

SYDNEY  
SYMPHONY  
ORCHESTRA

2019  
Season  
Opening  
Gala

# CONCERT DIARY

FEBRUARY



## Bartók's Concerto for Orchestra

DAVID ROBERTSON CONDUCTS

JANÁČEK Taras Bulba  
REICH Music for Ensemble and Orchestra  
**AUSTRALIAN PREMIERE**

BARTÓK Concerto for Orchestra  
David Robertson conductor

Abercrombie & Kent  
Masters Series

**Wed 13 Feb, 8pm**  
**Fri 15 Feb, 8pm**  
**Sat 16 Feb, 8pm**

Sydney Opera House



## The Sydney Symphony and Jazz at Lincoln Center Orchestra

VARÈSE Amériques (1929)  
MARSALIS The Jungle – Symphony No.4  
**AUSTRALIAN PREMIERE**

David Robertson conductor  
Wynton Marsalis trumpet  
Jazz at Lincoln Center Orchestra

Meet the Music

**Thu 21 Feb, 6.30pm**  
Emirates Metro Series  
**Fri 22 Feb, 8pm**  
Mondays @ 7  
**Mon 25 Feb, 7pm**

Sydney Opera House



## Music of Count Basie and Duke Ellington

JAZZ AT LINCOLN CENTER ORCHESTRA  
IN CONCERT

DUKE ELLINGTON Greatest Hits  
COUNT BASIE Greatest Hits

Wynton Marsalis trumpet  
Jazz at Lincoln Center Orchestra

**Sat 23 Feb, 7pm**  
Sydney Opera House



## Casino Royale in Concert

James Bond on the big screen accompanied by the Sydney Symphony performing David Arnold's thrilling musical score live to the film!

CASINO ROYALE LICENSED BY MGM. CASINO ROYALE © 2006 DANJAQ, UNITED ARTISTS, 007™ AND RELATED JAMES BOND TRADEMARKS, TM DANJAQ. ALL RIGHTS RESERVED.

**Thu 28 Feb, 8pm**  
**Fri 1 Mar, 8pm**  
**Sat 2 Mar, 2pm**  
Sydney Opera House



MARCH



## Scottish Fantasy

BRUCH AND MENDELSSOHN

R STRAUSS Macbeth  
\*BRUCH Scottish Fantasy for violin and orchestra  
\*MENDELSSOHN Symphony No.3 (Scottish)

Asher Fisch conductor • Tianwa Yang violin

Thursday Afternoon Symphony

**Thu 7 Mar, 1.30pm**  
Tea & Symphony\*  
**Fri 8 Mar, 11am**  
Great Classics  
**Sat 9 Mar, 2pm**

Sydney Opera House



## Pictures At An Exhibition

A SYDNEY SYMPHONY FAMILY EVENT

MUSSORGSKY orch. Goehr Pictures at an Exhibition

Benjamin Northey conductor  
Andy Dexterity mime artist

**Sun 17 Mar, 1pm**  
**Sun 17 Mar, 2.45pm**  
Sydney Opera House



## Alessio Bax performs Mozart

MOZART Piano Concerto No.27 in B flat, K595  
BEETHOVEN Symphony No.8

Andrew Haveron violin-director  
Alessio Bax piano

Mozart in the City  
**Thu 21 Mar, 7pm**  
City Recital Hall



## Alessio Bax in Recital

JS BACH Concerto in D minor, BWV 974 (after Marcello)  
RACHMANINOFF Corelli Variations  
DALLAPICCOLA Annalibera's Musical Notebook  
LISZT St Francis of Assisi's Sermon to the Birds, S175/1  
LISZT Dante Sonata

