

SYDNEY
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ORCHESTRA

Yulianna Avdeeva performs Chopin's Piano Concerto No.1

15, 17 & 18 MAY

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CONCERT DIARY

MAY



Emma Matthews sings Mozart Arias

Mozart in the City
Thu 30 May, 7pm
City Recital Hall

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

JUNE



Last Night of the Proms

Meet the Music
Thu 6 Jun, 6.30pm
Sydney Symphony Presents
Fri 7 Jun, 8pm
Sat 8 Jun, 2pm
Sydney Opera House

Program includes:
ARNE Rule, Britannia!
PARRY Jerusalem
ELGAR Pomp and Circumstance – March No.1
Guy Noble conductor • **Antoinette Halloran** soprano
Sydney Philharmonia Choirs

CREDIT SUISSE
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The Cellos of the Sydney Symphony

Tea & Symphony
Fri 7 Jun, 11am
Sydney Opera House

Program includes:
VILLA-LOBOS Bachianas brasileiras No.5
SOLLIMA Violoncelles, vibrez!
Penelope Mills soprano
Cellos of the Sydney Symphony



Dvořák's Symphony No.6

Emirates Metro Series
Fri 14 Jun, 8pm
Great Classics
Sat 15 Jun, 2pm
Sydney Opera House

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

Jaime Martin conductor • **Nemanja Radulović** violin

Emirates
Principal Partner



Music of the Oud

Meet the Music
Thu 20 Jun, 6.30pm
Kaleidoscope
Fri 21 Jun, 7pm
Sat 22 Jun, 8pm
Sydney Opera House

JOSEPH TAWDROS WITH THE SYDNEY SYMPHONY
Program includes:
TAWADROS orch. Wells Oud Concerto
MOZART Symphony No.25 in G minor, K183: 1st movement
Benjamin Northey conductor • **Joseph Tawadros** oud
James Tawadros Egyptian percussion



Boccherini and Glazunov

Cocktail Hour
Fri 21 Jun, 6pm
Sat 22 Jun, 6pm
Sun 23 Jun, 3pm
Sydney Opera House, Utzon Room

BOCCHERINI String Quintet in C major, G.349
GLAZUNOV String Quintet in A major, Op.39
Musicians of the Sydney Symphony



Lang Lang Gala Performance

Thu 27 Jun, 8pm
Sat 29 Jun, 8pm
Sydney Opera House

WITH THE SYDNEY SYMPHONY
BERIO after Schubert Rendering
SCHUBERT Symphony No.8 (Unfinished)
MOZART Piano Concerto No.24 in C minor, K491
David Robertson conductor • **Lang Lang** piano

CREDIT SUISSE
Premier Partner

JULY



Beethoven Symphony No.5

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

VADIM GLUZMAN PERFORMS PROKOFIEV
VERDI The Force of Destiny: Overture
PROKOFIEV Violin Concerto No.2
BETHOVEN Symphony No.5
Xian Zhang conductor
Vadim Gluzman violin

Abercrombie & Kent

WELCOME



Welcome to the Abercrombie & Kent Masters Series.

After the wonders of the first two programs in the 2019 Abercrombie & Kent Masters Series, Bartók and Beethoven, we're delighted to present Yulianna Avdeeva's performance of Chopin's Piano Concerto No. 1.

To have the genius of Chopin, Meyer, Brahms and Schoenberg on the same program – an intersection of Polish, German and Austrian sensibility interpreted by a Russian virtuoso – reminds us of some of our own most sought-after Central and Eastern European itineraries and experiences.

For while Abercrombie & Kent may be best known for taking discerning travellers to some of the world's most exotic destinations, including our birthplace in sub-Saharan Africa, we also pride ourselves on bringing new perspectives to places our travellers already know and love.

Many of our most extraordinary journeys are in Europe, where our journey designers are always on the lookout for emerging destinations and new experiences, often in the margins between countries, across cultures, and on the cusps of other continents. Some of the most fascinating journeys in our current Europe portfolio are in the Caucasus (Georgia & Armenia), behind the old Iron Curtain, to the Baltic capitals, in northern Scandinavia, or to any number of beautiful, less-visited, yet still emblematic cities like Kraków, Krzysztof Meyer's birthplace in Poland, an A&K favourite.

