

SYDNEY
SYMPHONY
ORCHESTRA

Dvořák's Symphony No.6

14 & 15 JUNE

SYDNEY OPERA HOUSE




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


Emirates
Principal Partner

CONCERT DIARY

JUNE



Music of the Oud

JOSEPH TAWDROS WITH THE SYDNEY SYMPHONY

Program includes:

TAWADROS orch. Wells Oud Concerto
MOZART Symphony No.25 in G minor,
K183: 1st movement

Benjamin Northey conductor • **Joseph Tawadros** oud
James Tawadros Egyptian percussion

Meet the Music

Thu 20 Jun, 6.30pm

Kaleidoscope

Fri 21 Jun, 7pm

Sat 22 Jun, 7pm

Sydney Opera House



Boccherini and Glazunov

BOCCHERINI String Quintet in C major, G.378
GLAZUNOV String Quintet in A major, Op.39

Musicians of the Sydney Symphony

Cocktail Hour

Fri 21 Jun, 6pm

Sat 22 Jun, 6pm

Sun 23 Jun, 3pm

Sydney Opera House,
Utzon Room



Lang Lang Gala Performance

WITH THE SYDNEY SYMPHONY

BERIO after Schubert Rendering
SCHUBERT Symphony No.8 (Unfinished)
MOZART Piano Concerto No.24 in C minor, K491

David Robertson conductor • **Lang Lang** piano

Thu 27 Jun, 8pm

Sat 29 Jun, 8pm

Sydney Opera House

CREDIT SUISSE
Premier Partner

JULY



Beethoven Symphony No.5

VADIM GLUZMAN PERFORMS PROKOFIEV

VERDI The Force of Destiny: Overture
PROKOFIEV Violin Concerto No.2
BEETHOVEN Symphony No.5

Xian Zhang conductor
Vadim Gluzman violin

Abercrombie & Kent
Masters Series

Wed 3 Jul, 8pm

Fri 5 Jul, 8pm

Sat 6 Jul, 8pm

Mondays @ 7

Mon 8 Jul, 7pm

Sydney Opera House

Abercrombie
& Kent



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, 3pm

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

Emirates
Principal Partner



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

WELCOME



Principal Partner

Welcome to a riveting night of high romantic drama and expressive, virtuosic strings, culminating in Dvořák's Sixth Symphony – a celebration of the Bohemian spirit.

We are thrilled to showcase multi award-winning violinist, Nemanja Radulović who in 2017 received the Order of Karađorđe's Star, Serbia's highest civilian and military decoration. Radulović's striking image matches his dramatic virtuosity, taking the audience on a journey through the violin's full range in Ravel's *Tzigane* and Chausson's *Poème*.

We like to say that, at Emirates, we conduct ourselves much like an orchestra, bringing together pilots, cabin crew and support teams from around the world to ensure you have a seamless experience every time you fly with us. From world-class aircrafts to award-winning inflight entertainment, and gourmet meals prepared by leading chefs, we do whatever is in our hands to help you fly better.

With over 160 destinations in 80 countries and territories in its global route network, Emirates flies to over 40 European destinations.

You may be pleased to learn that we have added a new route to Porto, Portugal's second-largest city. Turned into an artistic and creative hub in recent years, it is a great new destination if you're looking to expand your cultural experience in Europe.

This year marks the 17th anniversary of our fruitful collaboration with the Sydney Symphony Orchestra as its Principal Partner. On that note, it is my pleasure to welcome you to this Emirates Metro Series concert, Dvořák's Symphony No.6.



Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

EMIRATES METRO SERIES

FRIDAY 14 JUNE, 8PM

GREAT CLASSICS

SATURDAY 15 JUNE, 2PM

.....
SYDNEY OPERA HOUSE CONCERT HALL

Dvořák's Symphony No.6

Jaime Martín *conductor*

Nemanja Radulović *violin*

GEORGES BIZET (1838–1875)

L'Arlésienne: Excerpts from Suites Nos 1 and 2

Suite 1

Ouverture

Minuetto

Suite 2

Minuetto

Farandole (arr. Guirard)

ERNEST CHAUSSON (1855–1899)

Poème for violin and orchestra, Op. 25

MAURICE RAVEL (1875–1937)

Tzigane – Concert rhapsody for violin and orchestra

INTERVAL

ANTONÍN DVOŘÁK (1841–1904)

Symphony No 6 in D, B112 (Op 60)

Allegro non tanto

Adagio

Scherzo: Furiant (Presto)

Finale (Allegro con spirito)



Saturday's concert will be broadcast on
ABC Classic on 23 June at 12 noon.

.....
Pre-concert talk by Yvonne Frindle in the
Northern Foyer, 45 minutes before the
performance.

.....
Estimated durations: 17 minutes;
16 minutes; 10 minutes; 20 minute
interval; 41 minutes.

.....
The concerts will conclude at
approximately 9.50pm (Friday) and
3.50pm (Saturday).

.....
Cover image: Nemanja Radulović
(Photo by Charlotte Abramow/
Deutsche Grammophon)



Principal Partner



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Jaime Martín *conductor*

In late 2019 Jaime Martín becomes Chief Conductor of the RTÉ National Symphony Orchestra (Ireland) and Music Director of the Los Angeles Chamber Orchestra. He is Artistic Director and Principal Conductor of the Gävle Symphony, as well as Chief Conductor of the Orquestra de Cadaqués (of which he was also a founder) and Director of Spain's Santander International Festival. Prior to conducting, he was Principal Flute of the Royal Philharmonic Orchestra, Chamber Orchestra of Europe, English National Opera, Academy of St. Martin the Fields and London Philharmonic Orchestra.

Since turning to conducting, Jaime Martín has conducted orchestras such as the Orchestre Philharmonique de Radio France and Royal Liverpool Philharmonic. 2018 saw debut performances with the London Symphony Orchestra, Royal Stockholm Philharmonic, and Colorado Symphony. In January 2019 he completed a nine-concert tour of Europe with the London Philharmonic. More recently he has guest-conducted the Orchestre National de

Montpellier, Staatskapelle Halle, toured with the Cadaqués orchestra to Baden Baden, Mannheim and Innsbruck, and conducted the Asturias Symphony Orchestra. He made his operatic debut conducting *The Magic Flute* at El Escorial Madrid and San Sebastian Festival in August 2012. Other operatic appearances include *The Barber of Seville* and *Marriage of Figaro* at English National Opera.

Among Jaime Martín's recordings is a new release of the Brahms-Schoenberg Piano Quintet in G minor and Parry's *Elegy for Brahms* as well as a 2014 release of Schubert's Symphony No.9 and CDs of the music of Spanish composers such as Montsalvatge, Toldrá, and Garreta. As a flautist he recorded Mozart flute concertos with Sir Neville Marriner, the premiere recording of Sinfonietta Concerto for Flute and Orchestra written for him by Xavier Montsalvatge and conducted by Gianandrea Noseda, and Bach works for flute, violin, and piano with Murray Perahia and Academy of St. Martin in the Fields.



Nemanja Radulović

violin

Serbian-French violinist Nemanja Radulović won the violin category of Newcomer of the Year in the 2015 Echo Klassik Awards.

He has performed with many of the world's leading orchestras including the Munich Philharmonic, Deutsches Symphonie-Orchester Berlin, Staatskapelle Dresden, Tokyo Symphony, Tokyo's Yomiuri Nippon Symphony, the Orchestre Symphonique de Montréal, Netherlands Radio Philharmonic, Helsinki Philharmonic, Salzburg Camerata, North German Radio Philharmonic Hanover, West German Radio Symphony Cologne, Orchestre Philharmonique de Radio France, Belgian National Orchestra, Orchestre National de Lille, Orchestra Sinfonica Nazionale della RAI in Turin, Gävle Symphony, and Royal Philharmonic Orchestra. Recent appearances have included the Orchestre National Montpellier Occitanie, Orquesta Sinfónica de Valencia, Düsseldorf Symphony, Munich Chamber Orchestra and Ensemble Double Sens. Additional highlights included a successful return to the Royal Liverpool Philharmonic (Vasily Petrenko conducting), and a European tour with the I, CULTURE Orchestra and Kirill Karabits, featuring visits to the Radio France Festival in Montpellier and the Tivoli Concert Hall in Copenhagen.