Alessio Bax piano

International Pianists in Recital  
**Mon 25 Mar, 7pm**  
City Recital Hall





**sydney symphony  
orchestra**

**David Robertson**  
The Lowy Chair of Chief Conductor  
and Artistic Director

FRIDAY 8 FEBRUARY, 8PM  
SATURDAY 9 FEBRUARY, 8PM  
.....  
SYDNEY OPERA HOUSE CONCERT HALL

# 2019 Season Opening Gala

*Diana Doherty Plays Westlake*

**David Robertson** *conductor*

**Diana Doherty** *oboe*

## **RICHARD STRAUSS (1864–1949)**

**Also sprach Zarathustra**

**(Thus Spake Zarathustra) – Symphonic poem, Op.30**

- Introduction: Sunrise –*
- Of the Back-worlds-men –*
- Of the Great Longing –*
- Of Joys and Passions –*
- The Funeral Song –*
- Of Science –*
- The Convalescent –*
- The Dance Song –*
- Night Wanderer's Song*

## **NIGEL WESTLAKE (born 1958)**

***Spirit of the Wild* – Oboe Concerto**

- I ♩ = 96 – cadenza*
- II ♩ = 96*
- III Tranquillo – Liberamente – ♩ = 96 –*
- IV Agitato*

## **PERCY GRAINGER (1882–1961)**

***The Warriors* – Music to an imaginary ballet**



Saturday night's concert will be broadcast on ABC Classic FM on 17 February at 12 noon.

.....  
Pre-concert talk by Alastair McKean at 7.15pm in the Northern Foyer.

.....  
Estimated durations: 33 minutes, 21 minutes, 19 minutes

.....  
The concert will be performed without interval and will conclude at approximately 9.40pm.

.....  
*Spirit of the Wild* was commissioned by the Sydney Symphony Orchestra with the generous support of Justice Jane Mathews AO and Symphony Services International.



Cover artwork by Amy Zhou



Principal Partner

# ABOUT THE MUSIC

## Richard Strauss

### **Also sprach Zarathustra (Thus Spake Zarathustra) – Symphonic poem, Op.30**

*Introduction: Sunrise –*

*Of the Back-worlds-men –*

*Of the Great Longing –*

*Of Joys and Passions –*

*The Funeral Song –*

*Of Science –*

*The Convalescent –*

*The Dance Song –*

*Night Wanderer's Song*

In 1891–92 the usually robust Strauss suffered a period of serious illness, including bouts of pneumonia, bronchitis and pleurisy. In the summer of 1892 he took leave of his duties at the Weimar Opera and travelled extensively through Italy, Greece and Egypt, soaking up the sun but, more importantly, enjoying the awesome physical remains of the ancient pagan civilisations in those countries. It was at this time that he began to think about a musical response to some of the ideas of the German philosopher Friedrich Nietzsche, particularly those expressed in his poem *Also sprach Zarathustra* (Thus spake Zoroaster), though the work's composition had to wait until 1896.

Zoroaster (as he was known to the ancient Greeks) was a Persian prophet living in the sixth century BC who taught that the universe, and humankind in particular, is subject to the eternal struggle of two gods, represented by light and darkness; his religion survives among the Parsees of modern India. Nietzsche's relationship to Zoroastrian ideas is fairly loose, and as Norman Del Mar puts it, he used these 'as a prop on which to clothe his own ideas on the purpose and destiny of mankind'. The most famous – indeed, notorious – of these is the idea of the *Übermensch* or Superman. 'Man,' in Nietzsche's words, 'is a thing to be surmounted... what is the ape to man? A jest or a thing of shame. So shall man be to the Superman.' While Nietzsche (and, it must be admitted, the younger Strauss) were disdainful of Christianity's compassion for weakness, it is drawing a long bow to make Nietzsche responsible for the atrocities of Nazism. Indeed, Nietzsche scholar Joachim Köhler argues that *Also sprach Zarathustra*, with its celebration of the individual will, partly grew out of the poet's freeing himself from the dominating personality of the composer Richard Wagner. And Wagner's widow Cosima, writing to her son-in-law Houston Stewart Chamberlain (whose racist ideas definitely did influence Hitler), condemned Nietzsche's book for its 'Jewishness'.

