BEETHOVEN 3 & 4

Robertson & Ax

MONDAYS @ 7
Monday 16 June 2014

APT MASTER SERIES
Wednesday 18 June 2014
CONCERT DIARY

Beethoven Piano Concertos
David Robertson conductor ■ Emanuel Ax piano

Beethoven 3 & 4
TIPPETT
Fantasia concertante on a Theme of Corelli
BEETHOVEN Piano Concerto No.3
BEETHOVEN Piano Concerto No.4
Mondays @ 7
Mon 16 Jun 7pm
APT Master Series
Wed 18 Jun 8pm
Pre-concert talk
by Peter McCallum

Beethoven’s Emperor
DEAN Engelsflügel (Wings of Angels) PREMIERE
BEETHOVEN Piano Concerto No.5 (Emperor)
R STRAUSS Ein Heldenleben (A Hero’s Life)
APT Master Series
Fri 20 Jun 8pm
Sat 21 Jun 8pm
Pre-concert talk
by Scott Davie

Brahms and Dvořák
BRAHMS orch. Dvořák Hungarian Dances
DVORÁK Cello Concerto in B minor
BRAHMS Symphony No.4
Jakub Hrůša conductor
Truls Mørk cello

Jandamarra
HOLST A Fugal Overture
VAUGHAN WILLIAMS Oboe Concerto
STANHOPE & HAWKE* Jandamarra – Sing for the Country PREMIERE
Brett Weymark conductor
Diana Doherty oboe
Simon Lobelson baritone
Yilimbirri Ensemble – singers and dancers
Members of Gondwana Choirs
Meet the Music
Wed 16 Jul 6.30pm
Thu 17 Jul 6.30pm
*Tea & Symphony
Fri 18 Jul 11am
complimentary morning tea from 10am
Pre-concert talk
by Vincent Plush

Harp Legends
LISZT Orpheus
RODRIGO Concierto serenata for harp
BRACEGIRDLE Legends of the Old Castle –
Harp Concertino AUSTRALIAN PREMIERE
ZEMLINSKY The Mermaid
Simone Young conductor
Louise Johnson harp (Bracegirdle)
Sivan Magen harp (Rodrigo)
Harpists of the World Harp Congress

FOR COMPLETE DETAILS OF THE 2014 SEASON VISIT
SYDNEYSYMPHONY.COM
NO FEES WHEN YOU BOOK THESE CONCERTS ONLINE WITH THE SSO
CALL 8215 4600* MON-FRI 9AM-5PM

TICKETS FROM $39*
Tickets also available at
sydneypac.com.au 9250 7777 Mon-Sat 9am-8pm Sun 10am-6pm
cityrecitalhall.com* 8256 2222 Mon-Fri 9am-5pm

*Selected performances. *Booking fees of $7.50 – $8.95 may apply. *Additional fees may apply.
Welcome to this concert in the Sydney Symphony Orchestra’s Master Series, which APT is proud to present.

In this mini-festival of Beethoven piano concertos, you will witness one of the world’s finest pianists performing music that, when it was written, took the concerto genre in a new direction. The virtuosity of this music demands an accomplished artist such as Emanuel Ax, as well as the thoughtful and energised accompaniment provided by your orchestra and its chief conductor, David Robertson.

APT recognises the mastery required to reveal the inner secrets of these revolutionary compositions. It’s no coincidence that our grandest vessels on Europe’s waterways are named ‘Concerto River Ships’ – they too are revolutionary in design.

Just as the SSO consistently presents outstanding performances of Europe’s most revered composers, we at APT pride ourselves on treating our guests to an unrivalled immersion in the rich culture of each of our destinations.

Thank you for joining us this evening at this APT Master Series concert. We hope you will find it an unforgettable evening of music and mastery.

Geoff McGearry OAM
APT Company Owner
MONDAYS @ 7
MONDAY 16 JUNE, 7PM
APRIL MASTER SERIES
WEDNESDAY 18 JUNE, 8PM
---------------------------------------------
SYDNEY OPERA HOUSE CONCERT HALL

BEETHOVEN
PIANO CONCERTOS 3 AND 4

David Robertson conductor
Emanuel Ax piano

MICHAEL TIPPETT (1905–1998)
Fantasia concertante on a theme of Corelli

LUDWIG VAN BEETHOVEN (1770–1827)
Piano Concerto No.3 in C minor, Op.37
Allegro con brio
Largo
Rondo (Allegro)

INTERVAL

BEETHOVEN
Piano Concerto No.4 in G, Op.58
Allegro moderato
Andante con moto – Rondo (Vivace)

PRE-SHOW TALK BY DAVID RÖNTGEN
in the Northern Foyer, 45 minutes
before each performance.

Estimated durations: 20 minutes,
35 minutes, 20-minute interval,
35 minutes. The concert will
conclude at approximately
9.05pm (Mon), 10.05pm (Wed).

The concertos from Wednesday night’s
performance will be streamed live on
the Sydney Opera House YouTube
channel from 8.20pm. Visit
sydneyoperahouse.com/Beethoven

2014 CONCERT SEASON

sydney symphony orchestra
David Robertson
Chief Conductor and Artistic Director

92.9 ABC Classic FM

Wednesday night’s performance will
be recorded by ABC Classic FM for
broadcast across Australia on
Saturday 21 June at 8pm.

Emanuel Ax Concert Patrons
The SSO thanks the following patrons
who have generously supported
Emanuel Ax’s Sydney performances
of the Beethoven piano concertos:

Robert Albert & Elizabeth Albert
Anne Arcus & Terrey Arcus AM
Berg Family Foundation
Christine Bishop
Tom Breen & Rachael Kohn
John C Conde AO
Robert & Janet Constable
Michael Crouch AO & Shanny Crouch
The Hon. Ashley Dawson-Damer AM
Stephen Freiberg & Donald Campbell
Rory & Jane Jeffes
Andrew Kaldor AM & Renata Kaldor AO
Frank Lowy AC & Shirley Lowy OAM
John & Akky van Ogtrop
Keith & Eileen Ong
Rodney Rosenblum AM &
Sylvia Rosenblum
Paul Salteri AM & Sandra Salteri
Fred Street AM & Dorothy Street
John Symond AM
David Tudehope & Liz Dibbs

PRESENTING PARTNER

APT
Emirates
This portrait of Beethoven by his friend Willibrord Joseph Mähler was painted in 1804, the year following the premiere of the third piano concerto. Its concept looks forward and back: the Classical temple in the background and the lyre in the composer’s hand are combined with a suggestion of the new Romanticism: the mysterious landscape with its dramatic blasted tree and the dark cloud above.
The Beethoven Piano Concertos: 3 and 4

Tonight’s concert begins with music by a 20th-century composer taking inspiration from the past – three hundred years in the past. But Michael Tippett’s treatment of a theme by Corelli is no simple arrangement or pastiche – instead he takes the music into his own sound world, a world made visually obvious by his ‘stereophonic’ arrangement of the musicians on the stage.

Beethoven’s third piano concerto, which follows, also takes inspiration from his past, but a much more recent one – just 15 years or so. Beethoven had a tremendous admiration for Mozart’s Piano Concerto in C minor (No.24, K491). ‘You and I will never be able to do anything like that!’ he once exclaimed to a fellow composer. So it’s no accident that Beethoven chose C minor as the key when he came to write his own minor-key piano concerto (his only one).

The third concerto reflects a period of remarkable stylistic development as well as personal trauma for its composer. The principal work on it seems to have coincided with the months in 1802 when Beethoven realised his deafness was incurable and wrote out his famous Heiligenstadt Testament. His despair may well be heard in the intensity and fire of the concerto, but it’s wise to remember that this period was also extremely productive for Beethoven.

