIC OF INSPIRATION

MESSIAEN Les offrandes oubliées

(The Forgotten Offerings)

BRUCKNER Symphony No.7

Donald Runnicles conductor

Thursday Afternoon Symphony

Thu 17 Oct, 1.30pm

Emirates Metro Series

Fri 18 Oct, 8pm

Great Classics

Sat 19 Oct, 2pm

Sydney Opera House



Principal Partner



Donald Runnicles Conducts Fauré's Requiem

MUSIC OF INSPIRATION

R STRAUSS Death and Transfiguration

R STRAUSS Four Last Songs

FAURÉ Requiem

Donald Runnicles conductor

Erin Wall soprano

Samuel Dundas baritone

Sydney Philharmonia Choirs

Abercrombie & Kent
Masters Series

Wed 23 Oct, 8pm

Fri 25 Oct, 8pm

Sat 26 Oct, 8pm

Sydney Opera House



A Paris Happening

TEA & SYMPHONY WITH THE FELLOWS

MILHAUD The Creation of the World

IBERT Chamber Concertino, for alto saxophone
and orchestra

DEBUSSY arr. Sachs Prelude to the Afternoon of a Faun

IBERT Divertissement

Roger Benedict conductor

Nicholas Russoniello saxophone

2019 Sydney Symphony Orchestra Fellows

Tea & Symphony

Fri 25 Oct, 11am

Sydney Opera House

THE ARTISTS



Vladimir Ashkenazy *conductor*

Russian-born Vladimir Ashkenazy inherited his musical gift from both sides of his family: his father David was a professional light music pianist and his mother Evstolia (née Plotnova) was daughter of a chorus-master in the Russian Orthodox church. He first came to prominence in the 1955 Chopin Festival in Warsaw and after winning the 1956 Queen Elisabeth Competition in Brussels. He established himself as one of the premier pianists of the 20th century before turning to conducting.

Vladimir Ashkenazy first came to Australia, as a pianist, in 1969. Since then he has conducted the Sydney Symphony Orchestra in subscription concerts and composer festivals. He was the orchestra's Principal Conductor and Artistic Advisor from 2009 to 2013. In July 2018, he became the orchestra's very first Conductor Laureate.

Vladimir Ashkenazy's associations with other orchestras include the Philharmonia Orchestra (London) which made him their Conductor Laureate in 2000, and with whom he will appear in November. Vladimir Ashkenazy is also Conductor

Laureate of the Iceland Symphony Orchestra and of the NHK Orchestra, Tokyo, and Principal Guest Conductor of the Orchestra della Svizzera Italiana. Previous posts included Music Director of the European Union Youth Orchestra and Chief Conductor of the Czech Philharmonic Orchestra. He maintains strong links with the Cleveland Orchestra and Deutsches Symphonie-orchester Berlin.

Ashkenazy maintains his devotion to the piano, these days mostly in the recording studio. Recent recordings include Bach's French Suites. His discography also records his work as a conductor, including direction of Rachmaninoff's orchestral music. Milestone recordings include *50 Years on Decca* – a box-set celebrating his long-standing relationship with the label.

Beyond performing and conducting Ashkenazy has been involved in many TV projects, inspired by a vision of reaching as wide an audience as possible. Vladimir Ashkenazy most recently appeared with the Sydney Symphony Orchestra in 2018.



Andreas Brantelid

cello

Andreas Brantelid was born in Copenhagen to Swedish/Danish parents. After receiving early tuition from his father Ingemar, Andreas made his soloist debut at the age of 14 in a performance of Elgar's Cello Concerto with the Royal Danish Orchestra in Copenhagen.

Recent and forthcoming engagements include Saint-Saëns' Cello Concerto No.1 with the Residency Orchestra of The Hague, the Saint-Saëns with the Danish National Orchestra, Elgar's Cello Concerto with the Orchestre National de Montpellier Occitanie, and concerts with the Helsinki Philharmonic.

Andreas Brantelid has worked with many distinguished conductors including Andris Nelsons, Esa-Pekka Salonen, Philippe Herreweghe, Vasily Petrenko, Thomas Dausgaard, Sakari Oramo, and Jukka-Pekka Saraste.