Strauss' work is, as he said, 'freely after Fr. Nietzsche' which afforded him 'much aesthetic enjoyment' rather than any profound philosophical conversion. Strauss takes some of the chapter headings

## Keynotes



Richard Strauss in 1900

### R STRAUSS

*Born Munich, 1864*

*Died Garmisch-Partenkirchen, 1949*

Richard Strauss wrote two symphonies as a teenager, but this was not the musical genre that captured his imagination. Instead he made his name in the theatre and with the evocative and storytelling possibilities of the symphonic poem as invented by Liszt. Even Strauss' *Alpine 'Symphony'* and the *'Symphonia' domestica* are large-scale symphonic poems with an underlying narrative.

### ALSO SPRACH ZARATHUSTRA

*Also sprach Zarathustra* (Thus Spake Zarathustra) was composed in 1896 – a relatively early work – and takes its name from a philosophical poem by Nietzsche. The inspiration is loose, but Strauss does name the individual sections of the music (performed without pause) after different chapters in Nietzsche's poem. The famous Sunrise is followed by musical explorations of the tensions between nature and mankind.

Although Nietzsche is frequently associated with the concept of the 'Superman' and his poem ends in triumph, Strauss' free interpretation closes in a mysterious and tranquil mood.

of the poem as the defining images for each section of his tone-poem. It begins with the famous invocation to the sun, with low rumbling accompanying the trumpets' simple C-G-C theme (which in much of Strauss represents primeval nature). The increasing blaze of full chords establishes C major as one pole of the work (and as Del Mar notes, the sound of the organ at the end of the section adds a liturgical note). *Of the Back-worlds-men* depicts humanity in its primitive, or rather naïve state (in B minor, significantly – B being the other tonal pole of the piece). Strauss includes those who profess Christianity in this category, quoting a fragment of the plainchant for the *Credo* to underline his point, but the movement still reaches a gorgeous climax for multi divided strings.

*Of the Great Longing*, which follows, is a depiction of humanity's search for something beyond mere superstition, but Strauss' music dramatises the conflict between nature (the trumpet theme) and humanity's tendency to create dogma with more hints of plainchant and the unresolved conflict between the keys of C and B. A new chromatic motif leads into the *Of Joys and Passions* section with a theme that Strauss described as 'A flat (brass: dark blue)'. Actually the section tends to be in C minor, linking it to the idea of nature, whereas the following *Funeral Song* is in B minor, and therefore linked to the idea of man.

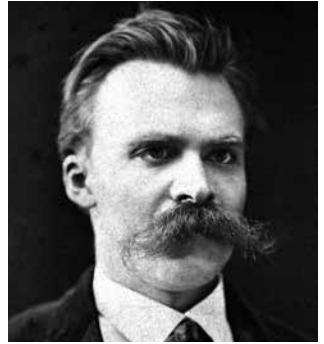
*Of Science* is based on a deeply-voiced fugue that Strauss described as 'spine-chilling' and Del Mar regards as having a 'strangely mysterious quality' despite its dour timbre. In *The Convalescent*, Nietzsche describes Zoroaster's spiritual and physical collapse, after which he emerges as the Superman. The *Dance Song* of the Superman is, like the 'Dance of Seven Veils' in *Salome*, a Viennese waltz – a Straussian joke, perhaps. Here poet and composer part company: Strauss' Zoroaster displays none of the triumphalism that Nietzsche's does, and the work closes with a mysterious and tranquil *Night Wanderer's Song* in which the keys associated with nature and man still quietly contend.

After the final rehearsal for the premiere, Strauss, with characteristic modesty, wrote to his wife: '*Zarathustra* is glorious...of all my pieces, the most perfect in form, the richest in content and the most individual in character...I'm a fine fellow after all, and feel just a little pleased with myself.'

GORDON KERRY © 2004

*Also sprach Zarathustra* calls for four flutes (doubling piccolo), three oboes (doubling cor anglais), four clarinets (doubling E flat clarinet), four bassoons (doubling contrabassoon); six horns, four trumpets, three trombones and two tubas; timpani and percussion; two harps, organ and strings.

The Sydney Symphony Orchestra first performed the complete symphonic poem in 1947 under Bernard Heinze and most recently in 2015 under Edo de Waart.