Beethoven’s fourth concerto, completed in 1807, stems from another richly productive period in his life, sitting alongside the Appassionata sonata, the violin concerto, the Razumovsky quartets and his fourth, fifth and sixth symphonies, to name just some of the highlights. The music is, to quote Anthony Cane, at once lyrical and exhilarating and its eloquence demands that its soloist be both virtuoso and chamber musician – we look forward to performing it for you tonight with a pianist who can rightly claim to be both!
ABOUT THE MUSIC

Michael Tippett
Fantasia concertante on a theme of Corelli

Tippett’s biographer Ian Kemp feels that the ‘Corelli Fantasia’ could well be the composer’s ‘most perfect work’, citing its lush radiance (derived from a concertino group of two violins and cello accompanied by double string orchestra) and satisfying formal shape.

Kemp points out though that the beginnings of the work were ‘unpromising’. It was 1953 and the Edinburgh Festival commissioned Tippett to write a work celebrating the tercentenary of Arcangelo Corelli. Baroque music, especially Italian baroque music, didn’t enjoy anything like the vogue it does now, so Tippett was essentially unfamiliar with Corelli’s work. After studying the Italian’s Opus 6 Concerti grossi, Tippett remained largely unimpressed, but he did find, in the Concerto grosso No.2 in F, a fragment of an Adagio and contrasting Vivace which he later described as contrasting ‘dark, passionate’ musical images with more ‘brilliant’ ones. The most characteristic aspect of the Corelli theme, though, is the three-fold statement of a major chord followed by an ornate trill, and this gesture permeates the Fantasia.

Tippett was careful not to compose a boneless rumination on Corelli’s theme, and the form in his Fantasia is as rich and complex as some of the textures it contains. Broadly speaking, it is a set of seven variations, but like his beloved Beethoven, Tippett uses the variation form to link several quite different musical structures and moods. The work ranges from simple settings of Corelli-derived melody through fully worked out sonata sections (where the two aspects of Corelli’s theme engage in fruitful opposition). The climactic section of the work, however, grows out of a fugue.

A helpful friend had told Tippett that J.S. Bach had written a fugue on a theme of Corelli (BWV 579). The composer appropriated some of Bach’s work into his music, but Tippett’s fugue is mostly his own. It burgeons into a ravishingly ornate texture before a noble statement of the main theme in the low strings brings the work back to earth and a reminiscence of the Fantasia’s melancholically beautiful opening.

GORDON KERRY © 2007

Tippett’s Corelli Fantasia features three solo instruments (two violins and a cello) and a double string orchestra in a ‘stereophonic’ arrangement on the stage.

According to our records, the SSO’s first and only performance of the Fantasia was in 1983, conducted by Louis Frémaux.

Keynotes

TIPPETT
Born London, 1905
Died London, 1998

Michael Tippett’s best-known concert works include his Concerto for Double String Orchestra, his four symphonies, and especially his wartime oratorio A Child of Our Time (1939–41), which reflected his pacifist convictions. Operas are the core of his output and reputation, especially The Midsummer Marriage (1955) and King Priam (1961).

FANTASIA CONCERTANTE ON A THEME OF CORELLI

In this ‘concerto fantasia’ Tippett takes his theme from a concerto grosso by baroque composer Arcangelo Corelli. Like Corelli, he calls for three principal players – from the first and second violins and the cellos – to act as soloists. An entirely new feature is Tippett’s division of the strings, half of each section on each side of the platform.

The transformation of Corelli’s theme is already subtly underway during the opening bars. The soloists lead the strings seamlessly through seven increasingly florid variations, the texture becoming denser and more richly sonorous. When the fiddling reaches its first luminous climax, Tippett introduces a fugue, a double homage since it is based on a Bach fugue, itself based on another Corelli theme.
Ludwig van Beethoven
Piano Concerto No.3 in C minor, Op.37

Allegro con brio
Largo
Rondo (Allegro)

Emanuel Ax piano

‘You and I will never be able to do anything like that!’ exclaimed Beethoven to fellow-pianist and composer Johann Baptist Cramer, as they listened to a rehearsal of the last movement of Mozart’s Piano Concerto in C minor (K491). Beethoven’s reaction may have seemed incredible to the Beethoven-worshipping generations whose appreciation of Mozart was partial and patronising, but great musicians know how to appraise each other, and Beethoven’s admiration for Mozart is obvious from his music as well as from his words. When he composed for the first time a piano concerto in a minor key, Beethoven chose the key of Mozart’s great tragic C minor concerto. No work illustrates better than Beethoven’s Third Piano Concerto the similarities and contrasts between his concertos and those of his greatest predecessor in this form of music.

Beethoven’s Third Concerto is altogether more expansive than its part-model by Mozart, but also less concentrated in

A miniature portrait of Beethoven, painted by Christian Horneman in 1802.
effect, more varied in mood and less dominated by the minor key. The **first movement**’s orchestral exposition shifts early into the major, and this alternation becomes a feature of the concerto. The energy of the first movement is remarkable: it has the confidence and the robustness of Beethoven’s first maturity, the period of the Kreutzer Sonata for piano and violin, and the Eroica Variations for piano solo.

The essential musical material of this movement is all in the opening phrases, which consist of an upward arpeggio, a downward scale, then a figure of a drum-tap. This last figure becomes almost dominant in the development, and its character is confirmed in the coda of the movement, when it is at last played by the timpani. This coda, incidentally, follows Mozart’s C minor concerto in bringing the piano back to join the orchestra after the cadenza has ended on an almost suspended chord, which leads the music into an unexpected key.

Like the end of the movement, its beginning is notable: a very long orchestral presentation of the themes, including a flowing, warm and lyrical one: fine music, but like a symphony rather than a concerto – when will the piano play? Its eventual entry is a bold one, rushing furiously up the keyboard in a scale

---

**THE PAGE TURNER**

*Ignaz von Seyfried, a conductor and good friend of Beethoven’s, recounts the unnerving experience of turning pages for the composer in the Third Piano Concerto:*

Heaven help me! – it was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs, wholly unintelligible to me, scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly…
of C minor, but it is no surprise to find that in his subsequent two piano concertos Beethoven brought the piano in at the start. The Largo (slow movement) begins in extraordinary calm, a mysterious effect like unearthly suspended motion, heightened by the choice of a key, E major, very distant from the C minor of the first movement. The theme, spacious, sublime yet emotional in expression, sounds a new voice which Beethoven brought to music. Later it is decorated in a richly florid manner, developing into an imitation of an operatic singer’s cadenza. In the middle part of the movement the sonorities are romantically atmospheric, as flute and bassoon exchange antiphonal phrases over rolling piano arpeggios, the piano below and pizzicato strings playing above.

The Rondo shows Beethoven in his ‘unbuttoned’ mood – a rollicking theme of rustic flavour, with the irregular accents of some peasant dance. The snapping rhythm continues in the second theme, separated from the first by a striking passage of C minor wind chords alternating with piano arpeggios. Some of the episodes of this Rondo are predominantly lyrical, others more forceful, and there is a passage of fugato development. Beethoven must have enjoyed playing this concerto, which reveals the lyrical, assertive and humorous aspects of his musical personality in such equable balance – the piano keeps the lead to the end in a presto C major coda, with off-beat interjections for the woodwinds: a high-spirited ending, like an opera buffa finale, in which the composer again joins hands with Mozart.

DAVID GARRETT © 2003

The orchestra for Beethoven’s Third Piano Concerto calls for pairs of flutes, oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The earliest SSO performance on record of the Third Piano Concerto was in 1939 with conductor George Szell and soloist Artur Schnabel. Our most recent performance was in Gianluigi Gelmetti’s Beethoven Festival in 2007, with Gerhard Oppitz as soloist.

DATING THE THIRD CONCERTO

For a long time it was thought that Beethoven’s third piano concerto was completed in 1800, on the basis of a faded inscription on the well-worn autograph manuscript. This is puzzling, given that the concerto was premiered on 5 April 1803 – such a long delay would have been uncharacteristic of Beethoven’s working habits.

It’s more likely that the concerto was composed, perhaps in fits and starts, over several years. There are preliminary sketches for the concerto dating from as early as 1798, the year in which the immediately preceding concerto was probably completed. But, as far as we know, Beethoven didn’t begin the principal work on it till much later, most likely during the summer and autumn of 1802. (The composer’s brother, Carl, offered a concerto fitting the description of No.3 to a publisher in November 1802.) The drafts for the first movement’s cadenza date from early 1803 – right before the premiere as was the composer’s habit.