And like any great work or undertaking, every Abercrombie & Kent journey has a cadence and flow of its own, designed to allow you to relax into a destination and enjoy a more authentic European pace, to be thoroughly transported, where your encounters are more likely to be with locals than with other travellers, and where you'll enjoy the true luxury of attaining a real sense of time and place.

I hope you enjoy tonight's performance, which I know will be equally moving and inspiring.



A handwritten signature in black ink that reads 'Sujata Raman'.

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 15 MAY, 8PM
FRIDAY 17 MAY, 8PM
SATURDAY 18 MAY, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL



Yulianna Avdeeva performs Chopin's Piano Concerto No.1

Andrey Boreyko *conductor*
Yulianna Avdeeva *piano*

KRZYSZTOF MEYER (born 1943)
Hommage à Johannes Brahms

FRÉDÉRIC CHOPIN (1810–1849)
Piano Concerto No.1 in E minor, Op.11

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

INTERVAL

JOHANNES BRAHMS (1833–1897)
arr Arnold Schoenberg (1874–1951)
Piano Quartet in G minor, Op.25

Allegro
Intermezzo (Allegro ma non troppo) - Trio (Animato) - Intermezzo
Andante con moto
Rondo alla Zingarese (Presto)



Friday's concert will be broadcast on
ABC Classic on 5 June at 8pm.

.....
Pre-concert talk by David Garrett in the
Northern Foyer at 7.15pm.

.....
Estimated durations: 13 minutes,
39 minutes, 20 minute interval,
43 minutes.

.....
The concert will conclude at
approximately 10.10pm.



Cover image: Yulianna Avdeeva
(Photo by Harald Hoffman)



Principal Partner



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Andrey Boreyko *conductor*

Andrey Boreyko is Music Director of Artis—Naples, Southwest Florida's leading cultural resource, and Music Director of Florida's Naples Philharmonic. As the Naples Philharmonic's Music Director he has commissioned works by Fazil Say and Giya Kancheli, as well as a fantasy for violin and orchestra by Gabriel Prokofiev (*Olga's Miniatures*). In the 2019-20 season, Andrey Boreyko becomes Artistic and Music Director of the Warsaw Philharmonic Orchestra.

A popular guest conductor with major orchestras, Andrey Boreyko's 2018-19 season started with a tour with the Filarmonica della Scala and his engagements this season include the Vienna Radio Symphony Orchestra, Sinfonica Nazionale RAI, and San Francisco and Toronto Symphony Orchestras.

Over the past few seasons, Andrey Boreyko has worked with orchestras such as the Berlin Philharmonic, Leipzig Gewandhausorchester, and Orchestre de Paris, among others. In North America, he has conducted the New York Philharmonic, Chicago Symphony Orchestra, Los Angeles Philharmonic, and Dallas and Detroit Symphony Orchestras.

An advocate for lesser-known works, Boreyko championed compositions by Victoria Borisova-Ollas in an extensive concert and recording project with the Royal Stockholm Philharmonic Orchestra. He has conducted Jan Novák's cantata *Dido* and recently conducted Zdeněk Fibich's rarely performed *Vodník* in Naples. He conducted the Berlin Radio Symphony Orchestra in Valentin Silvestrov's *Requiem for Larissa* in February 2018.

Andrey Boreyko was Music Director of the Orchestre National de Belgique for five years from 2012. His first position in Europe was as Chief Conductor of Poznan Philharmonic. He has also held the positions of Chief Conductor of the Jena Philharmonic (of which he is now Honorary Conductor), Hamburg Symphony, Winnipeg Symphony and Berne Symphony Orchestra, as well as Music Director of the Düsseldorf Symphony (2009-14).

His recordings include Górecki's Symphony No.3 *The Symphony of Sorrowful Songs* with the Poznan Philharmonic Orchestra, nominated as one of *Gramophone's* 'Best New Classical Albums', 2018.



© OTTO VAN DEN TOORN

Yulianna Avdeeva *piano*

Yulianna Avdeeva gained international recognition when she won First Prize in the Chopin Competition in 2010. She performs this season with the Sydney Symphony Orchestra having made her Australian debut in a Sydney recital last year. Further recent highlights have included debuts at the Elbphilharmonie Hamburg and the Boulez Saal in Berlin, and a new orchestral collaboration with the City of Birmingham Symphony Orchestra.

