

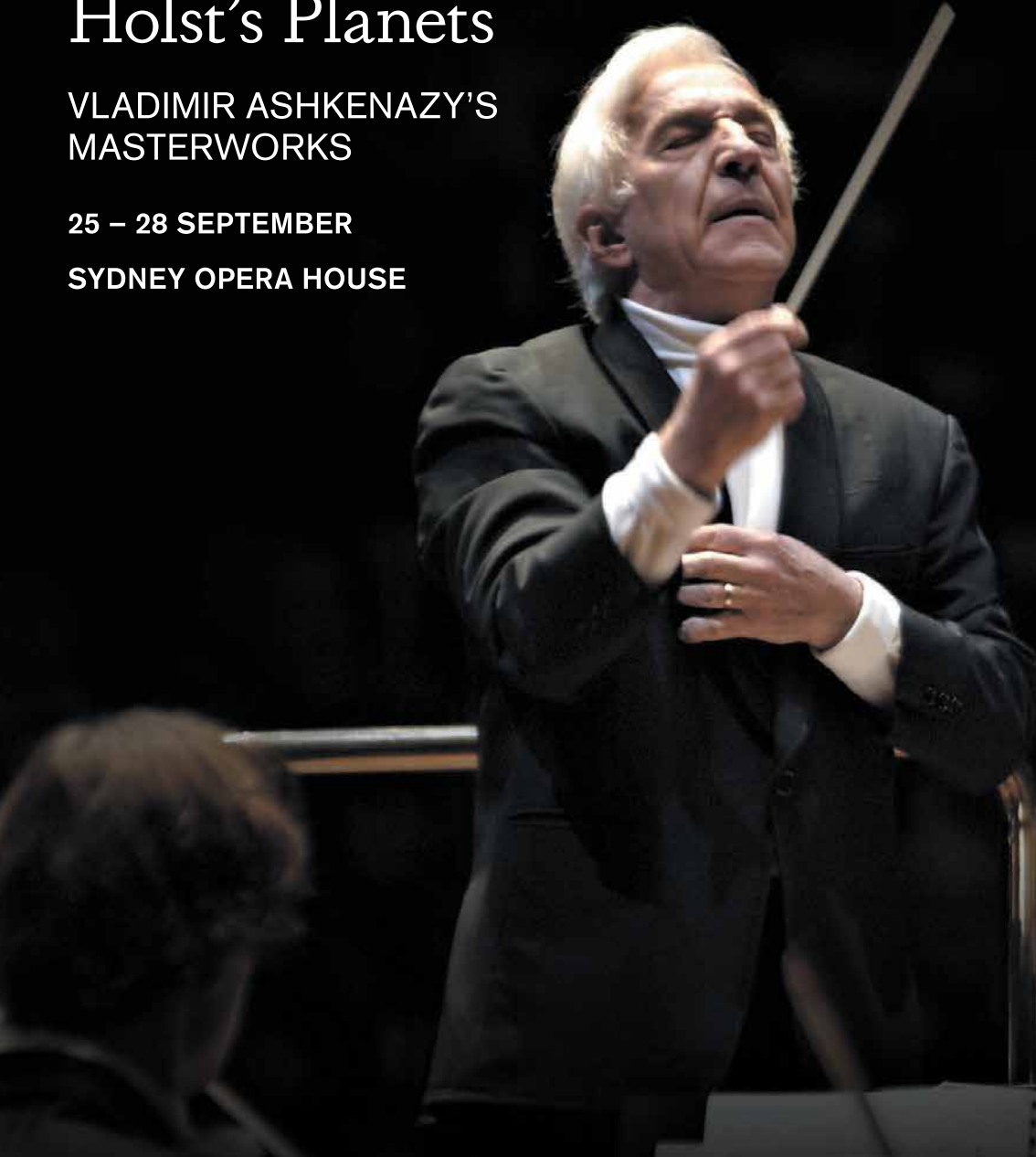
SYDNEY
SYMPHONY
ORCHESTRA

Holst's Planets

VLADIMIR ASHKENAZY'S
MASTERWORKS

25 – 28 SEPTEMBER

SYDNEY OPERA HOUSE



 Abercrombie
& Kent


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


Emirates
Principal Partner

CONCERT DIARY

SEPTEMBER



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
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



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

Sydney Symphony Orchestra Fellows

Tea & Symphony

Fri 25 Oct, 11am

Sydney Opera House



Mendelssohn and Martinů

COCKTAIL HOUR

VILLA-LOBOS Duo for oboe and bassoon
MENDELSSOHN String Quartet No.2
MARTINŮ Nonet

Musicians of the Sydney Symphony Orchestra

Cocktail Hour

Fri 25 Oct, 6pm

Sat 26 Oct, 6pm

Sydney Opera House,
Utzon Room

WELCOME



Welcome to the Abercrombie & Kent Masters Series.

