

SYDNEY
SYMPHONY
ORCHESTRA

Beethoven Symphony No.5

VADIM GLUZMAN PERFORMS PROKOFIEV

3 – 8 JULY

SYDNEY OPERA HOUSE



 Abercrombie
& Kent

 sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

 Emirates
Principal Partner

CONCERT DIARY

JULY



Dohnányi and Shostakovich

DOHNÁNYI Serenade for string trio
GRAN Finnish Tango (after traditional tunes)
SHOSTAKOVICH Two Pieces for string octet
Musicians of the Sydney Symphony

Cocktail Hour
Fri 5 Jul, 6pm
Sat 6 Jul, 6pm
Sun 7 Jul, 8pm
Sydney Opera House,
Utzon Room



Harry Potter and the Half-Blood Prince™ in Concert

Experience the music of a live symphony orchestra performing the unforgettable score to the sixth film of the Harry Potter™ Series. *Classified M.*

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Sydney Symphony Presents
Wed 10 Jul, 7pm
Thu 11 Jul, 7pm
Fri 12 Jul, 7pm
Sat 13 Jul, 2pm
Sat 13 Jul, 7pm
Sydney Opera House



Saint-Saëns' Organ Symphony

SUSAN GRAHAM SINGS SONGS OF THE AUVERGNE
CHABRIER España
CANTELOUBE Songs of the Auvergne
SAINT-SAËNS Symphony No.3 (Organ Symphony)

David Robertson conductor
Susan Graham mezzo-soprano

Thursday Afternoon Symphony
Thu 18 Jul, 1.30pm
Emirates Metro Series
Fri 19 Jul, 8pm
Sydney Opera House



David Robertson conducts Britten's Peter Grimes

OPERA IN CONCERT

BRITTEN Peter Grimes

David Robertson conductor

Cast includes:

Stuart Skelton Peter Grimes

Nicole Car Ellen Orford

Alan Held Captain Balstrode

Sydney Philharmonia Choirs

Thu 25 Jul, 7pm
Sat 27 Jul, 7pm
Sydney Opera House

KEYS TO THE CITY FESTIVAL | SUPPORTED BY



Kirill Gerstein in Recital

Program includes works by:
LISZT, BEETHOVEN, JANÁČEK, ADÈS,
DEBUSSY, KOMITAS and **RAVEL**

Kirill Gerstein piano

Mon 5 Aug, 7pm
City Recital Hall



Kirill Gerstein performs Grieg

SIBELIUS En Saga
GRIEG Piano Concerto in A minor
BERLIOZ Symphonie fantastique

David Robertson conductor

Kirill Gerstein piano

Abercrombie & Kent
Masters Series
Wed 7 Aug, 8pm
Fri 9 Aug, 8pm
Sat 10 Aug, 8pm
Sydney Town Hall



Kirill Gerstein performs Ravel and Gershwin

RAVEL Le Tombeau de Couperin
RAVEL Piano Concerto for the left hand
GERSHWIN Piano Concerto in F

David Robertson conductor • **Kirill Gerstein** piano

Thu 8 Aug, 1.30pm
Sydney Town Hall



Berlioz's Symphonie Fantastique

SIBELIUS En Saga
BERLIOZ Symphonie fantastique

David Robertson conductor

Fri 9 Aug, 11am
Sydney Town Hall

WELCOME



Welcome to the Abercrombie & Kent Masters Series.

Welcome to the fourth instalment in our 2019 Masters Series: Beethoven's Fifth! This is such a monumental work, built on arguably the most recognisable motif in all of music, and it's always a thrill to see how a classic of this stature might be interpreted when approached from a fresh perspective. In the masterful hands of Xian Zhang, we've been promised shock and awe, and we know the Sydney Symphony Orchestra always delivers.

What a treat to have a Verdi overture and a Prokofiev Violin Concerto on the same program, and to hear the latter played by the virtuoso Vadim Gluzman.

In much the same way as the Sydney Symphony Orchestra scours the music world to bring us evenings filled with extraordinary moments and exquisite talent, at Abercrombie & Kent we're always on the lookout for emerging travel classics, new destinations and more authentic travel experiences.