Nietzsche, 1875

## **Nigel Westlake (born 1958)**

### ***Spirit of the Wild* – Oboe Concerto**

I ♩ = 96 – *cadenza*

II ♩ = 96

III *Tranquillo* – *Liberamente* – ♩ = 96 –

IV *Agitato*

#### **Diana Doherty oboe**

*The composer writes...*

In mid 2016, following concert commitments in Hobart, I was invited by Bob Brown, one of Australia's leading environmentalists, to accompany him on a visit to Bathurst Harbour, a pristine waterway on the south west coast of Tasmania within the Tasmanian Wilderness World Heritage Area.

Almost completely devoid of modern human intrusion, the area was the home of the Needwonnee people for many thousands of years, and is accessible only by boat, plane or foot. It is a magical patchwork of button-grass moorlands, heathlands and estuaries, bordered by jagged peaks, wild rivers and rugged coastlines.

My introduction to this place of exquisite beauty became the backdrop to my next project, an oboe concerto commission for the Sydney Symphony Orchestra, and as I pondered the ensuing collaboration with soloist Diana Doherty, the memories and significance of my expedition with Bob continued to infuse my consciousness, leaving their fingerprints on the concerto score in subtle and mysterious ways.

As a young boy, my parents had introduced me to the wilds of Tasmania and I am forever grateful to them for instilling in me a deep love of Australia's wilderness fostered during numerous walking and boating expeditions.

My trip to Bathurst Harbour reminded me of the preciousness of the wilderness, and of mankind's propensity to become subsumed by materialism, neglecting our connection to country and the wonders of the natural world, choosing instead to value only those elements of our environment that can be quantified by monetary worth. Such wild places are truly priceless and we exploit and destroy them at our peril.

Work on the concerto began when, in an act of courageous exploration, Diana dropped around to my studio one morning and allowed me to record her performing a dazzling stream of freeform improvisations. Always up for a challenge, she had accepted my invitation to do so with characteristic enthusiasm and good will. To hear such an accomplished classical player liberate herself from the constraints of the notated score in this way, enter 'the zone' and follow her musical intuition through a myriad of patterns, riffs and sequences was a privilege indeed, and the best possible way for me to infiltrate Diana's highly unique, dynamic and virtuosic approach



**Nigel Westlake**

© Stephen Forrest

*Spirit of the Wild* calls for an unusual ensemble with no woodwinds or low brass; four horns, a large percussion section, harp, piano and strings.

The concerto was composed for the prodigious talents of Diana Doherty and was commissioned by the Sydney Symphony Orchestra with the generous support of Justice Jane Mathews AO and Symphony Services International.

to the instrument. Her visit left me inspired and ready to start work.

Performed in a continuum, the concerto can be divided into four distinct sections or movements, the first two of which are closely related in terms of energy and contour.

The third section is a slow movement where long, sustained oboe phrases are supported by a detailed filigree of repeated patterns that ebb and flow in dynamic waves. A syncopated string canon forms a bridge to the final section which is perhaps the most playful and extrovert in manner, building as it does to a traditional 'big finish'.

NIGEL WESTLAKE © 2017

The Sydney Symphony Orchestra premiered *Spirit of the Wild* in February 2017 with soloist Diana Doherty and David Robertson conducting.

#### *About the composer...*

Nigel Westlake's career in music has spanned more than four decades. Following clarinet studies with his father, Donald Westlake (former Sydney Symphony Orchestra principal, 1961–79), Nigel Westlake left the Sydney Conservatorium High School early to pursue a performance career. From the age of 17 he toured Australia and the world, performing as a clarinetist, bass clarinetist and saxophonist with ballet companies, a circus troupe, chamber music ensembles, fusion bands and orchestras. He went on to perform with the Australia Ensemble (1987–1992) and was later a member of guitarist John Williams' group Attacca, as both performer and composer.

His interest in composition dates from the late 1970s and it was during this time he began to receive offers to compose for radio, circus, television and film. In 1983 he studied bass clarinet and composition in The Netherlands and the following year was appointed composer in residence for ABC Radio National. At first he balanced his life as a composer with an international performing schedule, but in the early 1990s turned his focus to composition.