A regular performer throughout the Asia-Pacific region, Yulianna Avdeeva has recently toured China and Korea with the Cologne Chamber Orchestra and given recitals in Japan. Last season she made her debut with the Hong Kong Philharmonic Orchestra and appeared in Japan with the Bamberger Symphoniker.

An avid and committed chamber musician, she has worked with the Philharmonia Quartet and toured throughout Europe with violinist Julia Fischer appearing at the Festspielhaus Baden-Baden, Tonhalle Zurich, Prinzregententheater Munich, Smetana Hall in Prague, Teatro Principal de Alicante and Sociedad Filarmónica de Bilbao amongst others. In 2018, Yulianna Avdeeva appeared at the International Festival of Piano at La Roque d'Anthéron and the Lofoten Festival, Norway, with Kremerata Baltica in Poland, and performed with the Schumann Quartet. In recital, she has performed at London's International Piano Series and the Wigmore Hall, Moscow's Tchaikovsky

Concert Hall and International House of Music, Rheingau Musik Festival, Barcelona's Palau de la Música Catalana, Liederhalle Stuttgart and Philharmonie Essen.

Yulianna Avdeeva's Chopin performances have drawn particular praise. Future performances include a Chopin recital in St. Petersburg as well as a tour of Austria and Germany with violinist Gidon Kremer and cellist Giedre Dirvanauskaite, performing a program of works by Chopin and 20th-century Russian composer, Mieczysław Weinberg. Other forthcoming appearances include Beethoven's Piano Concerto No.4 with the Los Angeles Philharmonic and Gustavo Dudamel and Beethoven's Trio Concerto with Valeriy Sokolov and Narek Hakhnazaryan at the Istanbul Music Festival.

Yulianna Avdeeva's recordings include recital CDs of music of Bach (English Suite No.2, the Toccata BWV 912, and Overture in the French Style, BWV 831), Chopin, Mozart and Liszt, and Schubert, Prokofiev and Chopin, and the two Chopin concertos with Frans Brüggen and the Orchestra of the 18th Century.

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ABOUT THE MUSIC

Krzysztof Meyer

Hommage à Johannes Brahms

Composer and author Krzysztof Meyer was born in Kraków, where he initially studied at the Fryderyk Chopin Music School. He was later a student of Krzysztof Penderecki. Meyer has gone on to become the pre-eminent Polish composer of his generation, and has held prestigious academic positions in Poland and Germany.

Meyer is a neoclassicist by nature (he also studied with Nadia Boulanger), and much of his mature work has been in traditional genres such as the symphony, opera and chamber music. He does not, however, reject out of hand any technique that might be useful for realising his expressive goals.

Meyer wrote this short homage to celebrate the 1983 sesquicentenary of Brahms' birth.

As Meyer explains, the opening episode 'is related to the introduction to Brahms's first Symphony, not only in its motifs and rhythms but also in its instrumentation', though it should be noted that the orchestra includes a complement of instruments, notably percussion, that would never be heard in a Brahms work. A scattering of 'D's across the orchestra's compass establishes the work's tonal centre, as implacable timpani strokes and an anguished rising chromatic figure echo Brahms' arresting gesture. This material, largely in 5/4 time, is by no means fast, the 'scattering' gesture articulating sections of mainly harmonic interest pushed along by the insistent bass pulse. The faster material that follows, also focuses on D, with a solo violin line (accompanied by tomtoms) rapidly elaborating a closely worked pattern of semiquavers. This soon gives rise to alternating sparse and multi-part textures, including wind-choirs and much string *divisi*, and the addition of an athletic trumpet line against static string chords leading to a forceful climax of D major/minor harmony.

Meyer notes that 'the second link to the great German composer is the recurrent motif built on the notes B (B flat) – Re (D) – A – H (B) – Mi (E) – Es (E flat) – which 'spells' Brahms' name. The motif is not often audible as a melody, but forms the basis for small cells that are building blocks of Meyer's music, and in this case frequently feature the interval of the third and knots of stepwise semitones. This is not always tense, however, as we hear in the clarinet's pastoral episode in the latter part of the piece.

