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ORCHESTRA

Lisa Moore in Recital

MONDAY 29 APRIL

CITY RECITAL HALL





Breakfast at Tiffany's in Concert WITH THE SYDNEY SYMPHONY

Audrey Hepburn dazzles in her legendary role as the deliciously eccentric Holly Golightly, a New York City socialite determined to marry a millionaire. Relive Henry Mancini's legendary score, including the beautiful Oscar® and Grammy® winning song *Moon River*, performed live to film.

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Sat 4 May, 2pm
Sat 4 May, 7pm
Sun 5 May, 2pm

Sydney Opera House



The Sydney Symphony celebrates Paul Goodchild

*MACENS The Space Between Stars
^SIBELIUS Finlandia
LOVELOCK Trumpet Concerto
NIELSEN Symphony No.4, The Inextinguishable

Jessica Cottis conductor
Paul Goodchild trumpet

Meet the Music

Wed 8 May, 6.30pm*

Thursday Afternoon Symphony

Thu 9 May, 1.30pm^

Emirates Metro Series

Fri 10 May, 8 pm^

Sydney Opera House



Yulianna Avdeeva performs Chopin's Piano Concerto No.1

MEYER Hommage à Johannes Brahms
CHOPIN Piano Concerto No.1
BRAHMS orch. Schoenberg
Piano Quartet in G minor

Andrey Boreyko conductor
Yulianna Avdeeva piano

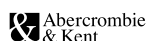
Abercrombie & Kent
Masters Series

Wed 15 May, 8pm

Fri 17 May, 8pm

Sat 18 May, 8pm

Sydney Opera House



Emma Matthews sings Mozart Arias

SCHUBERT Rosamunde: Highlights
MOZART Voi avete un cor fedele
The Marriage of Figaro: E Susanna non vien! ... Dove sono
Ah se in ciel, benigne stelle
SCHUBERT Symphony No.3

Umberto Clerici conductor
Emma Matthews soprano

Mozart in the City

Thu 30 May, 7pm

City Recital Hall



Last Night of the Proms

Program includes:
ARNE Rule, Britannia!
PARRY Jerusalem
ELGAR Pomp and Circumstance – March No.1

Guy Noble conductor
Sydney Philharmonia Choirs

Meet the Music

Thu 6 Jun, 6.30pm

Sydney Symphony Presents

Fri 7 Jun, 8pm

Sat 8 Jun, 2pm

Sydney Opera House



The Cellos of the Sydney Symphony

Program includes:
VILLA-LOBOS Bachianas brasileiras No.5
SOLLIMA Violoncelles, vibrez!

Penelope Mills soprano
Cellos of the Sydney Symphony

Tea & Symphony

Fri 7 Jun, 11am

Sydney Opera House



Dvořák's Symphony No.6

BIZET L'Arlésienne: Highlights from the Suites
CHAUSSON Poème for violin and orchestra
RAVEL Tzigane for violin and orchestra
DVOŘÁK Symphony No.6

Jaime Martín conductor
Nemanja Radulović violin

Emirates Metro Series

Fri 14 Jun, 8pm

Great Classics

Sat 15 Jun, 2pm

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We are very proud to present the Sydney Symphony's International Pianists in Recital series. This four-part series boasts a variety of composers that illustrate each pianist's individual style and interpretation of these classical masterpieces. We're thrilled that the pianos being used are in themselves masterpieces of great craft and ingenuity and are delighted that their acoustic beauty supports performances of such brilliance.

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These recitals will be truly unforgettable, and we hope you will be thrilled by the pianistic brilliance in this year's program. We look forward to sharing this experience with you and congratulate the Sydney Symphony Orchestra once again for bringing these fine, inspirational artists to our city.



A handwritten signature in black ink that reads 'Ara Vartoukian'.