Readers of these little missives will know I like to let every Masters Series performance take me away to a favourite part of the world.

I expect tonight's program – and the various Russian connections and origins of Messrs Medtner, Volodin and Ashkenazy – to stir fond memories of an A&K cruise on the Volga some years ago.

I'm equally sure tonight's program will have a special resonance for the very lucky and deserved winner of our early bird subscriber prize: a bespoke A&K Northern European journey from Medtner's beloved London to Volodin's St Petersburg via Ashkenazy's adopted Iceland.

But what I'm assured will really carry us all away tonight is Vladimir Ashkenazy's realisation of Holst's *The Planets*. Of course, every Sydney Symphony Orchestra performance is an almost otherworldly musical experience, tonight's just promises to be especially so. Not that I'm in any hurry to travel into space myself, other than in my imagination, content for now to be opening new frontiers in luxury adventure here on Earth.

In any case, I'm told by friends with greater knowledge of musicology than I can claim that Gustav Holst's inspiration for *The Planets* was less astronomical or extra-terrestrial than astrological.

Holst's portrait of the planets recalls, for me, an afternoon spent wandering among the heavenly instruments of Jaipur's famous Jantar Mantar – the UNESCO World Heritage listed architectural observatory built by the Maharajah Sawai Jai Singh in the 18th century, and one of the highlights of our new *Essential India* journey.

Envisioned and built on a vast scale, Jai Singh's structures track celestial wonders, both astronomical and astrological, with separate gauges dedicated to each of the 12 constellations of the Zodiac alongside more rational instruments that provided some of the earliest and most accurate observations of the heavens.

Like Holst's *Planets*, Jai Singh's Jantar Mantar is the inspired work of an enquiring mind open to new perspectives, the kind of mindset that in my experience derives most from both great music and great travel.

Enjoy your listening and exploring!



A handwritten signature in dark ink, appearing to read 'Sujata Raman', with a horizontal line underneath.

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



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

ABERCROMBIE & KENT MASTERS SERIES
WEDNESDAY 25 SEPTEMBER, 8PM
FRIDAY 27 SEPTEMBER, 8PM
SATURDAY 28 SEPTEMBER, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL



Holst's Planets

Vladimir Ashkenazy's Masterworks

Vladimir Ashkenazy *conductor*

Alexei Volodin *piano*

Sydney Philharmonia Choirs

NIKOLAI MEDTNER (1880–1951)

Piano Concerto No.1

Allegro –

Tranquillo, meditamento [Theme and Variations] –

Tempo I –

Coda: Allegro molto

INTERVAL

GUSTAV HOLST (1874–1934)

The Planets

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic



Saturday's concert will be broadcast
live on ABC Classic and again on
28 November at 8pm.

.....
Pre-concert talk by Natalie Shea in the
Northern Foyer at 7.15pm.

.....
Estimated durations: 34 minutes;
20 minute interval; 51 minutes.

.....
The concert will conclude at
approximately 9.50pm.



Cover image: Vladimir Ashkenazy
(Photo by Keith Saunders)



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.



Alexei Volodin *piano*

Acclaimed for his highly sensitive touch and technical brilliance, Alexei Volodin possesses an extraordinarily diverse repertoire from Beethoven and Brahms through Tchaikovsky, Rachmaninov and Prokofiev to Scriabin, Shchedrin and Medtner.

Highlights of the 19/20 season include concerts with the Orchestra dell'Accademia Nazionale di Santa Cecilia, Sydney Symphony Orchestra, Japan Philharmonic Orchestra, Philharmonisches Staatsorchester Hamburg, Royal Philharmonic and St Petersburg Philharmonic orchestras, and Sinfonica di Milano Giuseppe Verdi, working with conductors Valery Gergiev, Vladimir Ashkenazy, Kent Nagano, Pietari Inkinen and Robert Trevino. He will also appear with the Winnipeg Symphony Orchestra for a special project performing a cycle of Beethoven concertos and the *Choral Fantasy*.