There seems no reason, therefore, why Beethoven would date the concerto ‘1800’, and close inspection of the physical manuscript by scholars such as Leon Platinga has revealed that the actual date is ‘1803’, with the ‘03’ part of the date in tiny superscript numerals after the ‘18’. Add to this the stylistic evidence offered by the music with its forward-looking gestures and the harmonic surprises of the slow movement, and, as Platinga says, ‘we have some reason to feel comfortable viewing the piece in its new surroundings’. 
Sail through Europe’s most stunning scenery in absolute luxury & style, on APT’s ‘Royal Collection’ of river cruises.

With our state-of-the-art river ships exuding comfort, our all-inclusive cruises are fit for royalty.

Exclusive invitations will see you experience royal fairytale castles, private opera recitals, Michelin-starred dinners and majestic rail journeys.

Whether it’s a grand capital city or quaint medieval town, you’ll enjoy a true cultural immersion with APT. Our expert local guides and tailor-made sightseeing options offer an unrivalled discovery of Europe’s must-see sights and hidden treasures.

Unpack only once and relax with APT, as you find your unforgettable aboard our incredible river cruises.

FOR YOUR FREE BROCHURE AND DVD
CALL 1300 514 213
visit www.aptouring.com.au
or see your travel agent

ASK ABOUT FLY FREE OFFERS
AMSTERDAM TO BUDAPEST
15 DAY CRUISE FROM $7,795* PP

AMSTERDAM TO ARLES
15 DAY CRUISE FROM $9,395* PP

*Conditions apply. Prices are per person (PP) twin share. Prices are correct as at 15 April 2014 but may fluctuate if surcharges, fees, taxes or currency change. Prices based on EUMC15: 5 March 2015 (Cat. E) and EURC15: 5 November 2015 (Cat. E). Prices include port charges, gratuities and sundries. 1st non-refundable deposit of $1,000 pp is due within 7 days. 2nd deposit of $2,000 pp is due by 31 October 2014. Final payment is due 100 days prior to departure. Australian Pacific Touring Pty Ltd ABN 44 004 684 619 Lic. No. 30112 APT440
Beethoven
Piano Concerto No.4 in G, Op.58

Allegro moderato
Andante con moto –
Rondo (Vivace)

Emanuel Ax piano

Beethoven composed his Fourth Piano Concerto, among what was surely the richest outpouring of his life, as a companion to such works as the Appassionata Sonata, Fourth Symphony and Violin Concerto, the three great string quartets for Count Razumovsky, and the first versions of the opera Fidelio (including the three Leonore overtures). At the same time, works in progress included the Fifth and Sixth symphonies, the Coriolan Overture and the Mass in C.

Rehearsals for Fidelio went badly during the winter of 1805–06, and it would be tempting to infer that the composer worked out his frustration in the turbulent C minor symphony, had we not already ample evidence that Beethoven’s music may not be taken as a mirror of his mind. But Beethoven did make a habit of varying his work pattern by proceeding simultaneously on contrasting compositions, often sketching an idea for one work and eventually finding a home for it in something completely different.

In the Fifth Symphony and the Fourth Piano Concerto, we have a case where a single rhythmic idea, one which must have been powerfully exercising his mind, serves two utterly contrasting purposes – in each case as the pervasive rhythmic pattern for the first movement of the work. In the symphony it is the peremptory four-note motif which the composer much later characterised – how seriously, we can only guess – as ‘Fate knocking at the door’. In the concerto (where it is preceded...
by a single introductory chord), the same four-note rhythm appears in much gentler guise, not picked out as a motto but recurring continuously in a flowing melody. Its milder mien notwithstanding, the rhythm still dominates the concerto movement as effectively as it does that of the symphony.

Disregarding Mozart’s Jeunehomme Concerto, K.271 (in the opening of which the soloist makes a merely jocular appearance alongside the orchestra), Beethoven’s Fourth Concerto makes history by giving the opening statement of the first movement firmly to the soloist, and to the soloist alone. And on top of this, it is both lyrical and delivered in hushed undertones. This of course overturns the normal procedure, in which the orchestra introduces the work, usually in fairly arresting manner, and prepares the way for the soloist to make a properly stage-managed entrance. The Viennese audiences must have been astonished when Beethoven played this work for the first time in concerts at the palace of Prince Lobkowitz in March 1807 and the public Theater an der Wien in December 1808 (when the Fifth and Sixth Symphonies were premiered).

Taking their cue from the soloist, however, the strings immediately pick up the theme and establish it, though cautiously at first, in a strangely remote key, and pianissimo. Having demonstrated his ingenuity in overturning musical tradition, Beethoven now demonstrates a remarkable inventiveness in pulling new ideas out of the same melodic hat, producing a succession of themes which are all essentially variants of the main theme. Only when the orchestra has laid out the range of themes does the soloist reappear, now rhapsodising poetically and at length. While the concerto remains essentially lyrical, an unsuspected strength is revealed in the occasional stentorian assertion by the soloist, as the main theme thunders out to begin the recapitulation in totally different style from the opening of the work. Yet even here, the sudden assertiveness evaporates as rapidly as it emerged.

The second movement is not so much a fully-fledged slow movement as a highly unusual interlude, which serves to lead without a break directly into the finale. The orchestra opens the movement in a sullen frame of mind, gruffly monosyllabic and evidently reluctant to proceed in any sort of harmony unless something is first done to mollify its ruffled sensibilities. The solo piano is cast in the calm, clear voice of reason. Gradually the piano’s peaceful intervention releases the tension, the orchestra’s mutterings begin to subside and are eventually silenced in the end as, with the soloist soaring in a long trill of mounting intensity, unity is restored in tender harmony. As the piano hangs expectantly in a breathless hush, the orchestra
gives way and quietly lets go of the finale. Its nimbleness notwithstanding, the orchestra takes a very straight-faced view of this vivacious rondo theme, seeming to wait, as in the first movement, for the soloist to enter and demonstrate how carefree and exhilarating and, in a word, poetic it can sound.

Although Beethoven calls the finale a Rondo, it is one of those rondos (much beloved of Haydn) which cross over into sonata territory. The first rondo episode is effectively a second subject, the second episode a development of the rondo theme, and the third episode a recapitulation. Following which, an enormous coda occupying almost half the total length of the movement reviews the main ideas of the rondo with mounting excitement, and the concerto ends exuberantly.

Well may Beethoven’s Fourth Piano Concerto be called unique, as it often is. The composer had wrestled in his first three concertos with the form handed down in Olympian perfection from Mozart, and finally come to terms with it in his Piano Concerto No.3. He no longer feels obliged to demonstrate his mastery in purely Mozartian terms but confidently explores new ways of pitting soloist against orchestra. Yet he adheres in the outer movements to the Classical structures of sonata and rondo. His originality is declared not only in the solo opening, but also in the middle movement which, in its dramatic dialogue, follows no established instrumental form but instead suggests the sung-speech of operatic recitative. Beethoven is original, too, in spilling over without pause from the second movement into the finale – a device which neatly averts the risk of applause at the end of the slow movement and the ever-possible demand for an encore; it also enhances the continuity and the sense of unity through the work as a whole. (About the same time, Beethoven similarly linked the final three movements of his Pastoral Symphony.) And such a disproportionately long coda in the finale was doubtless also unprecedented as well.

Rarely is a work at once so lyrical and so exhilarating, so filigree in much of its writing for the piano (looking forward to Chopin, who was not yet born!) yet balanced by sturdy, often forceful, sonorities in the orchestra. It seems transparent and apparently straightforward; though to the pianist, who must be both virtuoso and chamber musician, this most eloquent concerto can also prove one of the most elusive.

ANTHONY CANE © 1998

The orchestra for Beethoven’s Fourth Piano Concerto calls for flute; pairs of oboes, clarinets, bassoons, horns and trumpets; timpani and strings.