As a composer for the screen, his film credits include *Ali's Wedding* (2017), *Paper Planes*, *Miss Potter*, *Babe, Babe: Pig in the City*, *Children of the Revolution* and *The Nugget*, as well as the Imax films such as *Antarctica*, *The Edge*, *Imagine* and *Solarmax*.

His television credits include documentaries, telemovies, news themes and station idents.

His compositions have earned numerous accolades, including the Gold Medal at the New York International Radio Festival and 15 APRA awards in the screen and art music categories.

His secular mass *Missa Solis – Requiem for Eli* won the prestigious 2013 Paul Lowin Orchestral Prize as well as the 2011 Limelight Award for Best New Composition, and was named Orchestral Work of the Year at the 2012 APRA Art Music Awards.

His recording with the Sydney Symphony Orchestra of *Compassion* – a song cycle for voice and orchestra co-written with singer-songwriter Lior – won the 2014 ARIA Award for Best Classical Album.

He made his conducting debut with the Queensland Symphony Orchestra in 1997 and has since conducted his own works with all the major Australian orchestras. In December 2016 he made his US conducting debut at the Lincoln Center with the New York Philharmonic, conducting *Babe in Concert*.

In 2004 Nigel Westlake was awarded the HC Coombs Creative Arts Fellowship at the Australian National University and he holds an honorary Doctorate in Music from the University of NSW. In 2008 he founded the Smugglers of Light Foundation in memory of his son Eli.

[www.rimshot.com.au](http://www.rimshot.com.au)  
[smugglersoflight.com](http://smugglersoflight.com)

## Percy Grainger (1882–1961)

### *The Warriors* – Music to an imaginary ballet

When young Melbourne composer Keith Humble suggested that Percy Grainger should be invited to compose music for the opening of the 1956 Melbourne Olympic Games, the suggestion was dismissed as outrageous. Today the appropriateness of including some tribute to Grainger's music would probably no longer be questioned. Grainger has been taken into the ranks of national cultural heroes. Nevertheless there is a danger we may welcome him back for the same reason that kept him out for so long: his eccentricity and outrageousness, especially his brashness, qualities we seem more willing than our forbears to recognise as creatively Australian.

*The Warriors* is dedicated to Delius, 'in admiration and affection.' It has a direct connection with the Russian Ballet. Sir Thomas Beecham, conductor, impresario, and the promoter of Diaghilev's company in England, was so impressed with Grainger that he offered him a post as assistant conductor, and asked him to compose a ballet score on a scenario he was to provide. As a program note for a 1927 performance puts it: 'Mr Grainger promptly took Sir Thomas at his word, but instead of waiting for the ballet's libretto ... Mr Grainger wrote his music first, and the musical world is still waiting for Sir Thomas' program.'

Grainger's preface to the score analysed the work, which is in one continuous movement playing for 16–18 minutes, as falling into eight 'divisions of mood and tempo', easily traced by distinctions of themes and rhythms. In fact, as his biographer John Bird points out, Grainger's score illustrates his conception of the organic flow of thematic material, and has been criticised for formal pointlessness. It has caused, Bird observes, a deep division among the composer's admirers, some regarding it as a work of immense and prophetic genius, while others cringe with embarrassment each time it is performed.

The score was completed for a first performance at the Festival of Music at Norfolk, Connecticut on 7 June 1917. In his program note, Grainger makes clear that 'no definite program or plot underlies the music, though certain mind-pictures set it going ... often the scenes of a ballet have flitted before the eyes of my imagination in which the ghosts of male and female warrior types of all times and place are spirited together for an orgy of war-like dances, processions and merry-making broken, or accompanied, by amorous interludes.' Details of the exotic panorama include: 'Greek heroes with fluttering horse-haired helmets; shining black Zulus, their perfect limbs lit with fire-red blossoms; flaxen-haired Vikings clad in scarlet and sky-blue; lithe bright Amazons in wind-swept garments side by side with squat Greenland women in ornately patterned furs; Red Indians resplendent in bead-heavy