A regular artist at festivals, Volodin has performed at the Kaposvár International Chamber Music Festival, Festival Les nuits du Château de la Moutte, Variations Musicales de Tannay, Bad Kissingen Sommer Festival, La Roque d'Anthéron, Les Rencontres Musicales d'Évian, Festival La Folle Journée, The White Nights Festival in St Petersburg, St. Magnus International Festival and the Moscow Easter Festival.

Volodin regularly appears in recital and has performed in venues including the Vienna Konzerthaus, Barcelona's Palau de la Música, the Mariinsky Theatre, Paris' Philharmonie, Alte Oper Frankfurt, Tonhalle Zürich and Madrid's Auditorio Nacional de Música. This season he appears in the International Piano Series at the Southbank Centre, Wigmore Hall and the Meesterpianisten Series at the Concertgebouw Amsterdam, as well as recitals in Bratislava, Ostrava, Den Haag, Oxford and Winnipeg.

Born in 1977 in Leningrad, Alexei Volodin studied at Moscow's Gnessin Academy and later with Eliso Virsaladze at the Moscow Conservatoire. In 2001, he continued his studies at the International Piano Academy Lake Como and gained international recognition following his victory at the International Géza Anda Competition in Zürich in 2003.

SYDNEY PHILHARMONIA CHOIRS

Brett Weymark *Artistic and Music Director*

Elizabeth Scott *Music Director, VOX*

Claire Howard Race *Assistant Chorus Master*

Sydney Philharmonia Choirs presents the art of choral singing at the highest standard, and develops the talents of those with a passion for singing in Sydney and beyond. Founded in 1920, it has become Australia's finest choral organisation and performs regularly at the Sydney Opera House. Led by Music Director Brett Weymark since 2003, Sydney Philharmonia Choirs comprises of four regular choirs that perform a range of repertoire from choral classics to musical theatre and commissions by Australian composers. It presents its own annual season and collaborates with leading conductors, soloists and orchestras in Australia and overseas. In 2002, Sydney Philharmonia Choirs was the first Australian choir to sing at the BBC Proms (Mahler's Eighth Symphony under Simon Rattle), returning again in 2010.

The choirs perform in the Sydney Symphony Orchestra's subscription series every year. In 2018 Sydney Philharmonia Choirs performed in *Beethoven Mass in C*, *The Bernstein Songbook*, *Verdi's Requiem*, *The Last Days of Socrates*, *Beethoven Nine* and *Last Night of the Proms*. This year they have sung in *Peter Grimes in Concert* and will also sing in *Fauré's Requiem* and *Mahler's Klagende Lied* under Simone Young.

Highlights of Sydney Philharmonia Choirs own concert series this year include *Bach and Mozart at Easter*, *Music from the Movies*, *Dvořák's Requiem*, and *Messiah* in December as well as *PopUp Sing*, their free singing workshops held at Carriageworks and Riverside Theatre.

For more information visit sydneyphilharmonia.com.au

Elizabeth Scott *Chorus Master and Off-Stage Conductor*

Luke Byrne *Rehearsal Pianist and Off-Stage Organ*

SOPRANO	Annabel Jeffery	Amelia Shaw	ALTOS	Olivia Robinson
Miriam Alperovich	Miriam Jeffery	Katherine Stein	Jasmin Borsovszky	Lara Rogerson-Wood
Mirei Ballinger	Timothea Lau	Katherine Thompson	Gabrielle Cadenhead	Jaimie Wolbers
Denea Bascombe	Stephanie Macindoe	Narelle Vance Perry	Lucy Cantrill	William Yaxley
Lucy Bruton	Atalya Masi	Chelsea Wallis	Karen Cortez	
Nicollette Burr	Kate Moloney	Dorothy Wu	Sophie Funston	
Kit Nam Cheung	Stephanie Mooney		Vesna Hatezic	
Lucy Devine	Charlotte Moore		Cara Hitchins	
Aija Draguns	Amelia Myers		Rachel Maiden	
Alison Hardy	Maya Schwenke		Ines Obermair	

Nikolai Medtner (1880–1951)

Piano Concerto No.1 in C minor, Op.33

Allegro -

Tranquillo, meditamente (Theme and Variations) -

Tempo I -

Coda: Allegro molto

Like his compatriot and friend Rachmaninoff, Medtner was, at the outset, a pianist who composed. He was born in Moscow to a family of Danish extraction on his father's side and German on his mother's, and while they were Russian first and foremost the Medtner's maintained a strong sense of their Western European, and especially German, heritage. Medtner's great-grandfather had known Goethe, and German literature was of immense importance to Medtner's work as a prolific composer of songs. He studied piano at the Moscow Conservatory from 1892, inevitably somewhat in the shadow of Rachmaninoff and Scriabin; at the turn of the century he resolved to concentrate on composition, reserving his considerable gifts as a pianist for performances of his own work.