Among the musicians who inspired and strongly influenced Andreas are pianist Bengt Forsberg and violinist Nils-Erik Sparf, both of whom Andreas has played with since 2002 in different chamber music formats. Andreas has also collaborated with artists such as Daniel Barenboim, Gidon Kremer, Joshua Bell, Vadim Repin, Nikolaj Znaider, Lawrence Power and Paul Badura-Skoda. Recently he formed a trio with German violinist Veronika Eberle and Israeli pianist Shai Wosner.

Mr. Brantelid has appeared in venues such as Carnegie Hall, Alice Tully Hall, Wigmore Hall, and the Zurich Tonhalle. Festivals include Verbier, Stavanger, Bergen, and Wiener Festwochen. He has been a member of the Lincoln Center Chamber Music Society.

His debut disc of the Tchaikovsky, Schumann and Saint-Saëns cello concertos with the Danish National Symphony Orchestra was released in 2008, followed by a disc of chamber music by Chopin including his cello sonata, and an Encore disc. April 2019 saw the release of an album of piano quintets by Georgy Catoire and Ignaz Friedman.

Andreas won first prizes in the 2006 Eurovision Young Musicians Competition, the 2007 International Paulo Cello Competition and, in subsequent years, received music awards and fellowships including the Borletti-Buitoni Trust Fellowship, BBC's New Generation Artist 2008-2011, and the European Concert Hall Organisation 'Rising Star' tour in the 2008/09 season. In 2015 he received the Carl Nielsen Prize in Copenhagen.

Andreas plays the 1707 'Boni-Hegar' Stradivarius, which has been made available to him by the generous support of Norwegian art collector Christen Sveaas.

ABOUT THE MUSIC

Ralph Vaughan Williams (1872–1958)

Fantasia on a theme by Thomas Tallis

When Vaughan Williams' *Fantasia on a theme by Thomas Tallis* was first performed at the Three Choirs Festival in 1910 a perceptive critic noted that 'one is never quite sure whether one is listening to something very old or very new'. The effect must have been magnified in the setting of Gloucester Cathedral: to walk from the dark Romanesque nave with its circular pillars and round arches, through the perpendicular-style decoration of the choir and presbytery, lit by the astounding 345-square-metre Crécy Window, and finally into the Lady Chapel is literally to traverse centuries of architectural history. And Vaughan Williams naturally exploited the size and resonance of the building as well as reflecting some of the metaphorical resonances of history in his piece. He divides the orchestra into three – a string quartet, a tutti section and a small group of nine players that provides distant echo effects – and instructs that where possible the groups should be spatially separate, creating an enhanced sense of resonance of any given space.

According to Hugh Ottaway, the composer 'was aware of the common aspirations of generations of ordinary men and women with whom he felt a deep, contemplative sympathy' and which he felt was reflected in communal music-making. In a Protestant country like England, communal music-making included hymn singing, and it was for this reason that Vaughan Williams accepted the editorship of the *English Hymnal* in 1904. In doing so he made the discovery that catalysed this, his first masterpiece.

Thomas Tallis (c1505-1585) lived and worked during the tumultuous period of England's Tudor dynasty, serving Henry VIII, Edward VI, Mary I and finally Elizabeth I, and managing to keep his job – and his head – despite the often-bloody transitions between Protestant and Catholic regimes and their radical effects on the forms of worship. He composed intricate works of Latin polyphony (for the Catholic liturgy) as well as simpler settings of English (for the Protestant). Evangelical Protestantism eschewed ornate music, preferring tunes that could be sung by congregations – especially to psalms translated into English poetic metres. For these, Tallis composed some nine tunes, including his Third Mode Melody for Psalm 2, 'Why fum'th in fight the Gentiles spite, in fury raging stout?'

Vaughan Williams resurrects an instrumental genre common in the Tudor and Stuart periods – the fantasia for a consort of viols: such works were free from any text, and the use of contrasting, but related, thematic material provided the basis for clearly defined sections. Vaughan Williams uses only one theme, but discovers in Tallis' Third Mode Melody several contrasting motifs and contours that generate a multi-sectioned structure.



