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Lang Lang Gala Performance

WITH THE SYDNEY SYMPHONY

27 & 29 JUNE

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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



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
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Sat 13 Jul, 7pm
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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
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David Robertson conducts Britten's Peter Grimes

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David Robertson conductor

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Kirill Gerstein piano

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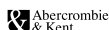


Kirill Gerstein performs Grieg

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

David Robertson conductor
Kirill Gerstein piano

Abercrombie & Kent
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Wed 7 Aug, 8pm
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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
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WELCOME



We are thrilled to welcome you to this Gala performance featuring piano superstar Lang Lang with the Sydney Symphony Orchestra, led by Chief Conductor David Robertson.

Lang Lang is a global phenomenon and a passionate ambassador for classical music. His astonishing technique and charisma have earned him millions of fans worldwide. Recently he embarked on a musical exploration of Mozart, leading up to these performances of the thrilling Piano Concerto No.24. As dramatic as any opera, this work for piano and orchestra combines sublime melodies with rich and beautiful orchestral sounds.

Lang Lang is also a leading figure in music education and philanthropy, something we share in common. Credit Suisse is honoured to work together with the Orchestra on our educational program for primary schools – the Credit Suisse Sydney Symphony Orchestra Schools Music Education Program; an effort that reaches over one thousand students and their communities in Sydney and Melbourne.

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David Robertson
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and Artistic Director

THURSDAY 27 JUNE, 8PM
SATURDAY 29 JUNE, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL

**Lang Lang
Gala Performance**

David Robertson *conductor*
Lang Lang *piano*

LUCIANO BERIO (1925–2003)
Rendering for orchestra
**after fragments for Symphony No.10 in D, D.936a by Franz Schubert
(1797–1828)**

Allegro
Andante
Allegro

INTERVAL

FRANZ SCHUBERT (1797–1828)
Symphony No.8 in B minor, D759 (The 'Unfinished')

Allegro moderato
Andante con moto

WOLFGANG AMADEUS MOZART (1756–1791)
Piano Concerto in C minor, K.491

Allegro
Larghetto
Allegretto



Saturday's concert will be broadcast on
ABC Classic on 6 July at 12 noon.
.....

Pre-concert talk by Vincent Plush in
the Northern Foyer at 7.15pm.
.....

Estimated durations: 34 minutes;
20 minute interval; 25 minutes;
31 minutes.
.....

The concert will conclude at
approximately 10pm.



Cover image:
Lang Lang (Photo by Gregor Hohenberg
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David Robertson *conductor*

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognized.

Following the Autumn 2018 European tour with the Sydney Symphony Orchestra, Robertson kicks off his valedictory 2019 season as its Chief Conductor and Artistic Director. In the 2018-19 season, Robertson returns to the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, and Czech Philharmonic. He continues rich collaboration with the New York Philharmonic, and conducts the Toronto and Montreal Symphony Orchestras, Cincinnati and Dallas Symphony Orchestras, and the Juilliard Orchestra, where he begins his tenure as Director of Conducting Studies, Distinguished Visiting Professor.

Robertson recently completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, where he solidified its status as among the nation's most enduring and innovative, established fruitful relationships with a spectrum of artists, and garnered a 2014 Grammy Award for the Nonesuch release of John Adams' *City Noir*.

Robertson has served in artistic leadership positions at the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble InterContemporain; as Principal Guest at the BBC Symphony Orchestra; and as a Perspectives Artist at Carnegie Hall, where he has conducted numerous orchestras. He appears regularly with the Royal Concertgebouw Orchestra, Czech Philharmonic, Bayerischen Rundfunk, and other major European orchestras and festivals.

In spring 2018, Robertson built upon his deep relationship with The Metropolitan Opera, conducting the premiere of Phelim McDermott's celebrated *Così fan tutte*. Since his 1996 debut, *The Makropulos Case*, he has conducted a breathtaking range of projects, including the Met premiere of John Adams' *The Death of Klinghoffer* (2014); the 2016 revival of Janáček's *Jenůfa*; and many favorites. Robertson has frequent projects at the world's most prestigious opera houses, including La Scala, Théâtre du Châtelet, San Francisco and Santa Fe Operas.

Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l'Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at festivals ranging from Aspen to Tanglewood to Lucerne.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



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Lang Lang

piano

Heralded as the “hottest artist on the classical music planet” by the New York Times, Lang Lang continues to play sold out recitals and concerts in every major city in the world.

Lang Lang’s success has catapulted him into the world spotlight. In 2014, he performed at the 2014 World Cup concert in Rio, with Plácido Domingo, to celebrate the final game. In 2008, Lang Lang was featured in concert with jazz pianist Herbie Hancock at the 50th Annual Grammy Awards, and also appeared at the 56th and 57th Grammy Awards, where he performed with Metallica and Pharrell Williams. He was also a featured performer at the Opening Ceremonies of the 2008 Beijing Olympics. In 2009, Lang Lang appeared in the Time’s annual list of the 100 Most Influential People in the World. Lang Lang was chosen as an official worldwide ambassador for the 2010 Shanghai Expo.

Lang Lang is seen as a symbol of the youth and future of China, and is an inspiration to the 40 million classical piano students there. In 2004 he was appointed an International Goodwill Ambassador for the United Nations Children Fund (UNICEF). In 2008, he established the Lang Lang International Music Foundation with the goal of expanding young audiences and inspiring the next generation of musicians through outreach programs.

Lang Lang began playing piano at the age of three, won first prize at the Tchaikovsky International Young Musicians Competition and played the complete 24 Chopin Études at age 13. His break into stardom came at age 17 when he was called upon for a dramatic last-minute substitution at the “Gala of the Century,” playing the Tchaikovsky concerto with the Chicago Symphony Orchestra. Shortly thereafter Lang Lang became the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic and all the top American orchestras.

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- Lang Lang



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Luciano Berio

Rendering for orchestra after fragments for Symphony No.10 in D, D.936a by Franz Schubert (1797–1828)

Allegro

Andante

Allegro

Berio's deep love of the music of the past is evident in works as seemingly different as his 'arrangements' of Folk Songs in 1964 and the rethinking of the Baroque solo sonata in his series of *Sequenze* for solo instruments, composed over nearly four decades. In 1968, Berio produced his *Sinfonia*, whose third movement uses the scherzo from Mahler's 'Resurrection' Symphony as the background for text, and quotations of music from Bach to the present day. Berio's loving arrangements of other composers' work include a tribute to Brahms in an orchestral version of the Clarinet Sonata, Op.120 No.1, a vivid symphonic poem *Ritirata notturna di Madrid* based on a movement from a picturesque quintet by Boccherini, and colourful readings of Bach and Purcell. He has completed works left unfinished by their composers, writing a new final scene for Puccini's *Turandot*, and in 1989–90, *Rendering* for the Concertgebouw Orchestra.

In his own notes for this piece, Berio explains that he had avoided doing 'something' with Schubert's music until he saw the piano sketches for a symphony (D936a) that were only made publicly available in 1978. Several of Schubert's symphonies were unfinished for reasons that had nothing to do with his failing health; this work, however, was the music he composed on his deathbed. As Berio put it, 'these sketches are fairly complex and of great beauty: they add a further indication of the new paths that were taking Schubert away from Beethoven's influence. Seduced by those sketches, I therefore decided to restore them: restore and not complete nor reconstruct.' The sketches are fairly extensive and show what promised to be a substantial piece in three movements, where the third would combine elements of both a traditional scherzo and finale.

Rendering uses the same orchestral forces (with one addition) as the 'Unfinished' Symphony. But, rather than try to compose the music that Schubert might have in the intervening passages, Berio chose a different strategy. He compares the process to art restoration, where some well-intentioned attempts themselves damage the work. By contrast, Berio compares his work in *Rendering* with 'reviving the old colours without, however, trying to disguise the damage that time has caused, often leaving inevitable empty patches in the composition'. He fills these



Luciano Berio

Keynotes

BERIO

Born Oneglia, 1925

Died Rome, 2003

Berio, along with his direct contemporaries Pierre Boulez and Karlheinz Stockhausen, was one of the great composers of the post-World War II avantgarde. Like them he had seen fascism and war up close, and initially agreed that music should begin again with a clean slate. But as he matured, Berio found himself drawn to the music of the past, and much of his output, including this 'rendering' of an unfinished work of Schubert's consists, like Stravinsky's, of love-letters to previous eras.