Grainger, 1907

It is not surprising that the published 'compressed' score and instrumental parts of *The Warriors* were riddled with inaccuracies, omissions and a lack of detail. The score's complexity has perplexed publishers and copyists, as well as orchestras and conductors, over the years, with pages of revisions made after every performance. Through painstaking research into the manuscript sources, the Assistant Curator of the Grainger Museum, Alessandro Servadei, has now created a full score which affords the modern conductor an unprecedented level of information, whilst retaining the idiosyncrasies – the balloons, English expression markings, and so on – which make Grainger's music so unique.

Another particularly 'Graingeresque' feature of *The Warriors* is the extensive gamelan section comprising the glockenspiel, xylophone and bell families, as well as the dulcitone (tuning forks with a keyboard mechanism), celeste and the piano (its strings played in a gong-like fashion, with marimba mallets). Ever practical, Grainger permitted the rarer instruments to be left out if need be. Combined with the new score edition, it is very much an 'authentic' performance as Grainger himself intended over 80 years ago.



dresses, and negrito Fijians terrible with shark's teeth ornaments, their woolly hair dyed pale ochre with lime; graceful cannibal Polynesians of both sexes, their golden skins wreathed with flowers and winding tendrils ...'

David Garrett © 2014

*The Warriors* calls for an orchestra of three flutes (two doubling piccolo); four oboes (one doubling heckelphone); three clarinets (one doubling bass); three bassoons (one doubling contra); six horns; four trumpets; three trombones; tuba; timpani and ten percussion; two harps; three pianos, celesta; strings.

The Sydney Symphony Orchestra first performed *The Warriors* in 1968 with conductor John Hopkins, and most recently performed the piece in 2010 under Oleg Caetani.



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## David Robertson *conductor*

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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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 an 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.*



## **Diana Doherty** *oboe*

PRINCIPAL OBOE, JOHN C CONDE AO CHAIR

---

Internationally recognised Diana Doherty, has been Principal Oboe of the Sydney Symphony Orchestra since 1997. Diana has performed as soloist with the New York, Liverpool and Hong Kong Philharmonic Orchestras, Ensemble Kanazawa, Japan, all the major Australian and New Zealand symphony orchestras, Australian Chamber Orchestra, Melbourne Chamber Orchestra, St. Lawrence String Quartet, Musica Viva, the Seymour Group, Four Winds Festival, Townsville Chamber Music Festival, and at many international festivals, including Prague Spring Festival, MusicaRiva Festival, Italy, Bratislava Music Festival and the 'Young Artist in Concert' Festival in Davos, Switzerland.

Works written specifically for Diana include concertos by Ross Edwards, Graeme Koehne, Allan Zavod, Joe Chindamo and Nigel Westlake's *Spirit of the Wild*.

Diana's performances are featured on nine recordings to date: Concertos by Haydn, Mozart, Martinů and Zimmerman with the Symphony Orchestra of Lucerne; *Romantic Oboe Concertos* with the Queensland Symphony Orchestra under Werner Andreas Albert; *Blues for DD* (a recital programme of folk and jazz influenced works with pianist David Korevaar); *Souvenirs*; Ross Edwards' Oboe Concerto with the Melbourne Symphony Orchestra and Arvo Volmer; Carl Vine's Oboe Concerto with the Tasmanian Symphony Orchestra, Bach's *Concerto for violin and oboe* with Richard Tognetti and the Australian Chamber Orchestra, *Works for oboe and oboe d'amore by JS Bach* with Ironwood and Linda Kent; and Koehne's *Inflight Entertainment*.

Awards and prizes include joint winner of the Young Concert Artists International Auditions in New York, first prize at Prague Spring Festival Competition, a MO award for Classical/Opera performer of the year and an Aria for her performance of the Ross Edwards' Oboe Concerto.

# SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



## DAVID ROBERTSON

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

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: JAY FRAM

David Robertson

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PHOTO: KEITH SAUNDERS

*'Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I'm sure that this experience has enriched all of us.'*  
Catherine Hewgill, Principal Cello



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# SYDNEY SYMPHONY ORCHESTRA PATRONS

## Learning & Engagement

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John & Sophia Mar  
Anna & Danny Marcus  
Danny May  
Kevin & Deidre McCann  
Matthew McInnes  
Mrs Evelyn Meaney  
Kim Harding & Irene Miller  
Dr Robert Mitchell  
Henry & Ursula Mooser  
P Muller  
Judith Mulveney  
Janet & Michael Neustein  
Yvonne Newhouse & Mr Henry  
Brender  
Janet Newman  
Professor Mike O'Connor AM  
Judith Olsen  
Mr & Mrs Ortis  
A L Willmers & R Pal  
Mr Stephen Perkins  
Almut Piatti  
Dr John I Pitt  
Mrs Greeba Pritchard  
Dr Raffi Qasabian & Dr John  
Wynter  
Mr Patrick Quinn-Graham  
Ernest & Judith Rapee  
Suzanne Rea & Graham Stewart  
In Memory of Katherine Robertson  
Alexander & Rosemary Roche  
Lesley & Andrew Rosenberg  
Ms Christine Rowell-Miller  
Jorie Ryan for Meredith Ryan  
Mr Kenneth Ryan  
Manfred & Linda Salamon  
In memory of H St P Scarlett  
Mrs Solange Schulz

George & Mary Shad  
Ms Kathleen Shaw  
Peter & Virginia Shaw  
Alison Shillington & the late David  
Shillington  
Dr Evan Siegel  
Margaret Sikora  
Marlene & Spencer Simmons  
Barbara & Bruce Solomon  
Judith Southam  
Mrs W G Keighley  
Ms Donna St Clair  
Fred Stein  
Catherine Stephen  
Dr Vera Stoermer  
D P Taranto & A J Cassidy  
M. Teh  
Mildred Teitler  
Heng & Cilla Tey  
Dr Jenepher Thomas  
Mrs Helen Twibill  
Suzanne & Ross Tzannes AM  
Dr John Vallance  
Mary Valentine AO  
John & Akky van Ogtrop  
Ronald Walledge  
In memory of Denis Wallis  
In Memory of Don Ward  
Jerry Whitcomb  
Dr Peter White  
Peter Williamsson  
Dr Edward J Wills  
Margaret Wilson  
Dr Richard Wing  
Mr Evan Wong & Ms Maura Cordial  
Dr Peter W Wong & Mrs Emmy Wong  
Lindsay & Margaret Woolveridge  
In memory of Lorna Wright  
R Yabsley  
Anonymous (20)

### ALLEGRO PATRONS

**\$500-\$999**

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Dr Donald Alexander  
Heather and Peter Andrews  
Mr Nick Andrews  
Mr Gary & Mrs Tricia Ash  
Miss Lauren Atmore  
Mr Paul Balkus  
Ms Jan Bell  
Mr Chris Bennett  
Susan Berger  
Ms Baiba Berzins  
Peter & Louise Black  
Jane Blackmore  
Mrs Judith Bloxham  
Kees Boersma & Kirsty McCahon  
Stephen Booth  
Libby Braybrooks  
R D & L M Broadfoot  
Dr Tracy Bryan  
Alexandra & Axel Buchner  
Mr Darren Buczma  
Eric & Rosemary Campbell  
Mrs Mary Carter  
Mrs Freda Cassen  
P C Chan  
Ms Alison Clugston-Cornes

## 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.

### VANGUARD COLLECTIVE

Justin Di Lollo *Chair*  
Taine Moufarrige  
*Founding Patron*  
Seamus Robert Quick  
*Founding Patron*  
Chris Robertson & Katherine Shaw  
*Founding Patrons*  
Paul Colgan  
Oscar McMahan  
Shefali Pryor