Ralph Vaughan Williams in 1902

IN BRIEF

The year 1910 saw a number of epochal works by Schoenberg, Ravel and Stravinsky; Vaughan Williams' 'Tallis Fantasia' was one such, in which he creates a totally fresh and new sound by going back to the Golden Age of English music from the Tudor period. Based on a deceptively simple psalm tune by Thomas Tallis, the *Fantasia* consists of several linked but contrasting sections, and in its spatial deployment of the strings creates the sense of a vast and resonant space.



Thomas Tallis
by Gerard Vanderghucht

Vaughan Williams' use of 'pure' modal harmony as in the quietly radiant chords at the opening, and the simplicity of the theme's adumbration in soft plucked notes from the cellos is understatedly radical. He gives first full statement of the theme in Tallis' own harmony, but soon takes the melody into vastly new regions. There is much about the music which is passionate, expressed through active textures and dissonant harmony, yet the resplendent climax of the piece is a sequence of almost purely consonant harmonies, shimmering in endless space.

Out of these glowing textures solo voices appear, including the beautiful duet for violin and viola which heralds the last statement of the tune, or the solo violin which floats heavenward towards the end. But there is a significant solo viola melody earlier on that is derived from Tallis' tune but also related to the chorus of 'Alleluias' which depicts the Celestial City in Vaughan Williams' various treatments of *The Pilgrim's Progress*. Despite what his wife described as his 'cheerful agnosticism', Vaughan Williams maintained an interest in the 'spiritual life' – his term – which suffuses the 'Tallis Fantasia'.

GORDON KERRY © 2009

Vaughan Williams' *Fantasia on a theme by Thomas Tallis* requires a string orchestra divided into three distinct groups.

The Sydney Symphony Orchestra first performed the work in December 1940 under Kenneth Murison Bourn, and most recently in April 2015 under Richard Gill.

Edward Elgar (1857–1934) Cello Concerto in E minor, Op.85

Adagio – Moderato –

Lento – Allegro molto

Adagio

Allegro – Moderato – Allegro, ma non troppo

Elgar's career reached its last zenith with his Violin Concerto in 1910 and Second Symphony in 1911, works into which he claimed 'I have written out my soul...shewn myself'. Between them and this 1919 Cello Concerto – his last major work – Elgar faced down worsening prospects in almost every aspect of his life, from the personal challenges of age, ill-health and bereavement, to the professional affront of being elbowed aside by younger colleagues. There was also the war. While Britain's youth marched into France in August 1914 singing 'It's a long way to Tipperary', Elgar's *Land of Hope and Glory* – composed during the Boer War as trio of his first *Pomp and Circumstance March* (1901) – was re-mobilised at home as a patriotic anthem. Rendered semi-superfluous by his own old tune, Elgar, at 57, struggled to find a new wartime voice in works like *Carillon*, a musically slight but eloquent response to the

IN BRIEF

Elgar's Cello Concerto, composed in 1919, is in many respects a lament for the late Victorian and Edwardian worlds in which he had grown up and flourished as a composer, not to mention for the countless people who had lost their lives in the recent carnage. Elgar's response is far from the large-scale, richly upholstered works such as his Violin Concerto or symphonies; the Cello Concerto is expressive, but mostly intimate in scale and manner, lightly scored and a series of succinct movements.

tragedy in Belgium, recorded for gramophone in 1915, that here in Australia became his next-most-popular contribution to the war effort. His more substantial choral score *The Spirit of England*, setting war poems by Laurence Binyon, was introduced to Britons in 1916 and 1917 deep in the hostilities, but reached almost celebratory first performances in Melbourne and Sydney in July-August 1918, just as Allied victory seemed assured. Still, it was Binyon's lines commemorating the millions fallen ('They shall grow not old...Age shall not weary them...') – not Elgar's music for them – that everyone remembered.

Binyon, by day, was a curator at the British Museum under Elgar's close friend Sidney Colvin, the keeper of prints and drawings, and it was Colvin who first suggested Elgar turn Binyon's poems into the 'wonderful Requiem for the slain' that *The Spirit of England* became. Binyon himself approached Elgar again immediately the Armistice was declared with a request to set his new ode, 'Peace'. But by letter on 18 November 1918, Elgar demurred: 'I do not feel drawn to write peace music somehow...the whole atmosphere is too full of complexities for me to feel music to it'. He had anyway, as his wife, Alice, recorded in her diary, already conceived another 'lament which should be in a war symphony', music that evolved over the spring and summer of 1919 into 'a real large work & I think good and alive', as he described the 'nearly completed' Cello Concerto in a letter to Colvin and his wife, Frances, on 26 June, asking permission to dedicate it to them.