RENDERINGS

Here Berio takes fragment that Schubert was working on until his death in 1828, orchestrating them faithfully and filling in the gaps with beautiful if understated 'cement-work'.

'empty patches' in Schubert's work with modest soft, beautiful music which is quite definitely of the late 20th century, but which often remembers other works of Schubert, such as the Piano Trio in B flat, and the Piano Sonata in the same key, and rings the changes from Schubert to Berio with the magical sound of the celesta.

The first movement contains an assertive first and lyrical second subject and works towards a Brucknerian climax that briefly dissolves into Berio's shimmering 'cement-work'. The second features a plangent melody that emerges from quiet chaos and issues in a stately motif that Berio scores with glowing opulence. Berio also notes that Schubert was studying counterpoint up until the end, and that 'amongst the sketches for the Tenth Symphony I found a brief and elementary counterpoint exercise (a canon in contrary motion). I couldn't refrain from orchestrating this as well, integrating it to the impressive journey of the Andante.' The finale, as Berio says, is 'certainly the most polyphonic orchestral movement Schubert ever wrote. These last sketches, although very fragmentary...they show Schubert in the process of testing different contrapuntal possibilities for one and the same thematic material.'

'Rendering' refers to smoothing the surface of a wall – hence the 'cement-work' – as well as the creation or performance of a work of art. But there is also the sense of Berio giving thanks for Schubert's genius.

GORDON KERRY © 2012

Renderings calls for an orchestra of paired woodwinds, horns and trumpets, 3 trombones, timpani, celesta and strings.

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



Franz Schubert



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Franz Schubert

Symphony No.8 in B minor, D759 (The 'Unfinished')

Allegro moderato

Andante con moto

To refer to the B minor Symphony as 'the unfinished' is slightly misleading on two main counts: knowing the circumstances of Schubert's short life, we might wrongly assume that death intervened before he could finish it, where in fact he had simply put it to one side, having completed the first two movements and a sketch of the scherzo in November 1822. It is not, moreover, *the* but *an* unfinished symphony. There is at least one incomplete symphony among Schubert's early work. And since 1978 we have had the sketches of a symphony (D.936a) that he was indeed working on at the time of his death which forms the basis for Luciano Berio's *Rendering*.

Why Schubert abandoned the B minor Symphony is unclear, though it may be that he merely wished to concentrate, at the time, on music that had some chance of a performance. It was the time of the composition of other major works like the A flat major Mass D.678, the *Wanderer* Fantasy D.760 and a great many songs. But what is clear is that the surviving work represents a milestone in Schubert's development. Like the 'Great' C major Symphony of 1826, it is a work that follows Beethoven in its radical expansion of the scale of a Classical form, and it does so by using very clear and deceptively simple gestures to articulate its structure.

The first movement is marked *Allegro moderato*. Its opening theme, built around the first three notes of the B minor scale, is so familiar that we might not appreciate its freshness. Not only is the introductory first phrase unaccompanied, it is sounded – quietly – in the depths of the orchestra. The urgent, answering shimmer from the upper strings falls into a two-bar phrase, which is repeated, and then repeated again when the main melody begins. This, too, makes use of two-bar motivic cells that are repeated: in this way Schubert is able to extend the scale of the melody without overloading it with detail. And Schubert's scoring is striking: over that 'shimmer', the first theme is sounded by oboe and clarinet in unison, a potentially dangerous doubling as the instruments have quite different acoustic properties, but the



Franz Schubert

Keynotes

SCHUBERT

Born Vienna, 1797

Died Vienna, 1828

One of the few Viennese composers who was actually a native of that city, Schubert was born to a family of modest means, and seemed destined to follow in his father's footsteps as a schoolmaster. His musical studies included a time with the conservative classicist Antonio Salieri (who famously did not kill Mozart, but who did teach Beethoven as well), but Schubert overcame his own youthful aversion to Beethoven music. Alongside some of the greatest art songs and piano miniatures of all time, he produced large scale works of chamber and symphonic music with seemingly little hope of fame and recognition. Perhaps for this reason several symphonies remained unfinished, and other lay hidden for decades after his death.

plangent new timbre is unforgettable; Schubert repeats this material, now with an added line for the horn.