The work features massive *tutti*, sometime with terse articulation from the winds and brass that leaves the strings humming in the 'afterimage'. Meyer plays skilfully with dramatic contrast, including a sudden silence that heralds the work's hammering conclusion.

GORDON KERRY © 2019

This work requires an orchestra of 3 flutes (1 doubling piccolo), 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling E flat clarinet), 3 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, 2 trombones, timpani, percussion (3 players), piano and strings.

This is the Sydney Symphony Orchestra's first performance of Meyer's *Hommage à Johannes Brahms*.



Krzysztof Meyer

Keynotes

MEYER

Born Kraków, 1943

Meyer was a student of Krzysztof Penderecki, famous for sound pieces like the *Threnody (for the victims of Hiroshima)* and for re-evaluating tradition harmony and forms, in which Meyer followed him. Meyer is also an important writer on music, including in his output a study of the life and works of Witold Lutosławski, Poland's greatest composer of the 20th century. He has held prestigious positions, including Professor of composition at Cologne's Hochschule für Musik.

MEYER AND BRAHMS

Both composers adopt a seemingly conservative approach to their work, but this belies a great deal of innovation that they also practice, as Schoenberg noted of Brahms. Meyer's musical language is firmly rooted in diatonic harmony – this piece is very much 'in D' yet he uses techniques from 12-note serialism to spin out elaborate lines and rich harmonies.



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Frédéric Chopin

Piano Concerto No.1 in E minor, Op.11

Allegro maestoso

Romance (Larghetto)

Rondo (Vivace)

Chopin's two piano concertos are products of his late teenage years but if we are to place them in their true historical context, we must first consider the cultural environment which rendered their creation possible.

The Warsaw which Chopin knew in the 1820s supported a reasonably varied musical life: there were symphonic and choral concerts, appearances by touring virtuosi such as Paganini. Performances by visiting Italian opera companies probably instilled in the young Pole a lifelong love of the human voice and a desire to incorporate the spirit of *bel canto* into his new piano compositions. Sometimes works by Haydn, Mozart and even Beethoven (or excerpts thereof) could be heard, and we know that Chopin played concertos by composers such as Ries, Moscheles and Hummel before leaving Poland in 1831 for Paris, where he was to spend the rest of his life. Indeed Johann Nepomuk Hummel is one of that group of composers (including the Irishman John Field and the Germans Weber, Spohr and Kalkbrenner) who are often quoted as definite influences on Chopin's writing.

It is tempting to declare that certain passages in the Hummel and Field concertos sound like pure Chopin, yet they pass quickly and are surrounded by musical procedures which frequently lack the harmonic daring, melodic beauty and variety of piano texture found in the Chopin works. It is not that they are more technically demanding than, say, Hummel's A minor concerto, where virtually every page bristles with technical nightmares. No: the difference lies in the way Chopin utilises cascades of scales, awkward leaps, arpeggiated figurations and difficult trills for artistic ends, of a type of musical expressiveness which already bears his personal stamp. All the characteristics of his later compositions, his playing style and his teaching principles are in evidence: colour and constantly shifting nuance, the need for tempo rubato, elegance of phrasing, lovely singing tone, legato touch and imaginative pedal effects. It was the nocturnes of Field which inspired Chopin to write works bearing the same title, and there are unmistakable similarities with both composers' concertos: compositional fluency, the capacity to explore the entire range of the keyboard and an underlying streak of wistful melancholy. Yet the fact remains that Field was a remarkable talent whereas Chopin was simply a genius.

Keynotes



CHOPIN

Born near Warsaw, 1810

Died Paris, 1849

Although he began his career as a concert pianist, Frédéric Chopin soon turned his focus to composing. With his brilliant technique and intimate knowledge of the instrument he brought new expressive and formal dimensions to the 19th-century piano tradition, establishing himself as one of the leading composers for the instrument. His two piano concertos are among the few works he wrote for piano and orchestra, and although his orchestral writing is not as dazzling or richly coloured as that of his contemporaries, the singing complexity of his piano parts more than compensates.