The SSO first performed this concerto in 1941, with Ignaz Friedman as soloist and Dr. Edgar L. Bainton conducting, and most recently in 2012 with soloist Stephen Kovacevich and conductor Vladimir Ashkenazy.
PIANO CONCERTOS – BEYOND BEETHOVEN?
Beethoven’s five piano concertos, introduced in Vienna between 1795 and 1811, followed a pattern set by Mozart. Where did the piano concerto go next? One path might lead to Hummel’s G minor and A minor piano concertos of 1816, recorded by fortepianist Alessandro Conmellato with Ensemble Solamente Naturali and Didier Talpain.
BRILLIANT CLASSICS CD 94338
Another path might lead to John Field’s first two piano concertos (1799 and 1816). Recorded by Míceál O’Rourke with the London Mozart Players and Matthias Bamert.
CHANDOS CD 9368
And onward from Hummel and Field to Chopin’s two concertos (both premiered 1830). Look for Emanuel Ax’s recording of Chopin’s Piano Concerto No.2 with the Orchestra of the Age of Enlightenment under the SSO’s former chief conductor Charles Mackerras.
SONY CD 68023

MORE TIPPETT
Ten years before The 5th Dimension’s Age of Aquarius, Michael Tippett was already urging classical music to embrace the new age in his remarkable book, Moving into Aquarius. He also wrote an earlier orchestral fantasia on a baroque theme, by Handel (1941). Together with a brilliant piano concerto (1955) played by pianist Stephen Osborne, Martin Brabbins conducts these works with the BBC Scottish Symphony.
HYPERION CDA67461/2

ORIGINAL CORELLI
If you’re curious about Tippett’s starting points for tonight’s Fantasia, look for the recording by Christopher Hogwood and the St Paul Chamber Orchestra, which neatly programs Tippett’s Fantasia with Corelli’s Concerto grosso Op.6 No.2 and JS Bach’s Fugue on a theme of Corelli, BWV 579. Out of print but available on demand from arkivmusic.com
DECCA 440 378

Broadcast Diary
June–July
92.9 ABC FM
CLASSIC FM
FIVE BEETHOVEN PIANO CONCERTOS IN ONE WEEKEND
David Robertson conductor
Emanuel Ax piano
Saturday 21 June, 1pm
BEETHOVEN 1 & 2
Hindemith, Beethoven Piano Concertos 1 & 2
Saturday 21 June, 8pm
BEETHOVEN 3 & 4
Tippett, Beethoven Piano Concertos 3 & 4
Sunday 22 June, 2pm
BEETHOVEN’S EMPEROR
Dean, Beethoven, Richard Strauss
Or catch the concertos via our new live-streaming partnership with the Sydney Opera House.
13, 18 and 21 June at 8.20pm
sydneyoperahouse.com/Beethoven
Saturday 12 July, 2pm
BRAHMS & DVOŘÁK
Jakub Hrůša conductor | Truls Mark cello
Wednesday 16 July, 8pm
JANDAMARRA
Brett Weymark conductor | Diana Doherty oboe
Yilimbirri Ensemble | Members of Gondwana Choirs
Holst, Vaughan Williams, Stanhope & Hawke

SYDNEY SYMPHONY ORCHESTRA 2014
Tuesday 8 July, 6pm
Musicians, staff and guest artists discuss what’s in store in our forthcoming concerts.

The SYDNEY SYMPHONY ORCHESTRA
STREAMING LIVE
from the SYDNEY OPERA HOUSE
FIVE BEETHOVEN PIANO CONCERTOS IN THREE EVENTS: 13, 18 & 21 JUNE AT 8:20PM
Emanuel Ax piano ■ David Robertson conductor
To stream these performances live visit sydneyoperahouse.com/Beethoven
SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we’ve since released more than a dozen recordings featuring the orchestra in live concert performances with our titled conductors and leading guest artists. To buy, visit sydneysymphony.com/shop

Strauss & Schubert
Gianluigi Gelmetti conducts Schubert’s Unfinished and R Strauss’s Four Last Songs with Ricarda Merbeth. 
SSO 200803

Sir Charles Mackerras
A 2CD set featuring Sir Charles’s final performances with the orchestra, in October 2007. 
SSO 200705

Brett Dean
Two discs featuring the music of Brett Dean, including his award-winning violin concerto, The Lost Art of Letter Writing. SSO 200702, SSO 201302

Ravel
Gelmetti conducts music by one of his favourite composers: Maurice Ravel. Includes Bolero. 
SSO 200801

Rare Rachmaninoff
Rachmaninoff chamber music with Dene Olding, the Goldner Quartet, soprano Joan Rodgers and Vladimir Ashkenazy at the piano. SSO 200901

Prokofiev’s Romeo and Juliet
Vladimir Ashkenazy conducts the complete Romeo and Juliet ballet music of Prokofiev – a fiery and impassioned performance. SSO 201205

Tchaikovsky Violin Concerto
In 2013 this recording with James Ehnes and Ashkenazy was awarded a Juno (the Canadian Grammy). Lyrical miniatures fill out the disc. SSO 201206

Tchaikovsky Second Piano Concerto
Garrick Ohlsson is the soloist in one of the few recordings of the original version of Tchaikovsky’s Piano Concerto No.2. Ashkenazy conducts. SSO 201301

Stravinsky’s Firebird
David Robertson conducts Stravinsky’s brilliant and colourful Firebird ballet, recorded with the SSO in concert in 2008. SSO 201402

MAHLER ODYSSEY

The complete Mahler symphonies (including the Barshai completion of No.10) together with some of the song cycles. Recorded in concert with Vladimir Ashkenazy during the 2010 and 2011 seasons. As a bonus: recordings from our archives of Rückert-Lieder, Kindertotenlieder and Das Lied von der Erde. Available in a handsome boxed set of 12 discs or individually.

Mahler 1 & Songs of a Wayfarer SSO 201001
Mahler 2 SSO 201203
Mahler 3 SSO 201101
Mahler 4 SSO 201102
Mahler 5 SSO 201003
Mahler 6 SSO 201103
Mahler 7 SSO 201104
Mahler 8 (Symphony of a Thousand) SSO 201002
Mahler 9 SSO 201201
Mahler 10 (Barshai completion) SSO 201202
Song of the Earth SSO 201004

From the archives:
Rückert-Lieder, Kindertotenlieder, Das Lied von der Erde SSO 201204

LOOK OUT FOR...

Our recording of Holst’s Planets with David Robertson. Due for release later in 2014.

SSO Online

Join us on Facebook facebook.com/sydneysymphony

Follow us on Twitter twitter.com/sydsymph

Watch us on YouTube www.youtube.com/SydneySymphony

Visit sydneysymphony.com for concert information, podcasts, and to read the program book in the week of the concert.

Stay tuned. Sign up to receive our fortnightly e-newsletter sydneysymphony.com/staytuned

Download our free mobile app for iPhone/iPad or Android sydneysymphony.com/mobile_app
American conductor David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike, and he has established strong relationships with major orchestras throughout Europe and North America.

He made his Australian debut with the Sydney Symphony Orchestra in 2003 and soon became a regular visitor to the orchestra, with projects such as The Colour of Time, a conceptual multimedia concert; the Australian premiere of John Adams’ Doctor Atomic Symphony; and concert performances of The Flying Dutchman with video projections. This is his first year as Chief Conductor of the SSO.

He has been Music Director of the St Louis Symphony since 2005. Other titled posts have included Principal Guest Conductor of the BBC Symphony Orchestra, Music Director of the Orchestre National de Lyon and resident conductor of the Jerusalem Symphony Orchestra. A recognised expert in 20th- and 21st-century music, he has also been Music Director of the Ensemble Intercontemporain in Paris (where composer and conductor Pierre Boulez was an early supporter) and his discography includes music by such composers as Adams, Bartók, Boulez, Carter, Ginastera, Milhaud and Reich. He is also a champion of young musicians, devoting time to working with students and young artists.