Like that of most classical symphonies, this first movement has a second subject – a new theme in a new key. Classical composers often ‘hide’ the modulation, or transition, to the new, ‘brighter-sounding’ key in more elaborate textures but Schubert’s example is almost comically off-hand: after an emphatic gesture, a long held note from the horns and bassoons introduces three simple chords and a syncopated, pulsing texture that accompanies the new theme – which is sounded below it by the cellos. This theme, too, is a mosaic of simple motifs: a down-up leap and a balancing stepwise figure all contained within the interval of the fourth. These are combined, recombined and slightly elaborated to produce a long singing melody that wends its way upward.

According to ‘classical’ practice, this second theme should be in D major, but Schubert writes it in G to create an unexpected effect. He also, like Haydn and Beethoven, uses silence dramatically, and after the theme is fully stated there is a bar of silence and a sudden loud C minor chord. Schubert, like Beethoven, repeatedly sounds chords for rhetorical effect, and often immobilises the harmony, as heard at the end of the exposition.

The central development section starts with a version of the introductory gesture, now modified to stress the sighing interval of the falling minor second. There is a dramatic juxtaposition of unexpected harmonies and fragments of the pulsing figure that accompanies the second theme – but without the melody. The climax is reached with the first theme striding through a dense orchestral accompaniment, but the recapitulation is even more dramatic for being a hushed *pianissimo*. The final coda is also mysterious, with much shimmering, and the emphatic nature of the closing gesture is undercut by the dying away of the last chord.

Both movements begin with three notes rising stepwise. This first is in B minor, but the second, marked *Andante con moto*, is in E major. The symmetrically-shaped movement’s first theme has a characteristic rhythm – in 3/8, it is long-long-short-short-short-long, and this can furnish shorter patterns that Schubert uses throughout. The contrasting second theme, like the one in the first movement, has a gently pulsing accompaniment, and is a long melody first announced by the clarinet, then passed to the oboe with echoing phrases from the flute.

In a climactic passage, the theme is stated in octaves against magisterial chords and energetic passagework, followed by a calmer section where it is played in canon between cellos and



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violins. The second theme re-emerges, now played first by the oboe and passed to the clarinet; and, as in the first movement, the first theme is recapitulated very quietly. The movement ends in a hushed manner, another mosaic of the short-short-short motif, a faster rising and falling figure and the falling second, now confidently major.

GORDON KERRY © 2013

Schubert's 'Unfinished' Symphony calls for an orchestra of paired woodwinds, horns and trumpets, 3 trombones, timpani and strings.

The Sydney Symphony Orchestra first performed the work under Bernard Heinze in December 1939 and most recently in June 2010 under Oleg Caetani.

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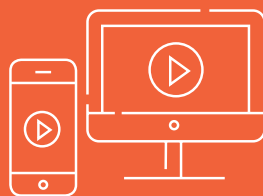


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Wolfgang Amadeus Mozart

Piano Concerto in C minor, K.491

Allegro

Larghetto

Allegretto

Mozart was so busy between October 1785 and April 1786 that he didn't even have time to write letters home. Even by his own standards he got through a huge number of major works: a violin sonata, several pieces for the Masonic Lodge of which he was an active member, various 'insert' pieces for other operas, some works for wind ensembles, a 'musical comedy' *Der Schauspieldirektor* (The Impresario), three piano concertos and his epochal opera, *Le nozze di Figaro* (The Marriage of Figaro). And he found the time to appear as conductor or soloist in at least seven concerts during those six months.