We take the world's most discerning and inquisitive travellers on truly immersive private and small group journeys to more than 100 countries. We especially pride ourselves on bringing an original perspective to places our travellers may already know and love, revisiting and reimagining the classics.

Some of our most popular destinations and experiences rank among the eternal luxury travel favourites: sub-Saharan African safaris; Nile cruises; the European capitals of the Grand Tour; the storied temples and palace hotels of India; the mysterious ruins of pre-Columbian Latin America; and luxury expedition cruises to the Aegean, the Mediterranean, the Baltic, the Sea of Japan, the Kimberley coast, the Arctic and Antarctica.

What each of these journeys shares, and also shares with a night in the concert hall with the Sydney Symphony Orchestra, is a sense of wonder and adventure, of seeing the world in a new light. I hope you enjoy tonight's performance and many equally grand adventures in music and travel to come.



A handwritten signature in black ink that reads "Sujata Raman".

Sujata Raman
Regional Managing Director
Australia & Asia Pacific
Abercrombie & Kent



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orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

ABERCROMBIE & KENT MASTERS SERIES

WEDNESDAY 3 JULY, 8PM

FRIDAY 5 JULY, 8PM

SATURDAY 6 JULY, 8PM

MONDAYS @ 7

MONDAY 8 JULY, 7PM

SYDNEY OPERA HOUSE CONCERT HALL

Beethoven Symphony No.5

Vadim Gluzman plays Prokofiev

Xian Zhang *conductor*

Vadim Gluzman *violin*

GIUSEPPE VERDI (1813–1901)

The Force of Destiny: Overture

SERGEI PROKOFIEV (1891–1953)

Concerto for Violin and Orchestra No.2 in G minor, Op.63

Allegro moderato

Andante assai – Allegretto – Andante assai

Allegro, ben marcato

INTERVAL

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No.5 in C minor, Op.67

Allegro con brio

Andante con moto

Scherzo and Trio (Allegro) –

Finale (Allegretto)



Monday's concert will be broadcast on
ABC Classic on 14 July at 2pm.

Pre-concert talk by Natalie Shea in the
Northern Foyer, 45 minutes before the
performance.

Estimated durations: 8 minutes;
26 minutes; 20 minute interval;
31 minutes.

Concerts will conclude
at approximately 9.45pm
(8.45pm on Monday).



Cover image: Vadim Gluzman
(Photo by Marco Borggreve)



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Xian Zhang *conductor*

Xian Zhang is currently Music Director with the New Jersey Symphony Orchestra. She also holds the post of Conductor Emeritus of Orchestra Sinfonica di Milano Giuseppe Verdi, following her tenure as Music Director (2009–16). She was Principal Guest Conductor of the BBC National Orchestra & Chorus of Wales 2016–2019 and the first female conductor to hold a titled role with a BBC orchestra.

A popular guest conductor throughout the world, her engagements this season and next include the Royal Philharmonic Orchestra, Netherlands Radio Philharmonic at the Concertgebouw, Los Angeles Philharmonic, New World Symphony, Dallas Symphony, National Arts Center Orchestra Ottawa, Orchestre Philharmonique de Radio France, Orchestre National de Lyon, Orchestre Symphonique de Montréal, Komische Oper Berlin, Barcelona Symphony, and MDR Sinfonieorchester Leipzig. Further ahead, she works with the Chicago, Washington, Philadelphia and London Symphony Orchestras.

Equally in demand in opera, she conducted a successful production of *Nabucco* with Welsh National Opera in June 2014, which subsequently transferred to Savonlinna, where she returned in 2016 for *Otello*. Other notable opera engagements include *La traviata* with Den Norske Opera (2016) and *La bohème* with English National Opera (2015). She conducts *Rigoletto* for National Centre for the Performing Arts in Beijing in 2020 and will make her Santa Fe Opera debut in Summer 2020 with a world premiere by Huang Ruo. Xian Zhang is a regular

conductor in her native China where she works with the NCPA, China Philharmonic, and Guangzhou Symphony orchestras, among others.

A champion of Chinese composers, she has conducted Chen Yi's *Ge Xu* (Antiphony) with the Los Angeles Philharmonic and New Jersey Symphony Orchestra, Dorothy Chang's *Northern Star* with Vancouver Symphony Orchestra (2018), Tan Dun's *The Triple Resurrection* with San Francisco Symphony (2018), Qigang Chen's *Er Huang* (NCPA Orchestra, 2017) and *Iris Dévoilée* (BBC National Orchestra of Wales, BBC Proms; and China NCPA Orchestra, 2015).