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orchestra**

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and Artistic Director

Lisa Moore in Recital

PHILIP GLASS (born 1937)
Etude No. 2

LEOŠ JANÁČEK (1854–1928)
In the Mists

Andante
Molto Adagio – Presto
Andantino
Presto – Meno mosso

LUDWIG VAN BEETHOVEN (1770–1827)
Sonata in E flat major, Op.31 No.3, 'The Hunt'

Allegro
Scherzo: Allegretto vivace
Menuetto
Presto con fuoco

INTERVAL

ROBERT SCHUMANN (1810–1856)
Waldscenen Op.82

Eintritt (Entrance)
Jäger auf der Lauer (Hunters on watch)
Einsame Blumen (Lonely Flowers)
Verrufene Stelle (Haunted Place)
Freundliche Landschaft (Friendly Landscape)
Herberge (Wayside Inn)
Vogel als Prophet (Bird as Prophet)
Jagdlied (Hunting Song)
Abschied (Farewell)

MARTIN BRESNICK (born 1946)
Ishi's Song

FREDERIC RZEWSKI (born 1938)
Piano Piece No.4

Pre-concert talk by Sally Whitwell at
6.15pm in the First Floor Reception Room.
.....

Estimated durations: 5 minutes,
14 minutes, 20 minutes, 20 minute
interval, 9 minutes, 28 minutes,
8 minutes.
.....

The concert will conclude at
approximately 9pm.



Cover image: Lisa Moore
(Photo by Yumiko Izu)



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THE ARTIST



Lisa Moore *piano*

The New York Times writes 'Lisa Moore, an Australian pianist long based in and around New York, has always been a natural, compelling storyteller'. *Time Out New York* describes her as 'the wonderfully lyrical pianist' while *The New Yorker* crowned her 'New York's queen of avant-garde piano'. Lisa has released ten solo discs ranging from Leoš Janáček to Philip Glass, and has recorded over thirty collaborative ensemble discs. Her 2016 CD *The Stone People* (Cantaloupe) reached *The New York Times* Top Classical Albums 2016, and *Naxos Critics' Choice* 2017.

Lisa Moore collaborates with a diverse range of musicians, ensembles and artists – the London Sinfonietta, Bang on a Can All-Stars, Steve Reich Ensemble, New York City Ballet, Chamber Music Society of Lincoln Center and the American Composers Orchestra among others. She is a member of Grand Band, Ensemble Signal, TwoSense, and the Paul Drescher Double Duo. Her festival guest appearances include Lincoln Center, BAM Next Wave, Big Ears, Banff, Crash Dublin, Wien Modern, Rome, Paris d'Automne, Shanghai, Beijing, Hong Kong, BBC Proms, Moscow, Adelaide, Perth, Brisbane, Sydney, Canberra, Israel and Warsaw among others. As an artistic curator Lisa curated *Canberra International Music Festival* 2008 Sounds Alive series, importing artists from around the world for 10 days of events at the Street Theatre.

From 1992 to 2008 Lisa was the founding pianist for the electro-acoustic sextet the *Bang On a Can All-Stars* – winner of Musical America's 2005 *Ensemble of the Year Award*. She has collaborated with over 200 composers, including Iannis Xenakis, Elliott Carter, Philip Glass, Martin Bresnick, Steve Reich, Frederic Rzewski and Julia Wolfe. As a concerto soloist Lisa has played with a number of major international orchestras, including the London Sinfonietta, Australian Chamber Orchestra, Sydney Symphony, Tasmania Symphony, Thai National Orchestra, Canberra Symphony Orchestra, Philharmonia Virtuosi and the Queensland Philharmonic. She has performed under the batons of Leonard Bernstein, Pierre Boulez, Angel Gil-Ordóñez, Reinbert de Leeuw, Bradley Lubman, Richard Mills, Jorge Mester, Benjamin Northey, David Robertson, Steven Schick, and Edo de Waart.

Lisa Moore teaches at the annual Yale-Norfolk Festival *New Music Workshop* and makes guest teaching appearances at institutions around the world. Past residencies include the Banff Centre (Canada), Royal Academy of Music (London), Eastman School of Music, Sydney, Melbourne, and Queensland Conservatoriums, Australian Youth Orchestra National Music Camp, and the Australian National Academy of Music. Lisa Moore grew up in Australia and London. She studied at the Sydney Conservatorium, the University of Illinois, Eastman School of Music, SUNY Stonybrook, and in Paris with Yvonne Loriod-Messiaen. She is a Steinway artist.