The 2017-18 season saw a residency with the Bournemouth Symphony, his orchestral debut at the Amsterdam Concertgebouw with the Netherlands Radio Philharmonic, and a play/direct performance with the Munich Chamber Orchestra (which resulted in the above immediate re-invitation to work with the ensemble). An enthusiastic recitalist and chamber musician, he appeared in a special new collaboration with clarinetist Andreas Ottensamer, accordionist Ksenija Sidorova, and pianist Laure Favre-Kahn, performing to audiences at Schleswig-Holstein, Menuhin Festival Gstaad, Périgord Noir, and Impérial Annecy festivals.

An artist who seeks to broaden the boundaries of classical music, Nemanja Radulović's newest album *Baika* features the Khatchaturian Violin Concerto with the Borusan Istanbul Philharmonic and Rimsky-Korsakov's *Scheherazade* in a unique arrangement for violin, piano and strings. Other recordings include the Tchaikovsky Violin Concerto and Nemanja Radulović performing viola in a special arrangement of Tchaikovsky's *Rococo Variations*.

ABOUT THE MUSIC

Georges Bizet

L'Arlésienne: Excerpts from Suites Nos 1 and 2

Suite 1

Ouverture

Minuetto

Suite 2

Minuetto

Farandole (arr. Guirard)

Bizet's incidental music to Alphonse Daudet's play *L'Arlésienne* was written in 1872 on the invitation of Carvalho, the director of the Théâtre Lyrique in Paris, who wanted to revive the form of the play with incidental music. The play was based on a real story. A Provençal peasant, Frédéri, is infatuated with a girl from the town of Arles and intends to marry her. He discovers that his Arlésienne is the mistress of Mitifo, who herds the bulls in the marshes. Although the shock almost makes him lose his mind, he is persuaded by his parents to marry Vivette, a peasant girl who has always loved him. On the eve of the wedding, however, a meeting with Mitifo reminds him of his girl from Arles, and he throws himself to his death.

The play is a drama of real peasant life, and the local colour of Provence plays a very important part in it. Bizet's music was originally written for an orchestra of only 26 players, which he handles with great imagination. Subsequently two suites were extracted from its 27 numbers, and scored for a fuller orchestra, the first by Bizet himself, the second by Ernest Guiraud (the composer of the recitatives added to *Carmen*), after Bizet's death.

The *Ouverture* contains three themes: 'The March of the Kings' a traditional carol for the feast of Epiphany that celebrates the Three Wise Men; the theme associated with Frédéri's young brother, known as L'Innocent, featuring the then unusual saxophone; and Frédéri's own theme.

The *Minuet* in the first suite (originally the *Intermezzo*), prepares the audience for the betrothal of Frédéri and Vivette.

The *Minuet* in the second suite is justly famous for its delicate use of flute and harp.

The *Farandole* is a free arrangement by Guiraud of several numbers from Act III of the play, associated with the marriage of Vivette and Frédéri. It includes the 'March of the Kings', and the *Farandole* itself, which is a Provençal dance in which a long string of young men and women pass through the streets.

ADAPTED FROM A NOTE BY DAVID GARRETT © 2019

The *L'Arlésienne* Suites require an orchestra of double winds, plus saxophone, 4 horns, pairs of trumpets and cornets, 3 trombones, timpani, 3 percussion, harp and strings.

Richard Tauber conducted the Sydney Symphony Orchestra in an excerpt from *L'Arlésienne* in August 1938; the Orchestra most recently performed it under Matthew Coorey in May 2008.