Working with young musicians plays a major part in Zhang's life. She held the position of Artistic Director of the NJO, Dutch Orchestra and Ensemble Academy (2010–15), and in 2015 made her hugely successful debut with the European Union Youth Orchestra, conducting them in Grafenegg, Amsterdam, Berlin, Rheingau and Bolzano.



Vadim Gluzman *violin*

Vadim Gluzman's wide repertoire embraces new music and his performances are heard around the world through live broadcasts and award-winning recordings.

Vadim Gluzman appears regularly with major orchestras such as the Berlin Philharmonic, Boston Symphony, Israel Philharmonic, Leipzig Gewandhaus Orchestra, London Symphony, Orchestre de Paris, Philadelphia Orchestra, and the Royal Concertgebouw. He has enjoyed collaborations with many of today's leading conductors, including Semyon Bychkov, Riccardo Chailly, Sir Andrew Davis, Christoph von Dohnányi, Neeme Järvi and others. His festival appearances include performances at Lockenhaus, Ravinia, Tanglewood, and Verbier, as well as Chicago's North Shore Chamber Music Festival, founded by Gluzman and pianist Angela Yoffe, his wife and recital partner.

Highlights of his 2018-19 season included performances with the Chicago Symphony under Osmo Vänskä and Cleveland Orchestra under Michail Jurowski. He led performances with the ProMusica Chamber Orchestra in Columbus, Ohio, where he serves as Creative Partner and Principal Guest Artist.

Mr. Gluzman celebrated the 100th anniversary of the birth of violinist Henryk Szeryng with the Hamburg NDR Elbphilharmonie Orchestra, Deutsche Radio Philharmonie, Warsaw Philharmonic, Jerusalem Symphony and Orquesta Sinfónica Nacional de México. In 1994, Gluzman was awarded the Henryk Szeryng Foundation Career Award and today performs on a Dominique Peccatte bow from Szeryng's collection, previously owned by Eugène Ysaÿe.

Vadim Gluzman's latest CD features Brahms' Violin Concerto with the Lucerne Symphony conducted by James Gaffigan and includes Brahms' Sonata No.1 for Violin and Piano, performed with Angela Yoffe.

Born in the former Soviet Union, Gluzman began violin studies at age seven. He studied with Roman Šně in Latvia and Zakhar Bron in Russia before moving to Israel in 1990, where he became a student of Yair Kless. In the US, he studied with Arkady Fomin in Dallas and at the Juilliard School with Dorothy DeLay and Masao Kawasaki. Early in his career, he enjoyed the encouragement and mentorship of Isaac Stern.

Mr. Gluzman serves as Distinguished Artist in Residence at Baltimore's Peabody Conservatory and teaches at Israel's Keshet Eilon International Music Center. He performs on the legendary 1690 'ex-Leopold Auer' Stradivari on extended loan to him through the generosity of the Stradivari Society of Chicago.

Giuseppe Verdi (1813–1901)

***La forza del destino*: Overture**

La forza del destino (The Force of Destiny), composed by Verdi in 1862 to a libretto by Francesco Maria Piave, is based on a Spanish tragedy by the third Duke of Rivas that depicts the murder of the Marquis di Calatrava and the consequent deaths of the other principal characters in the play: his daughter, Leonora; his son, Don Carlo; and Leonora's lover, Don Alvaro.

Calatrava is accidentally killed by Don Alvaro when he, Calatrava, discovers that Leonora and Don Alvaro are about to elope. Don Carlo swears to avenge his father's death, and his pursuit of Don Alvaro finally ends in a duel in which Don Carlo is mortally wounded. Leonora appears from her nearby refuge and casts herself sobbingly upon her brother's body, but remembering his vow, he stabs her. Thus is a grim destiny fulfilled.