ABOUT THE MUSIC

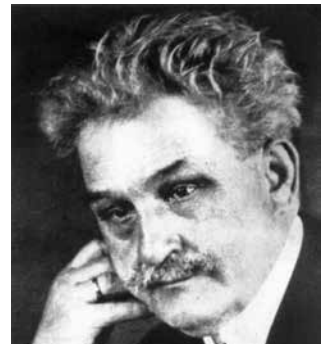
In 1964, US composer Terry Riley produced *In C*, a defining document of the movement in music that came to be known as minimalism. Philip Glass, one of its earliest devotees, preferred the more accurate 'music with repetitive structures' – that is, music that eschewed the goal-directed forms of classical music (think of the long-prepared climaxes to which Beethoven's work frequently aspires), and the idea of avant-garde European composers that every moment in a work must be unique, and therefore never repeated. Over the half century since then, minimalism has evolved and re-embraced some of the formal ideas of classical music. Glass' piano etudes, for instance, were composed 'to explore a variety of tempi, textures, and piano techniques'; he composed the first six for conductor/pianist Dennis Russell Davies and Achim Freyer on the occasion of Davies' 50th birthday in 1994.

The **Second Etude** begins with a characteristic gambit: an ostinato in the middle register made up largely of arpeggio figures, with occasional metrical 'irregularities' that outline a sequence of variously inflected common chords. We hear deep isolated tollings, answered in the high treble by a motif consisting of a repeated note and rising, chromatic three-note figure. Glass then generates tension, as might any classical composer, by concentrating these ideas and juxtaposing them. In an almost Beethovenian touch, they begin to sound like cadential formula – signalling the end of a phrase – but of course are important thematically. A central section derives from a simpler treatment of the ostinato, that is nevertheless more rhetorically intense, as it is when the ostinato returns, now in parallel octaves.

Not unlike Glass, Leoš Janáček was trying to avoid the conventions of Western music, but partly for political reasons. Janáček was an unashamed advocate for self-determination in the Czech lands. After a trip to Moscow in 1896 he had become a confirmed Russophile, believing that Russia offered the model of a self-governing Slavic society. His Piano Sonata of 1906 reflects his anger at the murder by Imperial troops of a humble worker demonstrating in favour of a Czech-speaking university in Brno. His last substantive piano work, *In The Mists* (from 1912), has no overt program or illustrative intent, and certainly no explicit political meaning. But it is the work of a composer determined to undermine the verities of form and harmony bequeathed by the Austro-German tradition, even while linking the four movements with repeated and varied patterns or motifs. The opening *Andante* has a deceptively simple singing melody, but harmonised with the sorts of 'ungrammatical' sidesteps we find in, say, Scriabin, which is offset in contrasting section by a chorale-type theme that dissolves into cascades. The second piece, like a Dvořák *dumka*, alternates slow, folklike fragments harmonised in thirds and sixths, with a much faster section that itself veers between birdsong and frenetic energy.



Philip Glass



Leoš Janáček

The short Andantino is based on its opening seven-bar melody, which Janáček leads freely through a variety of keys, before introducing more urgent rhythmic material. The finale begins with a quasi-improvised flourish, like a fiddler warming up, and then builds a kind of mosaic of short pithy gestures.

Despite its nickname, Beethoven's **E flat Sonata** is no more programmatic or descriptive than Janáček's piece. The Op.31 set of three dates from 1802, when Beethoven also composed the Second Symphony, the three Violin Sonatas Op.30 and one or two other things. It was, amazingly, also the year of the so-called *Heiligenstadt Testament*, the document found among his effects after his death, in which he describes the anguish caused by encroaching deafness and his wish to do away with himself. And yet this Sonata contains some of his most genuinely funny music. He begins it, as he had the First Symphony, in the 'wrong' key, taking several halting bars (dominated by what might be heard as a dotted-note hunting-horn call) to reach the key of E flat, at which the music flowers into rapid scales. This introductory material (which includes a Beethovenian short-short-short-long motif) makes for later development of wide dramatic range; it is contrasted with a second subject that has a much more lyrical theme, but it is the standard issue 'Alberti bass' (which breaks chords up into running semiquavers in the left hand) that is transformed into ornate flights of fancy.