It is true, however, that this period marked the end, for a time at least, of Mozart's prominence as a soloist. He gave his annual 'academy' – a concert where he would present his newest works – on 7 April in Vienna's Burgtheater, featuring the C minor concerto, but, unusually for him, did not plan a series of subscription concerts for the season of Lent as he had in previous years. Mozart's withdrawal from concerto performance inevitably spawned a number of more or less fanciful theories in the decades which followed, especially given the nature of the C minor concerto: one is the old myth about his falling from favour with the Viennese public – the concerto's uncompromising nature was supposedly not to Viennese taste. Another, more curious, is the notion that Mozart's hands were damaged: it was said, by Karl Beethoven for one, that Mozart's fingers were so bent from constant playing that he was unable to use a knife at table. It is true that bouts of rheumatic fever, from which Mozart suffered on several occasions, can cause arthritis, but as Mozart biographer Maynard Solomon points out, the 'fine calligraphy' of Mozart's scores, not to mention his excellence at billiards, make this hard to believe.



Mozart, 1782

Keynotes

MOZART

Born Salzburg, 1756

Died Vienna, 1791

Mozart began to compose at the age of five, and made his debut as a performer a year later. His father, Leopold, genuinely believed that his son was a 'miracle that God had allowed to be born in Salzburg', while being keenly aware of the commercial potential of having a child prodigy to exhibit on tours of London, Paris, and various cities in Italy and the German-speaking world.

The Mozarts were employed by the Prince-Archbishop of Salzburg, but, reaching adulthood, Wolfgang decided to settle to Vienna in 1781. His career there was largely very successful. Around 1782 he was Vienna's star composer and performer of piano concertos, but composing *The Marriage of Figaro* changed the course of his career, and the nature of opera, forever.

Mozart suffered some financial difficulties in the later 1780s but by 1791 the economy had recovered, and, in the last year of his life, Mozart fulfilled numerous commissions. His death at 35 was probably the result of kidney failure, certainly not poisoning; his burial in a mass grave was in accordance with the practice mandated by the imperial government.

Politically, things were a little strained in Vienna at the time. The Emperor Joseph II was determined to modernise his realm, curtailing the power of the church and nobility (for which reason he supported Mozart's proposal to make *Figaro* into an opera), reforming the legal system, abolishing torture, offering a greater degree of liberty than his predecessor. Sadly he was inconsistent in his practice, and about the middle of the decade passed the Freemasonry Act in order to monitor the activities of its members. More disturbingly, in early 1786, the emperor intervened in a murder case with the result that the defendant was publicly and gruesomely executed over a four hour period. As German scholar Volkmar Braunbehrens points out, this all took place a few hundred yards from Mozart's home, and the composer, about two weeks writing this concerto, can hardly have been unaware of the 30,000-strong crowd in the streets below.

To what extent might all this bear on the music? The concerto is unique in Mozart's output in several ways: it uses a relatively large orchestra for a vast range of effects; it avoids virtuosic display for its own sake; its first movement is in three-to-a-bar (itself unusual); the opening theme, characterised by downward steps followed by wide upward leaps, is broken into progressively smaller units by short, gasping silences. The turbulence this creates prefigures Beethoven (who declared he could never surpass this piece), and has led commentators ever since to describe the piece as 'tragic' or 'demonic'. Solomon has noted that in the slow movement of this, as in other works of this time, Mozart summons up 'every gradation of emotion – from terror to vague feelings of unease, from unbearable intense pleasures bordering on ecstasy to a floating placidity and contentment. And again, in the finale Mozart uses a form beloved of Beethoven and puts his theme through a set of eight variations, exploring a wide range of emotional worlds in the process.

The other factor in the equation is *Figaro*, of whose importance (both musically and politically) Mozart was well aware. Whether the turmoil and glimpses of beatific peace in this work are the result of Mozart's response to his circumstances and the times will remain an open question. We can however point out that this work issues from the composer who was in the process of revolutionising the way in which human emotions and relationships could be depicted in music.

GORDON KERRY © 2002

Mozart's C minor concerto calls for solo piano, one flute, pairs of oboes, clarinets, bassoons, horns and trumpets, timpani and strings.

The Sydney Symphony Orchestra first performed Mozart's Piano Concerto in June 1956 with Paul Badura-Skoda under Bernard Heinze, and most recently performed the work in July 2017 with Andrew Haveron, director, and Orli Shaham, piano.



Mozart by Barbara Krafft




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 The Lowy Chair of
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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 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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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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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.

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