Last season he appeared with the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony and at the Metropolitan Opera, and in Europe with the Royal Concertgebouw Orchestra, Vienna Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra, Israel Philharmonic and Ensemble Intercontemporain. He also toured Europe with the St Louis Symphony and violinist Christian Tetzlaff.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University’s 2006 Ditson Conductor’s Award, and, with the SLSO, the 2005–06 ASCAP Morton Gould Award for Innovative Programming. In 2010 he was elected a Fellow of the American Academy of Arts and Sciences, and in 2011 a Chevalier de l’Ordre des Arts et des Lettres.

He was born in Santa Monica, California, and educated at the Royal Academy of Music in London, where he studied French horn and composition before turning to conducting. He is married to pianist Orli Shaham.

THE POSITION OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR IS SUPPORTED BY EMIRATES
Born in Lvov, Poland, Emanuel Ax moved to Canada with his family when he was a boy. He studied at the Juilliard School, New York, and subsequently won the Young Concert Artists Award; he also attended Columbia University, where he majored in French. He captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. Five years later he won the coveted Avery Fisher Prize.

In the 2013–14 season he has appeared with the London Symphony Orchestra and Bernard Haitink, as well as performing with the Royal Concertgebouw Orchestra and Mariss Jansons during the RCO’s centenary celebrations. He also realised a project inspired by Brahms, which included new pieces by Missy Mazzoli, Nico Muhly, Brett Dean and Anders Hillborg and involved the participation of Anne-Sophie Mutter and Yo-Yo Ma.

Highlights of recent seasons have included a residency and European tour with the New York Philharmonic and the release of a recital disc featuring variations by composers such as Haydn, Beethoven and Schumann. He appeared in the San Francisco Symphony’s American Mavericks festival and participated with the Chicago Symphony Orchestra in a two-week residency, Keys to the City.

Emanuel Ax has an exclusive Sony Classical recording artist since 1987. Recent releases include Mendelssohn trios with Yo-Yo Ma and Itzhak Perlman, Strauss’s *Enoch Arden* narrated by Patrick Stewart, and recordings with Yefim Bronfman of piano duo music by Brahms and Rachmaninoff. He has received Grammy Awards for two volumes in his Haydn piano sonata cycle and also appears with Yo-Yo Ma on a series of Grammy-winning recordings of Beethoven and Brahms cello sonatas. His discography ranges from solo Brahms and Liszt and Schoenberg concertos to Piazzolla tangos and the premiere recording of John Adams’ *Century Rolls* with the Cleveland Orchestra.

This last reflects his commitment to contemporary composers, premiering works by Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He is also a devoted chamber musician and has also worked with such artists as Young Uck Kim, Cho-Liang Lin, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern.

Emanuel Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities. His most recent appearances with the SSO were in 2002, when he played Beethoven’s Fourth Piano Concerto and appeared in recital, and in 2008, when he played Mozart’s K482 concerto and again gave a solo recital.

www.emanuelax.com
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON  
Chief Conductor and Artistic Director  

PATRON  
Her Excellency, Prof. 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, where it gives more than 100 performances each year, the SSO also performs in venues throughout Sydney and regional New South Wales. International tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence, and the SSO is about to make a return visit to China.

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 SSO’s award-winning education 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 its commissioning program. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake and Georges Lentz, and the orchestra’s 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 with Alexander Lazarev, Gianluigi Gelmetti, Sir Charles Mackerras, Vladimir Ashkenazy and David Robertson. In 2010–11 the orchestra made concert recordings of the complete Mahler symphonies with Ashkenazy, and has also released recordings of Rachmaninoff and Elgar orchestral works on the Exton/Triton labels, as well as numerous recordings on ABC Classics.

This is the first year of David Robertson’s tenure as Chief Conductor and Artistic Director.
FIRST VIOLINS
Andrew Haveron
CONCERTMASTER
Dene Olding
CONCERTMASTER
Sun Yi
ASSOCIATE CONCERTMASTER
Lerida Delbridge
ASSISTANT CONCERTMASTER
Fiona Ziegler
ASSISTANT CONCERTMASTER
Jenny Booth
Brielle Clapson
Sophie Cole
Claire Herrick
Georges Lentz
Nicola Lewis
Emily Long
Alexander Norton
Léone Ziegler
Kirsten Williams
ASSOCIATE CONCERTMASTER
Amber Davis
Jennifer Hoy
Alexandra Mitchell

SECOND VIOLINS
Kirsty Hilton
Marina Marsden
Marianne Broadfoot
Emma Jezeck
ASSISTANT PRINCIPAL
Emma Hayes
Shuti Huang
Stan W Kornel
Benjamin Li
Nicolet Masters
Philippa Paige
Byiana Rozenblit
Maja Verunic
Belinda Jezeck°
Maria Durek

VIOLAS
Roger Benedict
Tobias Breider
Anne-Louise Comerford
Justin Williams
ASSISTANT PRINCIPAL
Sandro Costantino
Rosemary Curtin
Jane Hazelwood
Graham Hennings
Stuart Johnson
Justine Marsden
Felicity Tsai
Amanda Verner
Leonid Volovelsky

CELLOS
Umberto Clerici
Catherine Hewgill
Leah Lynn
ASSISTANT PRINCIPAL
Kristy Conrau
Fanella Gill
Timothy Nankervis
Christopher Pidcock
Adrian Wallis
David Wickham
Henry David Varema
Elizabeth Neville

DOUBLE BASSES
Kees Boersma
Alex Henery
Neil Brawley
PRINCIPAL EMERITUS
David Campbell
Steven Larson
Richard Lynn
Benjamin Ward
David Murray

FLUTES
Emma Sholl
Carolyn Harris
Janet Webb
Rosamund Plummer
PRINCIPAL PICCOLO

OBOES
Shefali Pryor
Alexandre Oguey
PRINCIPAL COR ANGLAIS
Diana Doherty
David Papp

CLARINETS
Francesco Celata
Christopher Tingay
Lawrence Dobell
Craig Wernicke
PRINCIPAL BASS CLARINET

BASSOONS
Matthew Wilkie
Fiona McNamara
Noriko Shimada
PRINCIPAL CONTRABASSOON

HORNS
Robert Johnson
Rachel Silver
Ben Jacks
Geoffrey O’Reilly
PRINCIPAL 3RD
Euan Harvey
Marnie Sebire

TRUMPETS
David Elton
Anthony Heinrichs
Paul Goodchild

TROMBONES
Ronald Prussing
Scott Kinmont
Nick Byrne
Christopher Harris
PRINCIPAL BASS TROMBONE

TUBA
Steve Rossé

TIMPANI
Richard Miller
Mark Robinson
ASSISTANT PRINCIPAL

PERCUSSION
Rebecca Lagos
Timothy Constable

HARP
Louise Johnson

To see photographs of the full roster of permanent musicians and find out more about the orchestra, visit our website: www.sydneysymphony.com/SSO_musicians

If you don’t have access to the internet, ask one of our customer service representatives for a copy of our Musicians flyer.
BEHIND THE SCENES

SYDNEY SYMPHONY ORCHESTRA BOARD

John C Conde ao Chairman
Terrey Arcus am
Ewen Crouch am
Ross Grant
Catherine Hewgill
Jennifer Hoy
Rory Jeffes
Andrew Kaldor am
David Livingstone
The Hon. Justice AJ Meagher
Goetz Richter

SYDNEY SYMPHONY ORCHESTRA COUNCIL

Geoff Ainsworth am
Andrew Andersons ao
Michael Baume ao
Christine Bishop
Ita Buttrose ao obe
Peter Cudlipp
John Curtis am
Greg Daniel am
John Della Bosca
Alan Fang
Erin Flaherty
Dr Stephen Freiberg
Donald Hazelwood ao obe
Dr Michael Joel am
Simon Johnson
Yvonne Kenny am
Gary Linnane
Amanda Love
Helen Lynch am
David Maloney am
David Malouf ao
Deborah Marr
The Hon. Justice Jane Mathews ao
Danny May
Wendy McCarthy ao
Jane Morschel
Dr Timothy Pascoe am
Prof. Ron Penny ao
Jerome Rowley
Paul Salters
Sandra Salters
Juliana Schaeffer
Leo Schofield am
Fred Stein oam
Gabrielle Trainor
John van Ogtrop
Peter Weiss ao HonDLitt
Mary Whelan
Rosemary White