The sonata, usually, has four (not three) movements, none of them slow. The second is a scherzo, though in 2/4 (not 3), driven by a frenetic bass line and theme that transforms the long short (dotted) motif of the first, and using the same sonata form as the opening. The third movement is a minuet whose elegant melody stresses the dotted rhythm that relates it to the opening. The central Trio of this movement is classic Beethovenian humour, alternating simple soft material with pompous loud outbursts. Finally, Beethoven offers a hair-raising tarantella, also in sonata form, but retaining that dance's traditional sense of unstoppable runaway speed. Except that Beethoven knows that stopping such a monster will have great comic value, so he does. Twice.

Beethoven's sonatas and symphonic works are arguably the greatest example of classical music's preoccupation with goal-directed form and harmony, sustained over long spans. Many of the greatest works of the Romantic era, by contrast, cultivated the miniature, or fragment – short, evocative and emotive pieces unconcerned with large scale form, and often for solo piano with a view to performances in intimate surrounds. Schumann's career as a pianist was cut sadly short, but his early output, especially in the 1830s is dominated by works for his instrument. These include sets of miniatures, such as *Papillons*, *Carneval*, *Fantasiestücke* and *Kinderszenen*. In 1849 he composed **Waldszenen**, echoing the Romantic movement's obsession with nature, which differs from the earlier sets in that it implies a narrative, rather



Ludwig van Beethoven



Robert Schumann

than a set of related images. Here the poet enters the forest in a state of genial calm, hearing the sound of hunters (portrayed by triplet rhythms) on their watch, and enjoying the lyrical beauty of lonely flowers. The fourth piece is headed by two stanzas from a poem by Friedrich Hebbel that describes a lonely place where pale flowers surround one that, having drunk human blood, is red. (This inspired the somewhat gruesome illustration of the first edition, where *Waldszenen's* dedicatee would have found her name inscribed on a forest grave stone.) This lugubrious music gives way to an animated 'Friendly Landscape' and the geniality of a wayside inn, before the most unusual piece in the cycle, where birdsong seems to embody prophecy (Schumann is pre-empting the forest bird whose speech Siegfried learns in Wagner's 'Ring' Cycle, let alone the religious birdsong of Messiaen.) The bird's arabesques in turn give way to riotous hunting horns before the poet leaves the forest, whose musical image becomes ever fainter.

US composer Martin Bresnick's *Ishi's Song* memorialises Ishi, the last speaker of the Yana-Yahi language whose voice was recorded shortly before his death in Berkeley, California in 1911. Bresnick spins a work of classical post-minimalism out of this material. There is no attempt to evoke a landscape or recreate a lost music, but perhaps that is its point: behind this beautiful but urban (and urbane) music there is a tragic absence.

Frederic Rzewski is a senior US composer, now resident in Belgium, of mostly chamber, vocal and piano works. He studied at Harvard and Princeton University and privately with Luigi Dallapiccola in Rome in 1960, and can take credit for introducing minimalism, in the form of Riley's *In C*, to the influential Dutch composer Louis Andriessen with enormous effects on contemporary European music. He has been active as a pianist, primarily in performances of his own pieces and music by other contemporary composers, and he has vigorously espoused progressive political causes in powerful, technically challenging works such as the *Wannsboro Cotton Mill Blues* and the magisterial set of variations on *The People United Will Never Be Defeated*. He followed up the latter work in 1977 with **Four Piano Pieces**, which can be played as a Sonata or as separate pieces. They share some thematic material, notably an Andean melody that [re-]emerges in the fourth piece. What it emerges from is an extraordinary sound-world. Rzewski with a fusillade of rapidly repeated notes, beginning high in the piano's compass, whose captured resonance creates a ringing, febrile stream of sound despite relatively slow harmonic movement. The changing chords gradually descend into the instrument's deeper registers and retreat to a low rumble out of which melodic fragments emerge. The music ascends and plunges again, contrasting passages of aggressive rhythmic rhetoric, with moments of crystalline delicacy before ending where it began.

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Martin Bresnick



Frederic Rzewski



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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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SYDNEY SYMPHONY ORCHESTRA PATRONS

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

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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.

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Commissioned with the support of Dr Stephen Freiberg & Donald Campbell

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

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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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