The 1890s saw a wave of artistic activity in Russia in which artists and entrepreneurs such as Léon Bakst, Alexandre Benois and Sergei Diaghilev first made their mark. In the new century this promising atmosphere supported Medtner's first published works, and he enjoyed considerable support in his native Moscow. Sadly audiences and critics were less enthusiastic when he travelled to Germany to perform in 1904. This was part of the tragedy of Medtner's life: he left Soviet Russia in 1921 but failed to make much headway in either Germany or France, and he spent his later life in Britain, where there was greater enthusiasm for his work, but ended up largely subsisting on the charity of well-wishing friends. The irony is that Medtner's innately conservative style, insistence on formal clarity and love of Russian folklore would have been more than acceptable in the Soviet Union (to whose political ideal he was not committed), whereas he attempted to establish himself in cities like Berlin and Paris where modernist experiment or ironic neo-classicism dominated. And the position of Romantic pianist-composer was well and truly taken by Rachmaninoff, whose generosity to Medtner included financial support for the latter's book *The Muse and Fashion*, published in 1935.

Dedicated to his mother, the first of Medtner's three piano concertos – his only orchestral works – was composed during the years of the World War I and the Russian Revolution and was premiered, with the composer at the keyboard, in Moscow in May 1918. The piece displays several elements of Medtner's musical personality. It ranges widely in its emotional language, and features breathtaking feats of virtuoso writing and moments of magical introspection for the piano (while, it must be said, using a fairly limited orchestral palette). Formally it pays homage to the concertos of Beethoven, of whom Medtner was an unashamed devotee, but with a nod to Liszt, whose B minor Piano Sonata paves the way for Medtner's approach to



Nikolai Medtner

IN BRIEF

Medtner, a friend and contemporary of Rachmaninoff, was one of the last great composer-pianists. He left Russia in the wake of the Revolution, but remained deeply infused with both his own inherited culture and that of Western Europe, namely Germany. His First Piano Concerto, written between 1914 and 1918 is a monumental work that rethinks the form of Beethoven's concertos, and combines virtuoso pyrotechnics with deep, heart-felt emotion.

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classical sonata design in this work. Like Liszt, Medtner telescopes the traditional multi-movement form into one unbroken span that nevertheless falls into clearly defined sections. The opening establishes straightaway that this will be a forceful and bravura piece with its alternation of heroic gestures from piano and orchestra, and the subsequent brilliant elaboration of the piano over a long-breathed and supple main theme whose recurring triplet figure becomes of major importance. A second, more even-tempered theme follows in contrast. Corresponding to both the conventional 'slow movement' and the central development section of a sonata-form piece is a theme and variations section, in which Medtner conjures a variety of realms, from glittering fairy-tale sounds to passages of extraordinary rhythmic organisation. Like his idol, Beethoven, Medtner frequently uses complex counterpoint to generate tension, though the imminent recapitulation of the opening themes is signalled in part by a shamelessly open-hearted 'big tune'. The recapitulation, which reprises elements rather than whole swaths of the opening section, introduces a coda (corresponding to a classical finale) out of which Medtner draws wave upon wave of high-keyed emotion and overwhelming sound before a brilliant finish.

GORDON KERRY © 2019

Medtner's First Piano Concerto requires an orchestra of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings and solo piano.

This is the Sydney Symphony Orchestra's first performance of the work.

The piece ranges widely in its emotional language, and features breathtaking feats of virtuoso writing and moments of magical introspection for the piano.



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Gustav Holst (1874–1934)

The Planets, Op.32

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic

The Planets must be one of the most influential musical works of the 20th century. Russell Crowe and his cohorts in *Gladiator* seemed that bit more craggily determined thanks to a score that reminded us of *Mars*. At the close of *Neptune*, Holst invents the fade-out. The iridescent opening of *Jupiter* foreshadows the work of John Adams, and for many years Anglicans have sung its big central tune as the patriotic hymn, *I vow to thee my country*.