PIANO CONCERTO NO.1

This concerto unfurls in a cascading tangle of notes for the soloist above a clear and uncluttered accompaniment. In the first movement especially, the orchestra presents themes which the piano picks up and expands in lengthy passages marked only by occasional interjections. A special moment occurs when the cellos and basses lead the piano to its second entry. The Romance features a tender lyricism, introduced by the strings, and the French horn and bassoon provide melodic punctuation for the expansive piano lines. A recurring dance-like theme in the effervescent Rondo draws the concerto to a buoyant yet brilliant close.

A woman with dark curly hair, wearing a brown top, white trousers, and black heels, is walking on a narrow ledge of a modern glass skyscraper. She is holding a smartphone in her right hand, looking at it. The background is a clear blue sky.

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Yes

A small green plant with leaves and berries is visible in the bottom right corner of the image.

There is another way in which Chopin's concertos are different: they were written by a young composer influenced by the surge of Polish nationalism which had affected artistic ideals since the beginning of the 19th century. Their final movements are cast in the form of Polish folk dances (a *krakowiak* and a *mazurka* respectively), full of colour and infectious vitality expressive of nationalistic fervour. Unlike the finales of many other piano concertos, they are strong movements which complement perfectly their companions.

It has long been fashionable to deride Chopin's orchestrations as colourless and inept. It must be admitted that Chopin limited the role of the orchestra as Liszt, Schumann and even Mendelssohn did not, letting it provide a sonorous backdrop for the solo part rather than engage in a genuine dialogue. However, Chopin always thought in pianistic terms and did not feel inclined to abandon his natural territory.

Although the E minor concerto is known as the first and bears a considerably lower opus number in the list of Chopin's works, it was actually written after the F minor but published first, hence the numbering with which we are familiar. The E minor dates from 1830 and appeared in print three years later; the F minor was begun in 1829, completed the following year but not published until 1836.

ABRIDGED FROM A NOTE BY DAVID BOLLARD © 1998

In his First Piano Concerto, Chopin calls for an orchestra of double winds, 4 horns, 2 trumpets, trombone, timpani, solo piano and strings.

The Sydney Symphony Orchestra first performed the piece in March 1946 under Percy Code with soloist Gualtiero Volterra, and most recently in September 2011 with Vladimir Ashkenazy conducting and Evgeny Kissin, soloist.



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Johannes Brahms arr Arnold Schoenberg Piano Quartet in G minor, Op.25

Allegro

Intermezzo (Allegro ma non troppo) - Trio (Animato) - Intermezzo

Andante con moto

Rondo alla Zingarese (Presto)

Late in life, Brahms was so impressed by a young Viennese composer's work that he helped arranged a stipend, which the young man then turned down. Half a century later, in 1947, the composer, Arnold Schoenberg, wrote his famous article, *Brahms the Progressive*, in which he argued that the conventional view of Brahms as an academic classicist was wrong: Brahms' command of chromatic harmony was as advanced as that of Wagner, and his elaboration of large structures from small motivic cells was greater. Numerous scholars have pointed out that Schoenberg played down the conservative elements in Brahms, like his adherence to classical forms and genres, in favour of those that appeared in his own music, and in a sense a more searching tribute can be found in the orchestration of Brahms' G minor Piano Quintet that Schoenberg made in Los Angeles in 1937. His motivation for making the arrangement was simply that he liked the piece, but that it was, at the time, rarely heard and usually played badly.

In 1857, Brahms received his first professional position. For three months' work each year in the prince's court at Detmold, Brahms received the equivalent of a year's salary: his duties included performing as pianist at Court concerts, giving lessons to the Princess Friederike and conducting the amateur choral society which Brahms described as 'richly adorned with Serene Highnesses' and other music-loving aristocrats.

It was at this time (which was in the wake of Robert Schumann's tragic death in 1856), that Brahms began work on, among other things, the two piano quartets in G minor and A major. Both works were ultimately completed in 1863 when Brahms, with the considerable advice and support of Clara Schumann, made his debut in Vienna with the G minor Quartet.