### VANGUARD MEMBERS

Duncan & Wendy Abernethy  
Laird Abernethy  
Luan Atkinson  
Attila Balogh  
Jemma Basso  
Andrew Baxter  
Belinda Bentley  
Dr Victoria Beyer  
Adam Blake  
Deryn Bliss  
Daniel Booth  
Dr Andrew Botros  
Christie Brewster  
Nikki Brown  
Chloe Burnett  
Sandra Butler  
Alicia Cabrera  
Jacqueline Chalmers  
Dharma Chandran  
Tanya Costello  
Alex Cowie

Anthony Cowie  
Peter Creedon  
Roslyn Farrar  
Matthew Fogarty  
Matthew Garrett & Courtney Thomason  
Sam Giddings  
Julia Glaser  
Lisa Gooch  
Janice Hailstone  
Jennifer Hoy  
Katie Hryce  
Inside Eagles Pty Ltd  
Amelia Johnson  
Virginia Judge  
Aernout Kerbert  
Dr John Lam-Po-Tang  
Robert Larosa  
Carl McLaughlin  
Henry Meagher  
Sabrina Meier  
Jemma Morris  
Sarah Morrisby  
Rod Naylor  
Julia Newbould

Alex Nicholas  
Alasdair Nicol  
Simon Oaten  
Adrian O'Rourke  
Connie Picos  
Samyuktha Pillai  
Joel Pinkham  
Neil Power  
Kate Quigg  
John Quinn  
Katie Robertson  
Alvaro Rodas Fernandez  
Wouter Roesems  
Rachel Scanlon  
Cassandra Scott  
Vanessa Louise Sheedy  
Mischa Simmonds  
Daniel Soo  
Tim Steele  
Luke Storrer  
Ben Sweeten  
Sandra Tang  
Ian Taylor  
Kimon Tellidis  
Robyn Thomas  
Russell Van Howe & Simon Beets  
Amanda Verratti  
Aurora Voss  
James Whelan  
Irene Willis  
Adrian Wilson  
Dr Danika Wright

Brian Cohen  
In memory of Beth Harpley  
Dom Cottam & Kanako Imamura  
Mr Alan Creighton  
Mr and Mrs Robin Cumming  
John & Jill Curtin  
Ms Anthoula Danilatos  
Geoff & Christine Davidson  
Mark Dempsey & Jodi Steele  
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Miss Lili Du  
Camron Dyer & Richard Mason  
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Hon. Justice Sylvia Emmett  
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Carole A P Grace  
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Richard Griffin AM and Jay Griffin  
Peter & Yvonne Halas  
Christopher Harris  
Mr Michael Harvey  
Sandra Haslam  
Robert Havard  
Mr James Henderson  
Roger Henning  
In memory of my father, Emil Hilton, who introduced me to music  
Lynette Hilton  
Geoff Hogbin  
Andrew and Carmella Hollo  
Mrs Suzzanne and Mr Alexander Houghton  
Mr David Hughes  
Heather & Malcom Hughes  
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Mrs Leslie Kennedy  
M Keogh  
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Ms Margaret Kyburz  
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Ms Elaine M Langshaw  
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Alastair McKean  
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Daryl & Claire Thorn  
Alma Toohey  
Hugh Tregarthen  
Gillian Turner & Rob Bishop  
Kathryn J Turner  
Ms Kristina Vesik OAM  
Mr & Mrs Waddington  
Lynette Walker  
In memory of Don Ward  
Mr Edward West  
In memory of JB Whittle  
P & B Williamson  
In memory of Trevor Williamson  
Don & Heather Wilson  
Sue Woodhead  
Dawn & Graham Worner  
Ms Juliana Wusun  
Paul Wyckaert  
L D & H Y  
Joyce Yong  
Anonymous (50)

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Principal Partner

## GOVERNMENT PARTNERS



Australian Government



The Sydney Symphony Orchestra is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body.



The Sydney Symphony Orchestra is assisted by the NSW Government through Create NSW.

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## REGIONAL TOUR PARTNER



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8 & 9 FEBRUARY

SYDNEY OPERA HOUSE



sydney symphony  
orchestra

David Robertson  
The Lowy Chair of  
Chief Conductor and Artistic Director



Principal Partner