The overture is based on themes which appear at various points in the opera. The brass peals out dramatically, leading to a restless melody that is used several times in the opera; first, when the father discovers the lovers and later when he meets his death. Next comes the poignant air of Alvaro's plea to Don Carlo (from the last act), and then the theme of Leonora's prayer to the Virgin for protection. Then follows another melody, taken from Leonora's thanks to God for being given sanctuary, after which the music becomes agitated, menacing and peaceful in turn, and builds to a dramatic conclusion.

Forza was composed for St. Petersburg after a four-year lull after Verdi's previous opera, *A Masked Ball*. It is, in the eyes of Roger Parker in *The New Grove Dictionary of Opera*, Verdi's most daring 'patchwork drama', only loosely linear and a precursor of Russian operas such as *Prince Igor* and *Boris Godunov*. The overture, which dates from the 1869 revision of the work for La Scala, expresses this juxtaposing quality, the reappearances of the so-called 'fate' motif unifying the music but at the same time revealing the exciting disparateness of the themes.

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The Sydney Symphony Orchestra first performed Verdi's *La forza del destino* Overture on 30 January 1949 under Franco Ghione, its network premiere. The Orchestra mostly recently performed it in October 2012 under Miguel Harth-Bedoya.

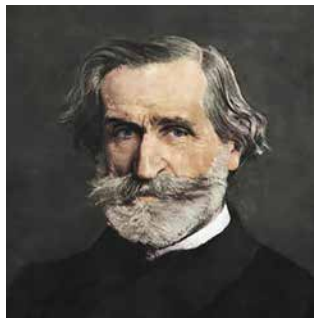
Sergei Prokofiev (1891–1953)

Concerto for Violin and Orchestra No.2 in G minor, Op.63

Allegro moderato

Andante assai – Allegretto – Andante assai

Allegro, ben marcato



Verdi by Giovanni Boldini, Paris 1886

Thus is a grim destiny
fulfilled.

Prokofiev had left the Soviet Union in 1918 and based himself in Paris, with determined forays into the United States. By mid-1936, after a series of return visits, he had returned, permanently, to Moscow.

In Soviet Russia there was a huge audience coming to 'classical' music for the first time. We should be wary of imputing cynical motives to Prokofiev; after all, it required no radical change in style for him to produce works of immediately engaging character. Nevertheless, it does seem that in *Lieutenant Kijé*, *Romeo and Juliet* and the Violin Concerto No.2, Prokofiev was making a special effort to write music of formal clarity and emotional directness, as if to prepare the ground for his homecoming.

In 1935, Prokofiev was approached by a group of admirers of the French violinist Robert Soetens to write a concerto. It was Prokofiev's intention to make this concerto 'altogether different from No.1 in both music and style'. It was composed during an extensive concert tour which Prokofiev and Soetens made. As Prokofiev notes in his autobiography:

"The principal theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration I completed in Baku, while the first performance was given in Madrid in December 1935."

The piece stakes an immediate claim to simple, comprehensive tunefulness. The soloist, alone, establishes the key of G minor unequivocally with a disarmingly simple melody. Some busy passage-work leads to a new lyrical theme in B flat, reminiscent both of *La Vie en rose* and the *Gavotte* from Prokofiev's *Classical* Symphony. Both themes are developed in a varied central section characterised by Prokofiev's lively rhythmic manipulation and deft touches of orchestration. The movement ends curiously, with rapid virtuosic writing brought to a halt by peremptory plucked chords from the soloist.

The pizzicato writing is carried over into the rocking triplet accompaniment of the second movement, which supports a long-breathed, yearning melody for the soloist who travels through a number of musical landscapes. The plucking of strings may suggest the guitars of Spain, where the work was to be premiered; in the final movement the Iberian flavour becomes explicit with the use of castanets. This grotesque waltz reminds us of Prokofiev's brilliance as a ballet composer, and he draws yet more arresting colours from the solo part, notably in the use of melodies played high on the violin's lowest string. For all Prokofiev's nomadism during the work's composition, the overwhelming impression is of Russianness in its balance of wild energy, humour and melancholy.

GORDON KERRY SYMPHONY AUSTRALIA © 2001

The Sydney Symphony Orchestra first performed Prokofiev's Second Violin Concerto in July 1962 under Jascha Horenstein with soloist Thomas Matthews, and most recently in February and March 2018 under Dmitri Slobodeniouk with soloist Lisa Batiashvili.