SYDNEY SYMPHONY ORCHESTRA STAFF

MANAGING DIRECTOR
Rory Jeffes
EXECUTIVE TEAM ASSISTANT
Lisa Davies-Galli

ARTISTIC OPERATIONS
DIRECTOR OF ARTISTIC PLANNING
Benjamin Schwartz
ARTISTIC ADMINISTRATION MANAGER
Eleasha Mah
ARTIST LIASON MANAGER
Ilmar Leetberg
RECORDING ENTERPRISE MANAGER
Philip Powers

Library
Anna Cernik
Victoria Grant
Mary-Ann Mead

LEARNING AND ENGAGEMENT
DIRECTOR OF LEARNING AND ENGAGEMENT
Kim Wallock
EMERGING ARTISTS PROGRAM MANAGER
Mark Lawson
EDUCATION MANAGER
Rachel McLarin
EDUCATION OFFICER
Amy Walsh

ORCHESTRA MANAGEMENT
DIRECTOR OF ORCHESTRA MANAGEMENT
Aernout Kerbert
ORCHESTRA COORDINATOR
Georgia Stamatopoulos
OPERATIONS MANAGER
Kerry-Anne Cook
PRODUCTION MANAGER
Laura Daniel
STAGE MANAGER
Courtney Wilson
PRODUCTION COORDINATOR
Tim Dayman
PRODUCTION COORDINATOR
Dave Stabback

SALES AND MARKETING
DIRECTOR OF SALES & MARKETING
Mark J Elliott
SENIOR SALES & MARKETING MANAGER
Penny Evans
MARKETING MANAGER, SUBSCRIPTION SALES
Simon Crossley-Meates
MARKETING MANAGER, CLASSICAL SALES
Matthew Rive
MARKETING MANAGER, WEB & DIGITAL MEDIA
Eve Le Gall
MARKETING MANAGER, CRM & DATABASE
Matthew Hodge
DATABASE ANALYST
David Patrick
SENIOR GRAPHIC DESIGNER
Christie Brewster
GRAPHIC DESIGNER
Tessa Conn

MARKETING COORDINATOR
Jonathan Symonds
SENIOR ONLINE MARKETING COORDINATOR
Jenny Sargent
ONLINE MARKETING COORDINATOR
Jonathan Davidoff

Box Office
MANAGER OF BOX OFFICE SALES & OPERATIONS
Lynn McLaughlin
BOX OFFICE SYSTEMS SUPERVISOR
Jacqueline Tooley
BOX OFFICE BUSINESS ADMINISTRATOR
John Robertson

CUSTOMER SERVICE REPRESENTATIVES
Karen Wagg – Senior CSR
Michael Dowling
Katarzyna Ostafijczuk
Tim Walsh

Publications
PUBLICATIONS EDITOR & MUSIC PRESENTATION MANAGER
Yvonne Frindle

EXTERNAL RELATIONS
DIRECTOR OF EXTERNAL RELATIONS
Yvonne Zammit

Philanthropy
HEAD OF PHILANTHROPY
Luke Andrew Gay
DEVELOPMENT MANAGER
Amelia Morgan-Hunn
PHILANTHROPY COORDINATOR
Sarah Morrisby

Corporate Relations
BUSINESS DEVELOPMENT MANAGER
Belinda Besson
CORPORATE RELATIONS MANAGER
Janine Harris

Communications
PUBLIC RELATIONS MANAGER
Katherine Stevenson
COMMUNICATIONS & MEDIA MANAGER
Bridget Cormack
DIGITAL CONTENT PRODUCER
Kai Raisbeck
SOCIAL MEDIA AND PUBLICITY OFFICER
Caitlin Benetatos

BUSINESS SERVICES
DIRECTOR OF FINANCE
John Horn
FINANCE MANAGER
Ruth Tolentino
ACCOUNTANT
Minerva Prescott
ACCOUNTS ASSISTANT
Emma Ferrer
PAYROLL OFFICER
Laura Soutter

PEOPLE AND CULTURE
IN-HOUSE COUNSEL
Michel Maree Hryce
**MAESTRO’S CIRCLE**

**SUPPORTING THE ARTISTIC VISION OF DAVID ROBERTSON, CHIEF CONDUCTOR AND ARTISTIC DIRECTOR**

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Weiss AO</td>
<td>Founding President &amp; Doris Weiss</td>
</tr>
<tr>
<td>John C Conde AO</td>
<td>Chairman</td>
</tr>
<tr>
<td>Brian Abel</td>
<td></td>
</tr>
<tr>
<td>Geoff Ainsworth AM</td>
<td></td>
</tr>
<tr>
<td>Tom Breen &amp; Rachael Kohn</td>
<td></td>
</tr>
<tr>
<td>Andrew Kaldor AM &amp; Renata Kaldor AO</td>
<td></td>
</tr>
<tr>
<td>Vicki Olsson</td>
<td></td>
</tr>
<tr>
<td>Roslyn Packer AO</td>
<td></td>
</tr>
<tr>
<td>David Robertson</td>
<td></td>
</tr>
<tr>
<td>Penelope Seidler AM</td>
<td></td>
</tr>
<tr>
<td>Mr Fred Street AM &amp; Mrs Dorothy Street</td>
<td></td>
</tr>
<tr>
<td>Westfield Group</td>
<td></td>
</tr>
<tr>
<td>Brian &amp; Rosemary White</td>
<td></td>
</tr>
<tr>
<td>Ray Wilson OAM in memory of the late James Agapitos OAM</td>
<td></td>
</tr>
</tbody>
</table>

---

**CHAIR PATRONS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>01</td>
<td>Roger Benedict</td>
<td>Principal Viola Corrs Chambers Westgarth Chair</td>
</tr>
<tr>
<td>02</td>
<td>Lawrence Dobell</td>
<td>Principal Clarinet Anne &amp; Terrey Arcus AM Chair</td>
</tr>
<tr>
<td>03</td>
<td>Diana Doherty</td>
<td>Principal Oboe Andrew Kaldor AM &amp; Renata Kaldor AO Chair</td>
</tr>
<tr>
<td>04</td>
<td>Richard Gill OAM</td>
<td>Artistic Director, Education Paul Salteri AM &amp; Sandra Salteri Chair</td>
</tr>
<tr>
<td>05</td>
<td>Catherine Hewgill</td>
<td>Principal Cello The Hon. Justice AJ &amp; Mrs Fran Meagher Chair</td>
</tr>
<tr>
<td>06</td>
<td>Kirsty Hilton</td>
<td>Principal Second Violin Corrs Chambers Westgarth Chair</td>
</tr>
<tr>
<td>07</td>
<td>Robert Johnson</td>
<td>Principal Horn James &amp; Leonie Furber Chair</td>
</tr>
<tr>
<td>08</td>
<td>Elizabeth Neville</td>
<td>Cello Ruth &amp; Bob Magid Chair</td>
</tr>
<tr>
<td>09</td>
<td>Emma Sholl</td>
<td>Associate Principal Flute Robert &amp; Janet Constable Chair</td>
</tr>
<tr>
<td>10</td>
<td>Janet Webb</td>
<td>Principal Flute Helen Lynch AM &amp; Helen Bauer Chair</td>
</tr>
</tbody>
</table>

---

**MAKE A DIFFERENCE**

Through their inspired financial support, Patrons ensure the SSO’s continued success, resilience and growth. Join the SSO Patrons Program today and make a difference.