Georges Bizet in 1875

Keynotes

BIZET

Born Paris, 1838

Died Bougival, 1875

Bizet began studies at the Paris Conservatoire before he turned 11, and he astonished tutors with his ability to arrange huge orchestral scores at sight for the piano. A brilliant and memorable melodist, his reputation rests mainly on his music for the theatre; in fact, for many it rests solely with *Carmen* and the incidental music for Daudet's play, *L'Arlésienne* although *The Pearl Fishers*, Bizet's first significant opera (1863), has become increasingly popular.

L'ARLÉSIENNE

Alphonse Daudet's play *L'Arlésienne* (which also became the basis for Cilea's opera *L'Arlesiana*) was based on a real story of infatuation, jealousy and an inevitably tragic outcome against the picturesque backdrop of Provence. Bizet's incidental music for the play was originally written for an orchestra of only 26 players; subsequently two suites were extracted and scored for a fuller orchestra, the first by Bizet himself, the second by Ernest Guiraud.

Ernest Chausson

Poème for violin and orchestra, Op.25

In 1903, Claude Debussy noted sadly that his feelings for the music of Ernest Chausson had grown 'all the more acute in the knowledge that he is no longer with us, and that we will never again feel the warm reassurance of his smile'. The life and career of this modest but much loved composer had been cruelly cut short when he was killed, aged 44, in a cycling accident.

Chausson had been born into a wealthy family (his father had made a fortune out of contracts to reshape Paris according to Baron Hausmann's design of radial boulevards). Ernest was educated by a private tutor, who encouraged his interests in contemporary art and literature as well as music, but like many a French composer before him, Chausson was expected to study and practice law.

Only after taking his doctorate and being sworn as a barrister did he begin to compose seriously in 1877. In 1879 he enrolled in Massenet's class at the conservatoire, but after two years and an unsuccessful tilt at the Prix de Rome he withdrew, studying unofficially with César Franck and immersing himself in the music of Wagner. Perhaps because of his relative affluence and limited formal training, Chausson was profoundly self-critical, and, like many self-taught artists, was obsessed with perfecting his craft. He thus left only a small, but beautifully crafted oeuvre. There is only one full-scale opera, *Le roi Arthus*, but his 1893 orchestral song-cycle to poetry by Maurice Bouchor, *Poème de l'amour et de la mer* is a work of substantial scale and depth. Not long before his death he inaugurated a de-Wagnerisation of his music in the celebrated Concert, which reclaims the classical virtues of formal clarity by reimagining the baroque *concerto grosso*.

In 1881, the great Russian writer Ivan Turgenev published *The Song of Triumphant Love* in which a love triangle develops in Renaissance Ferrara between Fabio, a painter, Muzzio, a musician, and Valeria. Valeria marries Fabio; the heartbroken Muzzio travels to Asia, returning five years later with a snakeskin violin. On it he plays *The Song of Triumphant Love*, 'a melody I heard once on the isle of Ceylon' which 'poured out in beautiful sinuous coils like that very snake whose skin covered the top of the violin; and the melody burned with such fire, was radiant with such triumphant joy, that both Fabio and Valeria were pieced to their very hearts and tears came into their eyes'. This induces erotic dreams in Valeria, but when they meet in the garden, Fabio surprises them and stabs Muzzio, who is taken away. At her organ console soon after, Valeria unconsciously starts playing Muzzio's tune, and, as she does so, feels the stirring of a child in her womb.



Ernest Chausson

Keynotes

CHAUSSON

Born Paris, 1855

Died Limay, 1899

Born to a wealthy Parisian family, Chausson initially studied law but was drawn to composition, studying privately with César Franck and Jules Massenet, and, at first, being an avowed Wagnerian. His style began to adopt a kind of neo-classicism in the early 1890s, but sadly his untimely death leaves us with only a small but wonderful collection of works.

POÈME

An orchestral prelude, *lento e misterioso*, leads to the sad principal theme on the unaccompanied solo violin. The orchestral strings repeat this melody, a violin cadenza animates the music and an impassioned rhapsody for the violin and orchestra follows, bringing in several subsidiary ideas and a second main theme. When the tempo slows, the first theme returns – an example of the cyclic form taught by Franck – in an orchestral version. The violin muses, then breaks into passionately protesting 'song' with the second subject, leading to a final climax at which the full orchestra declaims the principal theme. Passion slowly subsides, and with a series of violin trills the work ends as sadly as it began.