Sergei Prokofiev

Prokofiev was making a special effort to write music of formal clarity and emotional directness.

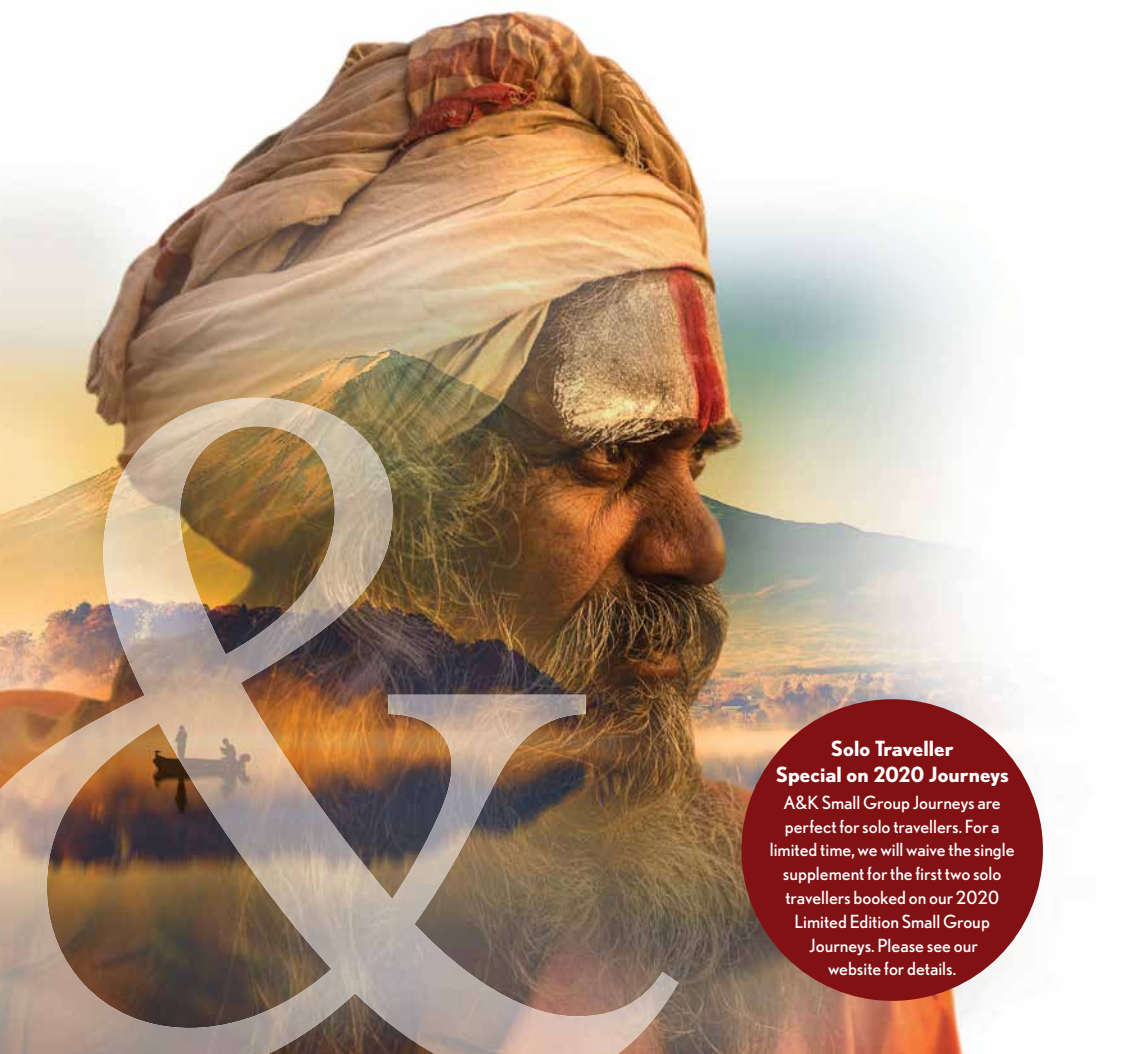
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Ludwig van Beethoven (1770–1827)

Symphony No.5 in C minor, Op.67

Allegro con brio

Andante con moto

Scherzo and Trio (Allegro) –

Finale (Allegretto)

'Blazing shafts of light shoot through the deep night of this realm, and we become aware of giant shadows which surge and heave, closing in on us and destroying everything in us except the pain of unending longing.' Thus, in 1810, music critic E.T.A. Hoffmann described Beethoven's music in his review of the Symphony No.5.