The scale of the first movement, and the roiling emotions it unleashes, mask how rigorously Brahms derives his material from the initial mosaic of four-note motifs – something of which Schoenberg greatly approved. In his version, Schoenberg uses a much larger and more varied orchestra than Brahms ever had, but despite some of the opulence of Mahler and Richard Strauss, the piece displays a deep knowledge of the Brahmsian sound. The opening use of winds has several precedents in Brahms (though admittedly not the inclusion of E flat and bass clarinets) as does the warm writing for strings and solo horn. Schoenberg, moreover, reflects what he called Brahms' technique of 'developing variation' in a kind of developing orchestration throughout

Keynotes



BRAHMS

Born Hamburg, 1833

Died Vienna, 1897

Brahms is often thought of as a reactionary: he valued classical forms and admired composers of the past. Yet his musical language clearly represents mid-19th-century romanticism in all its richness and emotive power. He might not have considered himself primarily an orchestral composer, but his four symphonies occupy a firm place in the repertoire.

SCHOENBERG

Born Vienna, 1874

Died Los Angeles, 1951

Schoenberg also admired composers of the past, but he is best known for the role he played in developing the formal processes of 12-tone music (serialism). His most popular work is *Transfigured Night*, a chamber work (for string sextet) that he expanded for string orchestra.

BRAHMS FIFTH SYMPHONY'

Brahms Piano Quartet in G minor was completed in 1861 and by Schoenberg's time had acquired a firm place in the chamber music repertoire. Schoenberg himself had played it (as violist and cellist) and lamented the balance problems that existed in the combination of piano and string trio. This orchestration was his solution and allowed him to realise his vision of the music as 'Brahms Fifth Symphony'. He takes no liberties with the actual 'notes' but attempts to realise it as Brahms might have done.

the work. The recapitulation of this movement is rendered in significantly different colouring including the fleeting glitter of the glockenspiel.

At Clara Schumann's suggestion Brahms changed the title of his scherzo to *Intermezzo*, and it is certainly a far cry from some of the boisterous early Brahms scherzos, preferring instead quiet suggestion and nuance. Schoenberg responds with the pastoral sound of oboe and cor anglais, followed by flutes, who dominate again at the movement's end.

The *Andante* is the essence of simplicity, a ternary design full of Brahmsian melodising and the constant variation of material and a Schumannesque 'march' (though in 3) as the central trio. Schoenberg's orchestration is richly Brahmsian here, though soon enough we hear solo violins and wind choruses and an almost Mahlerian intensity in the trio. Schoenberg's scoring brings out the expressive counterpoint in the return to the opening section.

Like the *Intermezzo*, the finale looks ahead to later Brahms, this time in his assimilation of 'Hungarian' idioms, learned in the taverns in Hamburg but more closely as duo-partner to violinists Eduard Reményi and Joseph Joachim. The latter, also well known as the composer of the *Hungarian Concerto*, heard this *Rondo alla Zingarese*, and announced that Brahms had beaten him on his own turf. Here Schoenberg (who was of Hungarian descent) has a great deal of fun, with the (in)famous use of the xylophone for those piano passages, in the original, that imitate the cimbalom, or dulcimer. In some of the slower, syncopated sections, Schoenberg evokes certain *klezmer*-influenced passages in Mahler, and throughout, chinks in the fully scored tutti reveal fragments of delicate solo writing. The final moments feature extravagant cadenzas for clarinet, that most Brahmsian/Hungarian of instruments, and a rhythmically thrilling finish.

GORDON KERRY © 2016

Schoenberg's orchestration of Brahms' Op.25 requires 3 flutes (2 doubling piccolo), 3 oboes (1 doubling cor anglais), 3 clarinets (1 doubling E flat clarinet, 1 doubling bass), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion (5 players) and strings.

The Sydney Symphony Orchestra first performed this work under Charles Mackerras in July 1983 and most recently in May 2015 under Matthias Pintscher.

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Be enraptured by Behzod Abduraimov's compelling artistry in Tchaikovsky's dazzling Piano Concerto No.1 and experience the sweeping emotions of Rachmaninoff's second symphony.

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SYDNEY SYMPHONY ORCHESTRA

PHOTO: KEITH SAUNDERS



DAVID ROBERTSON

THE LOWY CHAIR OF CONDUCTOR AND ARTISTIC DIRECTOR

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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

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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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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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Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991

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 The Estate of the late Greta C Ryan
 The Estate of the late Foster Smart
 The Estate of the late Joyce Sproat
 June & Alan Woods Family Bequest

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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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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