*sydneysymphony.com/patrons*

* [02] 8215 4674 • philanthropy@sydneysymphony.com

---

**FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM, CALL (02) 8215 4619.**
The Sydney Symphony Orchestra gratefully acknowledges the music lovers who donate to the orchestra each year. Each gift plays an important part in ensuring our continued artistic excellence and helping to sustain important education and regional touring programs. Donations of $50 and above are acknowledged on our website at www.sydneysymphony.com/patrons.
PLAYING YOUR PART

Vanguard Collective
Justin Di Lollo Chair
Kees Boersma
Amelia Morgan-Hunn
Jonathan Pease
Seamus R Quick
Chloe Sasson
Camille Thiooulouse

Members
James Armstrong
Damien Bailey
Joan Ballantine
Andrew Baxter
Mar Belmont
Evonne Bennett
Nicole Billet
David Bluff
Andrew Bragg
Peter Braithwaite
Blake Briggs

Mr Harry H Brian
R D & L M Broadfoot
Miss Tanya Brycker
Dr Miles Burgess
Pat & Jenny Burnett
Eric & Rosemary Campbell
Barrie Carter
Mr Jonathan Chissick
Mrs Sandra Clark
Michael & Natalie Coates

Coffs Airport Security Car Park
Jen Cornish
Degabriele Kitchens
Phil Diment AM & Bill Zafiropoulos
Dr David Dixon
Elizabeth Donati
Mrs Jane Drexler
Dr Nita Durham &
Dr James Durham
John Favaloro
Ms Julie Flynn & Mr Trevor Cook
Mrs Lesley Finn
Mr John Gaden
Vivienne Goldschmidt
Clive & Jenny Goodwin
Ruth Grahame
Ms Fay Green
In Memory of Angelica Green
Mr Robert Green
Richard Griffin AM
Mr & Mrs Harold &
Althea Halliday
Benjamin Hasic & Belinda Davie
Mr Robert Havard
Roger Henning
Sue Hewitt
In memory of Emil Hilton
Dorothy Hoddinott AO
Mr Joerg Hofmann
Mr Angus Holden

Mr Kevin Holland
Bill & Pam Hughes
Dr Esther Janssen
Niki Kallenberger
Mrs W G Keighley
Mrs Margaret Keogh
Dr Henry Kilham
Chris J Kitching
Anna-Lisa Klettenberg
Mr & Mrs Gilles TKryger
The Laing Family
Sonia Lal
Dr Leo & Mrs Shirley Leader
Margaret Lederman
Ms Erna Levy
Sydney & Airdrie Lloyd
Mrs A Lohan
Panee Low
Dr David Luis
Melvyn Madigan
Barbara Maidment
Helen & Phil Meddings
David Mills
Kenneth Newton Mitchell
Helen Morgan
Chris Morgan-Hunn
Mr Graham North
E J Nuffield
Dr Margaret Parker
Dr Kevin Pedemont
Dr John Pitt
Mrs Greta Pritchard
Miss Julie Radiosavljevic
Renaissance Tours
Anna Ro

TO FIND OUT MORE ABOUT BECOMING A
SYDNEY SYMPHONY ORCHESTRA PATRON, PLEASE
CONTACT THE PHILANTHROPY OFFICE ON (02) 8215 4674
OR EMAIL PHILANTHROPY@SYDNEYSYMPHONY.COM

SYDNEY SYMPHONY ORCHESTRA VANGUARD
A MEMBERSHIP PROGRAM FOR A DYNAMIC GROUP OF GEN X & Y SSO FANS AND FUTURE PHILANTHROPISTS

Andrea Brown
Melanie Brown
Prof. Zofia Bruns
Helen Caldwell
Hilary Caldwell
Hahn Chau
Alistair Clark
Paul Colgan
Juliet Cuntin
Alastair Furnival
Alexandra Gibson
Alistair Gibson
Sam Giddings
Marina Go
Tony Grierson
Louise Haggerty
Rose Herceg
Philip Heuzenroeder
Francis Hicks
Paolo Hooke
Peter Howard

Jennifer Hoy
Katie Hryce
Scott Jackson
Justin Jameson
Jonathan Kennedy
Aernout Kerbert
Patrick Kok
Alisa Lai
Tristan Landers
Gary Linnane
Paul Macdonald
Rebecca MacFarling
David McKean
Haden Mclean
Taine Mafurage
Nick Nichols
Tom O’Donnell
Kate O'Reilly
Laurissa Poulos
Jingmin Qian

Agnes Ross
Mr Kenneth Ryan
Garry Scarf & Margie Blaxill
Peter & Virginia Shaw
J Shore
Mrs Diane Shteinman AM
Victoria Smyth
Dr Judy Soper
Doug & Judy Sotheren
Ruth Staples
Mr & Mrs Ashley Stephenson
Margaret Suthers
Ms Margaret Swanson
The Taplin Family
Dr & Mrs H K Tey
Alma Toohey
Judge Robyn Tuppen
Mrs M Turkington
Gillian Turner & Rob Bishop
Ronald Walledge
In memory of Denis Wallis
The Wilkinson Family
Evan Williams AM &
Janet Williams
Dr Edward J Wills
Audrey & Michael Wilson
Dr Richard Wingate
Dr Peter Wong &
Mrs Emmie K Wong
Geoff Wood & Melissa Waites
Mrs Robin Yabsley
Anonymous (29)

List correct as of 1 May 2014

Leah Ranie
Sudeep Rao
Michael Reede
Paul Reidy
Chris Robertson
Dr Benjamin Robinson
Emma Rodigari
Jacqueline Rowlands
Benjamin Schwartz
Caroline Sharpen
Katherine Shaw
Randal Tame
Sandra Tang
Michael Tidball
Mark Timmins
Kim Waldox
Jonathan Waterkinson
Jon Wilkie
Yvonne Zammit
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 Arts NSW.
FINDING FOCUS

Diana Doherty, Principal Oboe, has been exploring the world without and the world within…

You may have noticed that for some three months a familiar face has been missing from the platform of the Sydney Opera House Concert Hall. Principal oboist, Diana Doherty, has been taking a much-deserved break on long service leave to refresh and recharge. She’s used the ‘time out’ to explore some other longed-for creative pursuits. ‘I can now say I have hobbies!’ she enthuses.

‘I’ve been experimenting with a bit of painting, and took an online course in creative writing. And I did a 40-day intense yoga course, doing yoga six times a week, learning to meditate, learning more about whole foods, and how to guide myself through my own yoga practice.’ And how was it? ‘Fantastic! Through the meditation side of it, I learnt a lot about mental strength, focus and calm; all things that are really useful and I can really relate to my oboe playing.

‘I’m very keen on tennis, and watch the big tournaments on television. And I’m always amazed at the mental strength those guys have. They might be up against the odds, down two match points and receiving serve, and I think: “How do you come back from a moment like that?” I’ve always thought that kind of mental strength is something we could use as musicians. We work on our bodies, we work on our techniques. But how do we work on mental strength?

‘Yoga’s not just physical, it also trains your mind. What we do as musicians is not only challenging in itself, but the thing is you only get one chance – often in front of 2,000 people – to get it right. It’s the context of the thing, rather than the thing itself, that makes it tricky!’

Through yoga and mindfulness, Diana has found another tool for her performance-skills ‘toolkit’. ‘I think it’s one more way in which to improve. I’ve been in the job a long time now, and hope I will be still for many years to come. I just want to get better and better at it, and finding ways to better deal with the pressure is a step in that direction. There is always something to be learned, and understanding to be deepened.’

The Principal Oboe Chair is generously supported by Andrew Kaldor AM and Renata Kaldor AO.
When it comes to the future of orchestral music, David Robertson is clear about his mission: ‘We have an ambition to foster the love of orchestral music in school children of all ages, and to equip their teachers with the skills they need to develop this in our young people. Through excellence and education (and excellence in education) – this is how the music we love will survive long after us.’

But it takes more than we receive through ticket sales and government funding to achieve these noble aims. Donations from patrons who share David’s vision make the critical difference.

In 2013, Fred Street AM provided the seed money for a brand new education program for teachers, TunED Up, to support that all-important step in nurturing a lifelong love of music in children. Your gift to the Allegro Education Fund will allow us to sustain and expand TunED Up into the future.

Make your gift before 30 June 2014. Any gift of $2 or greater is fully tax deductible; gifts over $500 are acknowledged in our program books.

Visit sydneysymphony.com/appeal or call (02) 8215 4600 and select option 2.