As a repository of orchestral special effects and memorable tunes, the piece has certainly earned its pop status, but its very popularity and the imitations it has spawned have disadvantaged it and its composer. We need to make an effort to hear the work with fresh ears and to remind ourselves that this was very radical music for its time. Moreover, we should note that it is atypical of its composer. An artist of great integrity, Holst refused to imitate the piece to ensure his own status, so that we sadly hear little of his other work, even though much of it is of the same quality as *The Planets*.

Holst, like his great friend Vaughan Williams, was of a generation educated at London's Royal College of Music which rejuvenated British music through the study of Tudor music and the collection of folk song. The young Holst was at first a Wagnerian, and his early works show this influence in their opulence and richly chromatic harmony. After some years as a professional trombonist – playing on occasion under that master orchestrator Richard Strauss – Holst decided in 1903 to devote himself to composition. In practice, though, this meant beginning his career as an outstanding teacher at St Paul's Girls School, Morley College, and later the RCM. In the first decade of the century he also became drawn to eastern mysticism, particularly that of Hinduism, which led, indirectly, to his development of a much leaner harmonic style.



Gustav Holst

IN BRIEF

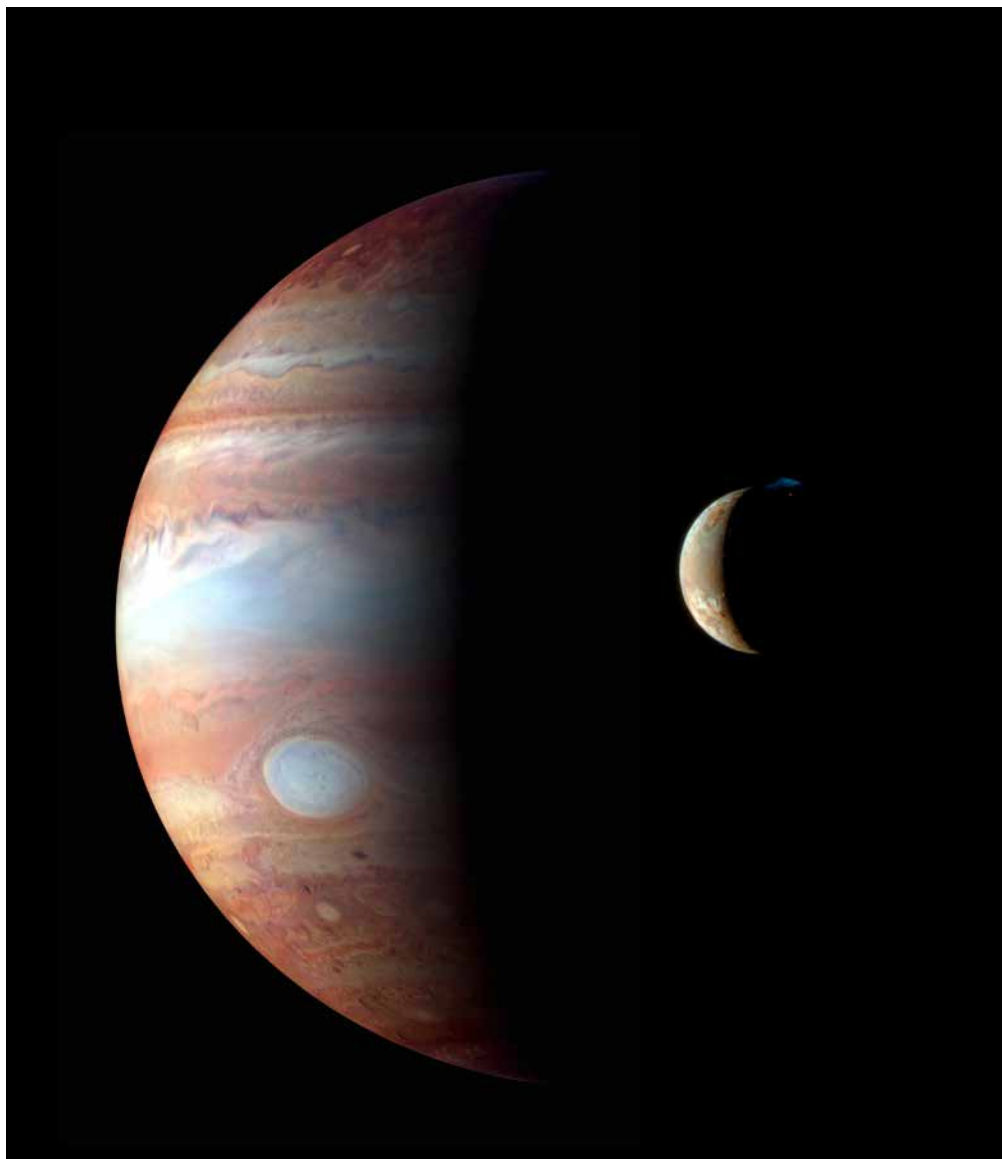
Holst's masterpiece was composed during the years of World War I. Holst, with his interest in non-European mysticism, intended not so much to depict the actual planets so much as to suggest their astrological attributes, and the effect of those on us mortals. Thus each of the seven movements has a strongly individual character, ranging from the sheer brute force of *Mars* or *Saturn*, through the delicate beauty of *Venus* and *Neptune*, and the energy and humour of *Mercury*, *Jupiter* or *Uranus*,