The score is laid out in four movements, though listeners tend to hear the first and second movements, played without break, as a single span. Whereas his Violin Concerto opened into a conventionally spacious orchestral introduction, pending the princely arrival of its soloist, Elgar sets his cello in a more intimate frame. Denied welcoming brass or upper strings, the brief opening cello recitative (*Adagio*) sets its own unusually pared-back terms – hereinafter will be lyricism, light orchestration, simple layouts. The violas, eerily unaccompanied, announce the dreamy, modal, much-loved main theme (*Moderato*), its rocking rhythm Elgar's characteristic pastoral lilt. The winds introduce the airy, major-tending contrasting theme, which the cello then sets about varying, before the main theme simply returns. A longer, second cello recitative (*Lento*) inducts into faster, lighter, scherzo-like *Allegro molto*, the cello driving the music forward with its scrubbing semiquavers.

Elgar anticipated that the *Adagio*, despite its anticipatory half-close, would often be played without the rest of the concerto, and scored it with just strings and wind sextet. The cello melody gives the uncanny impression of being an internal dialogue between two separate voices, higher and lower, each merging in and out of the countermelodies of the supporting strings.



Edward Elgar

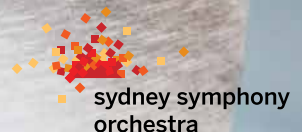
Elgar, at 57, struggled to find a new wartime voice

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The finale opens, exceptionally, announcing its fragmentary theme (*Allegro*) without the cello. The cello then reworks it in a parenthetic recitative and short cadenza (*Moderato*), before it takes over fully (*Allegro, ma non troppo*). The soloist sweetly but firmly pulls the music up introducing its arcing subsidiary idea, then carried on by flowing semiquavers into the extensive development. There's a heady reprise of the fast theme, echoes of earlier quiet asides, and a penultimate throwback to the concerto's opening gesture, caught up into a rapid, surging close.

GRAEME SKINNER © 2014

Elgar's Cello Concerto calls for an orchestra of double winds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, solo cello, and strings.

Percy Code conducted the Sydney Symphony Orchestra's first performance of Elgar's Cello Concerto in August 1944 with Lauri Kennedy, cello. The Orchestra performed it most recently in April 2017 under Robert Spano with Harriet Krijgh, cello.

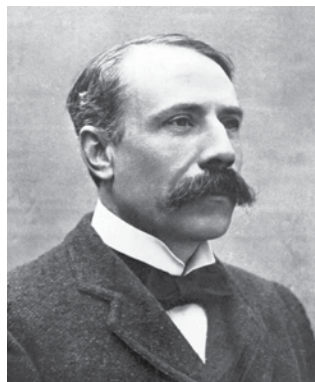
Edward Elgar

Variations on an Original Theme, Op.36 *Enigma*

- I (C.A.E.) – Caroline Alice Elgar, the composer's wife
- II (H.D.S.-P) – Hew David Stuart-Powell, pianist in Elgar's trio
- III (R.B.T.) – Richard Baxter Townshend, author
- IV (W.M.B.) – William Meath Baker, nicknamed 'the Squire'
- V (R.P.A.) – Richard Penrose Arnold, son of Matthew Arnold
- VI (Ysobel) – Isabel Fitton, viola player
- VII (Troyte) – Arthur Troyte Griffith, architect
- VIII (W.N.) – Winifred Norbury
- IX (Nimrod) – August Johannes Jaeger, reader for the publisher Novello & Co
- X (Dorabella) *Intermezzo* – Dora Penny, later Mrs Richard Powell
- XI (G.R.S.) – Dr G.R. Sinclair, organist of Hereford Cathedral
- XII (B.G.N.) – Basil G. Nevinson, cellist in Elgar's trio
- XIII (***) *Romanza* – Lady Mary Lygon, later Trefusis
- XIV (E.D.U.) *Finale* – Elgar himself ('Edu' being his nickname)

In middle-age, Edward Elgar found himself in his native Malvern region, eking out a living as a humble rural music teacher. He took in students, made instrumental arrangements, gave an occasional performance and continually threatened to give away music altogether.