A little more than a century later, a young German student writing from the front lines of World War I described the work more pragmatically as 'truly the symphony of war. The introductory measures in fortissimo are the mobilisation orders. Then the measures in *piano*: anxiousness before the tremendous events ahead. Then the crescendo and again *fortissimo*: the overcoming of all terror and fear and the summoning of courage and unity, rising to a unified will to victory...'

Two radically different visions, but the message is the same: Symphony No.5 is founded on an essential dynamic of struggle. It is the work of a Beethoven preoccupied with the heroic ideal and the triumph of the inner will.

The first sketches for the work were made in early 1804, only a few months after completing Symphony No.3, which Beethoven had dedicated to Napoleon in admiration of his republican ideals. (In disgust at the news that Napoleon had declared himself emperor, Beethoven tore up the dedication and the work was renamed 'Sinfonia Eroica: in celebration of the memory of a great man'.) The opera *Leonore* (later, in much revised form, to achieve enormous success as *Fidelio*), which was composed in 1804-05, draws its strength from the heroism of Leonore herself, her astounding devotion and physical courage.

Symphony No.5, however, presents a different kind of heroism, and has often been interpreted in the context of Beethoven's struggle to live with his worsening deafness. Faced with the humiliation and misery of being unable to hear the sound of a flute playing in the woods, Beethoven sought to overcome his despair through personal disciplines of patience, resignation and determination, recommending virtue as the only source of happiness.

Beethoven's Fifth Symphony has no text or program, unlike the Sixth (*Pastoral*), written at the same time, in which each movement bears a description of the scene it 'portrays'. The music itself, however, plays out its struggle on many levels. The opening bars – that famous



Beethoven, 1806

A woman with dark curly hair, wearing a brown top and light-colored trousers, is walking on a narrow ledge of a modern glass skyscraper. She is reaching out with her right hand towards a smartphone that is floating in the air. The background is a vast, clear blue sky.

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Yes

motto, used as a signal of victory in World War II – refuse to establish clearly either key or metre: it is not until the seventh bar that we hear the bass C, on which the whole chord of C minor relies, or have a clear sense of the rhythmic framework of the music. The opening motif, thrown down like a gauntlet, is transformed in the ghostly third movement into an ominous march that returns as a sinister echo in the midst of the confident finale. Extremes of *pianissimo* particularly in the second movement are shattered by militant *fortissimo* interjections, and the fourth movement itself bursts in on the third as it holds us in suspense (the celebrated passage of violins winding their way into increased dissonance against a persistent tapping timpani).

The heroic victory wrought from this struggle is revealed perhaps dramatically in the choice of key. C minor and its relationship with C major had become something of an obsession for Beethoven around this time, with the four large-scale vocal works composed between 1802 and 1808 (*Leonore*, the *Choral Fantasy*, the oratorio *Christus am Oelberge* and the Mass in C, especially the Agnus Dei) all making a feature of the tension between these two parallel keys. In Symphony No.5, however, the triumphant fourth movement in C major ultimately sweeps away the turmoil of the opening movement in C minor in a blaze of sound which, as Beethoven wrote, makes 'more noise than 6 timpani, and a better noise at that'.

NATALIE SHEA © 2001

The Sydney Symphony Orchestra first performed Beethoven's Fifth on 17 June 1936 under Maurice Abravanel, and most recently under Vladimir Ashkenazy in February 2016

Shostakovich Symphony No.4

Violin virtuoso James Ehnes performs Khachaturian's extravagantly tuneful Violin Concerto, and Shostakovich expert Mark Wigglesworth leads the Orchestra in Shostakovich's electrifying Fourth Symphony.

Mark Wigglesworth conductor
James Ehnes violin

28, 30 & 31 August
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**sydney symphony
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Alex Henery

PRINCIPAL

David Campbell

Steven Larson

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PHOTO: KEITH SAUNDERS

The Hon. Jane Mathews AO pictured with percussionist Timothy Constable, who says “the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!”

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