It is hard not to see Mars as grimly prophetic of the carnage of the first hi-tech war.

C

This image shows a page of handwritten musical notation for the Mars movement of Holst's 'The Planets'. The score is written on ten staves. The notation is dense and complex, featuring many slurs, ties, and dynamic markings such as *pp*, *mp*, *f*, and *ff*. A circled letter 'C' is written in the top left corner. The page is numbered '9' in the top right corner. The notation includes various rhythmic values, accidentals, and articulation marks, typical of Holst's style.

Bars 37-63 of Holst's manuscript for Mars



Planned in 1913 and composed between 1914 and 1917, the seven movements of *The Planets* are less about depicting large balls of gas and rock than about each planet's astrological significance. Given the outbreak of the First World War at the time, it is hard not to see *Mars* as grimly prophetic of the carnage of the first hi-tech war. Where a composer like Mahler uses military music for an ambiguously thrilling effect, Holst takes pains to make his music simply inhuman: the opening three note theme traces the tritone, an unstable interval often called 'the devil in music'. The relentlessly repeated rhythm, or *ostinato*, is no simple march, having five beats to a bar. The harmony is bitonal, that is, it superimposes chords of two different keys to give it its sense of unrelieved dissonance, especially at the shattering climax.

Venus, the Bringer of Peace of course offers a complete contrast: the orchestration is sweet and languorous and the harmony, while still frequently bitonal, uses chords which avoid direct clashes of adjacent notes, creating subtle voluptuousness. Framed by slow sections, the piece moves through a slightly faster section and a contrasting *animato*.

Mercury on the other hand is rather like a symphonic scherzo: short, fast and orchestrated with the utmost delicacy. At the heart of the suite, *Jupiter* is an orchestral tour de force. The glittering fast music with which it opens is busy but crystal clear; its theme, like that of *Mars*, is based on a three-note motive, but here it is completely and solidly diatonic. *The Planets* was first planned during a holiday in Spain, so we shouldn't be surprised to hear certain Iberian sounds and rhythms in the dance music which follows. This is interrupted by a fanfare of repeated chords, which ushers in the quiet statement of the celebrated *maestoso* theme. The quintessentially British tune may seem out of place in a celebration of the Bringer of Jollity – it is hardly thigh-slappingly funny. Curiously, too, it doesn't reach a full close: what should be the second last chord sets off an echo of the shimmering sounds of the opening. The tune does, however, stride through tumultuous last pages of the movement.

If *Jupiter's* big tune was a reminder that joy is fleeting, *Saturn* makes this very clear in its portentous, deathward tread and ever more disturbing brass chords. *Uranus*, however, casts a spell in music as innocent as *The Sorcerer's Apprentice*. Taking his cue from Debussy's *Sirènes*, Holst imbues *Neptune* with the mystery of wordless, offstage female voices. With its translucent scoring and the hypnotic use of repeated chord patterns, the work ends as perhaps no other had before, fading imperceptibly into night and silence.

GORDON KERRY © 2003

Holst's *The Planets* requires a large orchestra of 4 flutes (including piccolo and alto flute), 3 oboes (3rd doubling bass oboe), cor anglais, 3 clarinets, bass clarinet, 3 bassoons, contrabassoon, 6 horns, 4 trumpets, 3 trombones, euphonium, tuba, timpani (2 players), percussion, celesta, 2 harps, organ, strings and Female Chorus.

The Sydney Symphony Orchestra first performed Holst's *The Planets* in October 1942 under William Cade and most recently in March 2015 with David Robertson conducting and the Sydney Philharmonia Choirs.

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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Her Excellency the Honourable Margaret Beazley AO QC

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 groundbreaking 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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Pauline M Griffin AM	



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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