ERIC MASON © 1988

Turgenev was deeply in love with the singer Pauline Viardot, and lived in close proximity to her and her family for many years. British author Jessica Duchon has recently suggested, however, that the story stems from composer Gabriel Fauré's unfulfilled love for Pauline's daughter Marianne. Certainly Muzzio's looks match those of the young Fauré who was a close friend of the composer Chausson.

Chausson composed his *Poème* for the Belgian violinist Eugène Ysaye in versions with orchestra and piano. It originally had the same title as Turgenev's story, and several writers have associated various themes and gestures with Turgenev's characters and events. There is a pervasive eroticism and latent violence in the piece, and the violin's closing trills may suggest the stirring of new life. But in the event, Chausson wisely insisted that the piece had 'no story, nothing but sensation'. Formally, it falls into five sections, the odd numbered ones built around the work's principal theme (*The Song of Triumphant Love?*) contrasting with two faster sections in 6/8 time. Debussy famously praised this music which, 'leaving aside all description and anecdote, becomes the very feeling that inspired the emotion'.

GORDON KERRY © 2019

Chausson's *Poème* requires an orchestra of solo violin, double winds, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, harp and strings.

The Sydney Symphony Orchestra first performed *Poème* in September 1938 with Ernest Llewellyn, violin, and conductor Malcolm Sargent, and most recently in November 2000 with soloist Michael Dauth and conductor Robert Abbado.

Maurice Ravel

Tzigane – Concert rhapsody

In 1922 Ravel heard the Hungarian violinist Jelly d'Aranyi play his Duo sonata for violin and cello at a London soirée. Afterwards she entertained Ravel by playing him Hungarian gypsy melodies in a recital that lasted until the early hours of the morning. Two years later he told her about the piece he was writing 'especially for you... the *Tzigane* must be a piece of great virtuosity, full of brilliant effects, provided it is possible to perform them, which I'm not always sure of'. When d'Aranyi gave *Tzigane* its first performance, in London later that year, in the version with piano, Ravel is reported to have told her afterwards that if he'd known she could master the difficulties so well he would have made it even harder!

Tzigane means 'gypsy' and this music is a 'virtuoso piece in the style of a Hungarian Rhapsody'. In *Tzigane* Ravel set himself the kind of challenge he loved – to make a musical virtue of extreme technical difficulties. He asked his publisher to send him a copy of Liszt's *Hungarian Rhapsodies* for piano, and his friend Héléne Jourdan-Morhange to bring her copy of Paganini's *Caprices* for solo violin. Both these composers represented the *ne plus ultra* of virtuosity on their instruments, and Ravel outdid them. In the long opening section Ravel asks the violinist for high positions on the G string, octaves, multiple stops, tremolos, arpeggios, glissandos. Harmonics and left-hand pizzicato are saved for after the entrance of the piano.

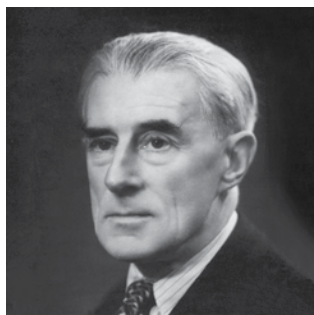
Ravel originally composed *Tzigane* for an accompanying piano with luthéal attachment that could imitate the plucked and hammered sounds of harpsichord, guitar, and Hungarian cimbalom. The orchestral version of *Tzigane* substitutes harp, celeste, and the string section playing pizzicato and harmonics. Probably Ravel, with the luthéal, had been trying to make the accompaniment sound more Hungarian, but his pastiche makes no attempt at ethnographic authenticity. It probably owes more to the gypsy fiddlers Ravel heard in Paris cafés and cabarets.