But one evening in October 1898 Elgar began to doodle away at the piano. Chancing upon a brief theme that pleased him, he started imagining his friends confronting the same theme, commenting to his wife, 'This is how so-and-so would have done it.' Or he would try to catch another friend's character in a variation. This harmless bit of fun grew into one of England's greatest orchestral masterpieces, Elgar's *Variations on an Original Theme*.



Elgar in 1904

IN BRIEF

At forty Elgar was beginning to wonder if he would ever 'make it', and had retreated to the countryside of the Malvern Hills, teaching to make a living, after failing to gain much headway in London. He famously came up with the 'Enigma' Variations (known for its mysterious, unstated countermelody) while improvising for fun at the piano one day. The piece, which evolved into a series of finely drawn portraits of his friends, established Elgar almost overnight as the major symphonist of his generation.

Where the word 'Theme' should have appeared in the score, however, Elgar wrote 'Enigma'. He stated that the theme was a variation on a well-known tune which he refused to identify. It's a conundrum which has occupied concertgoers and scholars alike ever since. Elgar himself rejected suggestions of *God Save the King* and *Auld Lang Syne*. Other suggestions have included *Rule, Britannia*, an extract from Wagner's *Parsifal*, and even *Ta-ra-ra-boom-de-ay*. Another suggestion is that it's a simple scale, while Michael Kennedy has proposed that the unheard theme could be Elgar himself, with the famous two-quaver two-crotchet motif on which the entire work is based capturing the natural speech rhythm of the name 'Edward Elgar'. Elgar went to his grave without revealing the truth and no one has come up with the definitive answer.

The second enigma was the identity of the characters depicted within each variation, who were identified at first only by their initials in the score. This enigma has proved much easier to solve.

Variation 1, which simply elaborates the main violin theme with prominent wind playing, depicts Elgar's wife, Caroline Alice ('Carice'). The second variation brings the first hint of actual imitation. Pianist H.D. Steuart-Powell was one of Elgar's chamber music collaborators, who characteristically played a diatonic run over the keyboard as a warm-up. Variation 3 depicts the ham actor R.B. Townshend whose drastic variation in vocal pitch is mocked here.

The Cotswold squire W. Meath Baker is the subject of Variation 4 while the mixture of seriousness and wit displayed by the poet Matthew Arnold's son Richard is captured in the fifth variation. The next two variations parody the technical inadequacies of Elgar's chamber music acquaintances. Violist Isabel Fitton (Variation 6) had trouble performing music where the strings had to be crossed while Arthur Troyte Griffith (Variation 7) was a pianist whose vigorous style sounded more like drumming! Poor Winifred Norbury is actually represented in Variation 8 by a musical depiction of her country house, 'Sherridge'.

The most famous variation of course is *Nimrod* (No.9). *Nimrod* (the 'mighty hunter before the Lord' of Genesis chapter 10) was Elgar's publisher A.J. Jaeger (German for 'hunter'). Apparently the idea for this particular variation came when Elgar was going through one of his regular slumps. Jaeger took Elgar on a long walk during which he said that whenever Beethoven was troubled by the turbulent life of a creative artist, he simply poured his frustrations into still more beautiful compositions. In memory of that conversation, Elgar made those opening bars of *Nimrod* quote the slow movement from Beethoven's *Pathétique* Sonata.



Caroline Alice Elgar



August Jaeger, 'Nimrod'

Variation 10 depicts a young woman called Dora Penny, whose soubriquet 'Dorabella' comes from Mozart's *Così fan tutte*. And then Variation 11 goes beyond the human species, depicting the organist G.R Sinclair's bulldog Dan, falling down the steep bank of the river Wye, paddling upstream, coming to land and then barking.

The cello features prominently in Variation 12 – a tribute to cellist Basil Nevinson. Mendelssohn's *Calm Sea and Prosperous Voyage* is quoted in Variation 13, said to depict Lady Mary Lygon's departure by ship to Australia. Finally we hear 'E.D.U.' where the composer depicts himself (his wife's nickname for him was Edo) cocking a snook at all those who said he'd never make it as a composer.