Tzigane is a series of free variations, as if improvised, but falling broadly into the 'csárdás' structure of the Lisztian *Hungarian Rhapsody*: a slow introduction, *lassu*, where the minor key seeks a certain pathos, then a sometimes wild fast section, a *friss*. The modal musical language is an imitation of the Hungarian gypsy style, but *Tzigane* is above all a successful experiment in stretching violin virtuosity to its limits.

ABRIDGED FROM DAVID GARRETT © 2004/2006

Tzigane requires an orchestra of solo violin, double winds and horns, trumpet, percussion, celesta, harp and strings.

The Sydney Symphony Orchestra first performed *Tzigane* in July 1956 with violinist Christian Ferras under conductor Kurt Woess, and most recently in March 2012 with Isabelle Faust and conductor Mathias Pintscher.



Maurice Ravel

Keynotes

RAVEL

Born Ciboure, 1875

Died Paris, 1937

Stravinsky was not being unkind when he referred to Ravel as the 'Swiss watchmaker of music'.

Ravel's ideal was technical perfection, and in pursuit of it he created numerous perfect simulacra of music of the past.

He reinvents the French Baroque in *Le Tombeau de Couperin*, Lisztian Romanticism in *Gaspard de la nuit*, and dance music of the early 19th century – 'following the example of Schubert' – in the *Valses nobles et sentimentales*. In *Tzigane* he writes a Hungarian Rhapsody to rival those of Liszt.



Jelly d'Aranyi

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 holding a smartphone in her right hand, looking up at it. The background is a clear blue sky.

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Yes

Antonín Dvořák

Symphony No.6 in D, B112 (Op.60)

Allegro non tanto

Adagio

Scherzo: Furiant (Presto)

Finale (Allegro con spirito)

Dvořák composed his sixth symphony at age 39. Long designated 'Number 1' as the first to be published, this does indeed come first among the four unqualified masterpieces that crowned the Czech composer's symphonic career, culminating in the universally-acclaimed *New World* Symphony.

Five busy years of creative development had followed the composition of Dvořák's Symphony No.5 in 1875, whilst the symphony lay unpublished and unperformed until as late as 1879. But also in 1879, Dvořák made his mark in Vienna. The Philharmonic performed his Third *Slavonic Rhapsody* with such success that Dvořák promised the conductor, Hans Richter, a new symphony for the following season. Thus, with a view to performance in Vienna at Christmastide 1880, the Sixth Symphony was composed between August and October of that year.

The Vienna Philharmonic did not give the scheduled premiere, however, allegedly due to anti-Czech sentiment. It was eventually performed in Prague, under Adolf Čech, on 25 March 1881. Although Hans Richter admired the work and performed it many times, he was never to do so in Vienna.

Dvořák clearly intended a gesture of homage to his mentor Brahms in composing his new symphony in the same key and in similarly sunny vein as the latter's Second Symphony. Horns at the beginning of both symphonies evoke a sense of arrival in the countryside and both final movements begin in understated fashion with their main themes seeming to be in search of properly grand orchestral robes.

But Dvořák is gratefully emulating Brahms, not imitating him. He speaks with his own voice. The freshness of his melodies and the richness of his orchestration, with its expressive use of winds and brass, are his own. In raising a popular Czech dance to symphonic status for the first time as his third movement, he ensures that his accents are unmistakably Czech.

In this symphony, the boy from a tiny village downstream from Prague who had struggled in the Czech capital to make his way in music, against family expectations that he would learn German and make a living in the butcher's trade, was entering the symphonic big league. Indeed, with already more than twice as many symphonies under his belt as the professionally more cautious Brahms, Dvořák was well prepared to take on Vienna. Brahms, who had been instrumental in the award of Austrian government scholarships to the impoverished young Dvořák, would have been proud of his protégé's symphonic prowess.



Antonín Dvořák

Keynotes

DVOŘÁK

Born Nelahozeves, 1841
Died Prague, 1904

Dvořák's Sixth Symphony – composed in 1880 and premiered in Prague in 1881 – was the work that brought him recognition as a symphonist. (It was also the first of his symphonies to be published, and for a while was known as 'Symphony No.1'.)

It is traditional in its four movements, following the pattern of substantial Allegro (fast) outer movements framing a slow movement (Adagio) and a playful scherzo (literally 'joke'). Dvořák describes his scherzo as a 'Furiant' – nothing to do with 'fury' but a Czech dance.

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– Alexander Norton, First Violin



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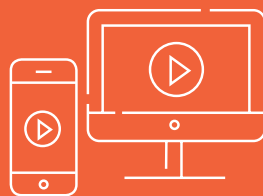


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The principal subject of the first movement grows from a simple two-note figure exchanged nonchalantly between upper and lower woodwinds. It quickly blossoms into a lyrical melody, gains energy and momentum, and builds to a resplendent statement, *grandioso*, on the full orchestra. An easygoing horn melody over gaily dancing violins seems to promise a second subject expressive, like the first, of the simple pleasures of the countryside. But it is short-lived. A calmly rising scale springboards the oboes into the disarmingly innocent melody that proves to be the second subject proper. All innocence is later dispelled, however, when the selfsame second subject brings the sonata-form recapitulation to an end in a statement of immense power, leading immediately into a coda of mounting urgency and rhythmic elation. The entire brass section combines to celebrate the main theme one last time, in the peaceful aftermath of which the second subject suddenly returns and brings the movement quickly and firmly to a close.

In the opening of the slow movement, Dvořák recalls Beethoven at the equivalent point in his Ninth Symphony as, for a few bars, imitative woodwinds doodle reflectively on a tiny three-note phrase. But the long, lyrical string melody that grows out of the tiny phrase is pure Dvořák. This is an *Adagio* of nocturnal bliss. Dvořák alternates his idyllic main theme and its all-pervasive three-note motto with a yearning, increasingly passionate subject of repeatedly falling phrases. A dramatic outburst developed in a central episode from the opening motto figure briefly disturbs the calm. The main theme soaring melliflously on flute stands out among many delicate and ingenious pieces of instrumentation as the movement moves towards a tranquil close.

It was in keeping with the optimistic mood of the symphony that Dvořák should choose as his scherzo movement an ebullient Czech dance, the *furiant*, which, following the classic *furiant* in Smetana's opera *The Bartered Bride*, he had used with great success in his *Slavonic Dances*. In no sense a 'furious' dance, the *furiant* expresses boldness or defiance through sharply accented rhythms in alternating duple and triple time. Dvořák's central Trio section offers a complete break from the wild exuberance of the dance.

If the *furiant* was a muscle-flexing display piece for frisky young men, the urge to dance seems to spread to everyone, young and old, in a finale which overflows with high spirits and good humour.

ANTHONY CANE © 2009

Dvořák's Sixth Symphony calls for a modest orchestra of double winds, 4 horns, two trumpets, 3 trombones, tuba, timpani and strings.

The Sydney Symphony Orchestra first performed Dvořák's Sixth Symphony in November 1968, and most recently in March 2007 under the late Richard Gill.

The boy from a tiny village downstream from Prague who had struggled in the Czech capital to make his way in music was entering the symphonic big league.

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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 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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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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Sydney Symphony Fellowship

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan.

Fellowship Artistic Director, Roger Benedict, is supported by Warren & Marianne Lesnie.

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PHOTO: ANTHONY GEERNAERT

Sydney Symphony Orchestra 2019 Fellows

Sydney Symphony Orchestra Commissions 2019

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra 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.

STEVE REICH Music for Ensemble and Orchestra
Premiered February 2019
Commissioned with the support of
Dr Stephen Freiberg & Donald Campbell

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Premiering 28, 29, 30 November 2019
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We recognise the generosity and vision of donors who help to secure a bright future for the Sydney Symphony by making a bequest. The Sydney Symphony Bequest Society honours the legacy of Stuart Challenger, the Sydney Symphony Orchestra's renowned Chief Conductor from 1987 until his untimely death in 1991. In addition to those listed below, we also acknowledge those who wish to remain anonymous.

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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.

Sydney Symphony Orchestra Vanguard

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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We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (1 June, 2019)

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