ABRIDGED FROM MARTIN BUZACOTT © 2000

The 'Enigma' Variations require an orchestra of 2 flutes (1 doubling piccolo), pairs of oboes and clarinets, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani and 3 percussion, organ, and strings.

Malcolm Sargent conducted the first performance by the Sydney Symphony Orchestra of the 'Enigma' Variations in November 1939; the Orchestra's most recent performance was under Donald Runnicles in December 2014.



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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra 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.

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Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991

We gratefully acknowledge those who have left a bequest to the Sydney Symphony Orchestra

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IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SYDNEY SYMPHONY ORCHESTRA, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4674.

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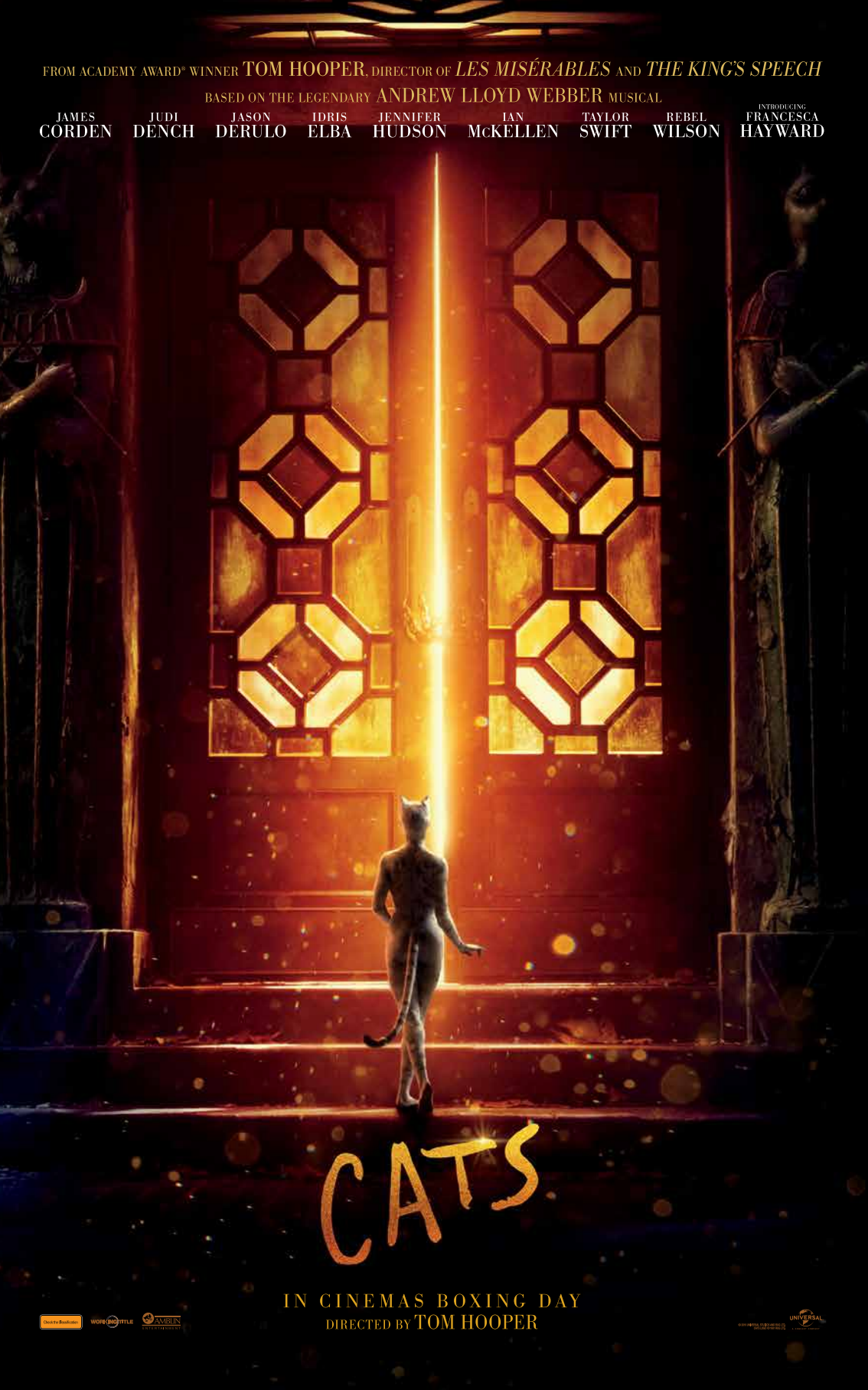
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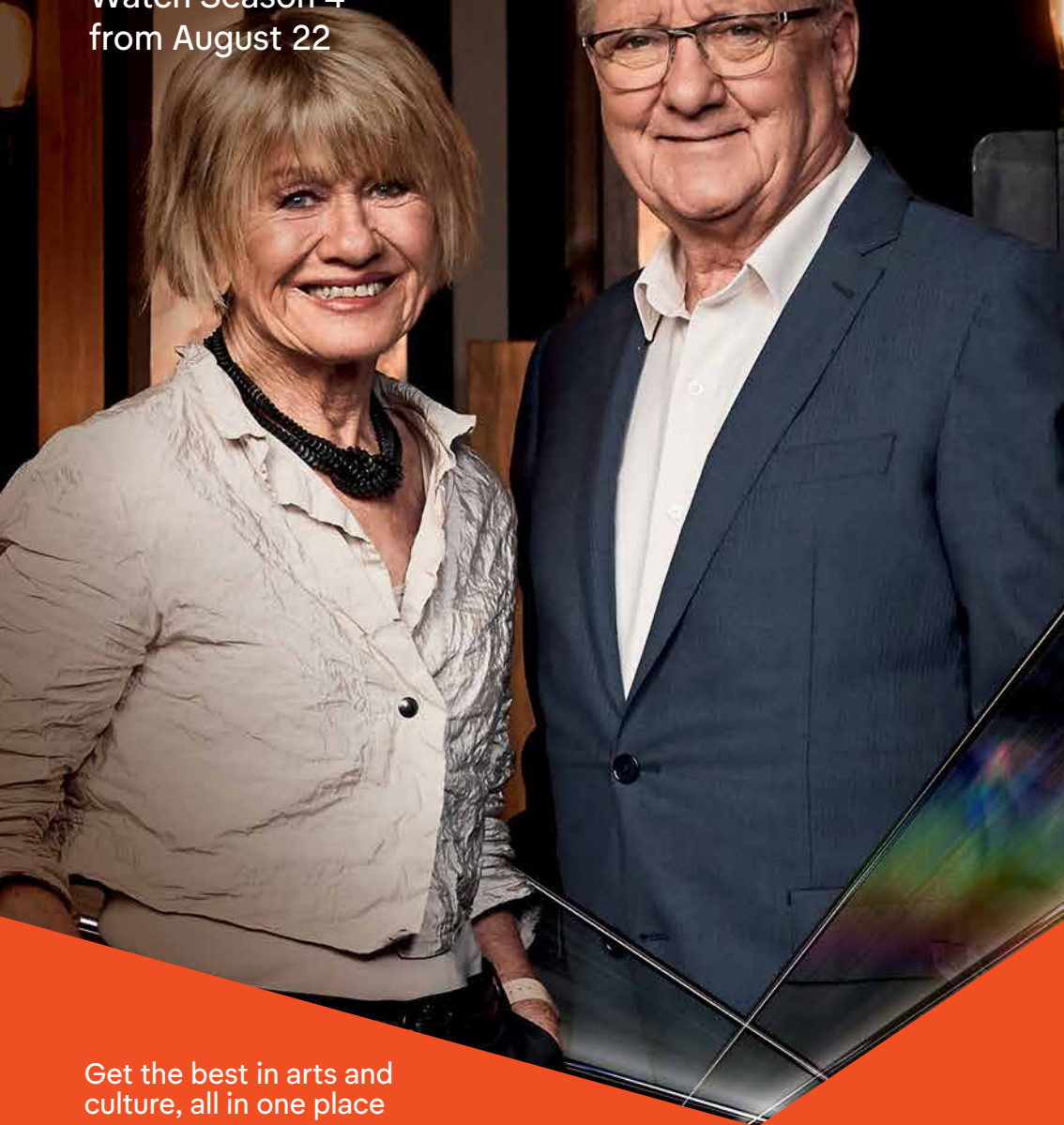
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