Philanthropy Highlight

A gift for tomorrow

When it comes to the future of orchestral music, David Robertson is clear about his mission: ‘We have an ambition to foster the love of orchestral music in school children of all ages, and to equip their teachers with the skills they need to develop this in our young people. Through excellence and education (and excellence in education) – this is how the music we love will survive long after us.’

But it takes more than we receive through ticket sales and government funding to achieve these noble aims. Donations from patrons who share David’s vision make the critical difference.

In 2013, Fred Street AM provided the seed money for a brand new education program for teachers, TunED Up, to support that all-important step in nurturing a lifelong love of music in children. Your gift to the Allegro Education Fund will allow us to sustain and expand TunED Up into the future.

Make your gift before 30 June 2014. Any gift of $2 or greater is fully tax deductible; gifts over $500 are acknowledged in our program books.

Visit sydneysymphony.com/appeal or call (02) 8215 4600 and select option 2.

SSO Online

LIVE-STREAMING ON YOUTUBE

As Emanuel Ax pulls up his stool to play Beethoven’s piano concertos, cameras will be poised to film his performance for the Sydney Opera House YouTube channel. We’ve entered a new live-streaming partnership with the Sydney Opera House, which will allow us to share our concerts with our international, regional and remote audiences.

Chief Conductor David Robertson says using digital technology to live-stream concerts lets us share the magic of live performance with those who cannot attend in person: ‘Footage from multiple cameras and behind the scenes will enable viewers around the world to see inside the SSO’s home – the Sydney Opera House Concert Hall – and fall in love with the artistry of the musicians.’

Recognising that not everyone can attend our concerts, we began webcasting in 2006 and in 2011 became the first orchestra in the world to live-stream concerts to mobile devices. Under our new partnership, several of our performances each year will be streamed live on the Sydney Opera House YouTube channel, where you can view them for free, beginning with the Beethoven concertos from our concerts in June. Live-streaming might not offer the ephemeral experience of being part of a live audience, but it can offer a taste of what it’s like to be there in the hall. And since the webcasts will be available later on-demand, they will also allow concertgoers to relive the experience.

Sydney Symphony Orchestra, Live from the Sydney Opera House launches this month with the live-streaming of Emanuel Ax’s performances of the Beethoven piano concertos, conducted by David Robertson.

Head to YouTube on 13, 18 and 21 June at 8.20pm www.youtube.com/sydneyoperahouse

In March, five SSO brass principals visited Hong Kong to perform at the annual Credit Suisse Asian Investment Conference. They also visited the Pun U Association Wah Yan Primary School where they performed for 300 students and spoke about their instruments.

In Hong Kong every child is encouraged to learn a musical instrument, with most playing piano or violin. But perhaps our visit to the school will encourage more of them to take up a brass instrument! The children greeted our brass players like rock stars, showing a huge interest in the SSO.

From left: Paul Goodchild, Chris Harris, David Elton, Ron Prussing and Ben Jacks
For most music-lovers the name Joaquín Rodrigo means one thing: the Concierto de Aranjuez for guitar. The concerto has become so popular that it virtually eclipses Rodrigo’s other achievements. For example, he wrote a further 12 concertos – so flautists, pianists, violinists, cellists and harpists don’t need to be too envious of the guitarists (who have five to choose from!). But it’s that first guitar concerto that made Rodrigo’s name. So much so that years later guitarist Pepe Romero said: ‘I feel that Joaquín Rodrigo must be described as “the great guitarist”. I do not know whether this is a result of his not being a guitar player or in spite of it…’

At the beginning of August we’ll be privileged to have Pepe Romero himself gracing the stage with the SSO in a program including the Concierto de Aranjuez. But in a further treat, just the week before, Israeli harp virtuoso Sivan Magen will be performing Rodrigo’s Concierto serenata for harp in concerts conducted by Simone Young. If you love the Aranjuez concerto, chances are you’ll love the ‘Serenade’ concerto just as much, and our ‘Rodrigo fortnight’ might be the perfect chance to discover it!

Harp Legends
Concierto serenata
24, 25, 28 July
Pepe Romero
Concierto de Aranjuez
1, 2 August

Artistic Focus
INVESTING IN NEW MUSIC
Arts philanthropist and SSO Board member Andrew Kaldor freely admits that two years of music studies as a child didn’t leave him with strong musical abilities. ‘But,’ he says, ‘I love being with musicians, and the feelings that music can induce.’ He and his wife Renata, whose grandmother was an opera singer, sustain their relationship with classical music in a very special way – by commissioning new music.

The first piece Andrew supported was Ross Edwards’ Second Symphony, featuring soprano Yvonne Kenny. ‘Renata was celebrating a significant birthday,’ says Andrew, ‘…I found Ross’ music compelling, and he was writing something for the orchestra at the time, so I commissioned it. It was so easy to do!’

More recently, the Kaldors commissioned another Edwards work, his Full Moon Dances saxophone concerto, and last year gave their support to the commissioning of a saxophone concerto by John Adams.

‘Our involvement in the process of commissioning a piece isn’t in any sense directive,’ says Andrew. Rather, it’s about enjoying the association with the composers and musicians involved. ‘They’re all terrific people, and it’s a joy to think that in some small way, we’ve contributed to something that will hopefully endure.’

Andrew recognises that the commission is only half the challenge. ‘It’s relatively easy for a composer to get a premiere, but very hard to ensure the piece gets subsequent performances and stays in the repertoire.’

One way to ensure future performances, says our Director of Artistic Planning Ben Schwartz, is through co-commissions. This year we’ve commissioned Detlev Glanert’s Frenesia in partnership with orchestras in Amsterdam, Cologne and St Louis. ‘Sending it around the globe like that,’ says Ben, ‘guarantees multiple performances, giving the composer greater exposure, and advocating for further future performances.’

Closer to home, and for the same reason, new music is often commissioned for the Australian network of orchestras with additional support from Symphony Services International. The Edwards saxophone concerto, for example, was heard all over the country in 2012.

Similarly, another new work this season, Jandamarra, was commissioned by the SSO for the Australian network, also with the support of Symphony Services. And again, it has benefited from the generosity of two donors, this time Vicki Olsson and Geoff Ainsworth.

To find out more about supporting our commissioning program, contact Luke Gay on (02) 8215 4625.

Jandamarra by Stanhope and Hawke can be heard in concerts on 16, 17 and 18 July; Glanert’s Frenesia in concerts on 13, 15 and 16 August.
AUDITIONING VIA YOUTUBE

Our Playerlink program received YouTube audition videos for the first time this year. Due to extreme popularity of Playerlink – an annual three-day pop-up orchestra camp in regional NSW – we needed a way to select the participants fairly, yet ensure a simple process for the young musicians.

This was embraced by applicants. We even received a video taken while a young trombonist was on holiday in the Northern Territory, complete with the faint sound of a waterfall in the background! Now that’s dedication!

The 2014 Playerlink program will be held in Bathurst on 1–3 August.

GROWING FELLOWS

From 2015, our Fellowship program will be expanding. For the first time ever, brass players and percussionists are invited to apply alongside their string and woodwind-playing peers.

A lively discussion followed after we posted the Elijah stage plan on our Facebook page. Topics ranged from questions on where to find an opalicheide for sale; requests for flashmobs on Sydney trains, and a tongue-in-cheek suggestion for cristal baschet accompaniment to Mendelssohn’s great oratorio.

If you haven’t already, “like” our Facebook page and have your day suitably distracted by the latest orchestra news and some stimulating audience banter. facebook.com/sydeynyosymphony

Applications are now open.
For more information visit bit.ly/Fellowship2015Announcement

ELIJAH BANTER

A NOTE OF CAUTION

Our clarinet Fellow, Alexei Dupressoir, recently suffered an injury resulting from over-practising, leaving him unable to play his instrument for weeks. He wrote about the experience over at the SSO Fellowship blog, explaining how it changed his approach towards his practice and his work/life balance:
bit.ly/FellowshipBlog_NotTheEndOfTheWorld

FAREWELL

In April, we bid farewell to Orchestra Manager Chris Lewis. Chris joined us three years ago from the UK, to whence he has returned to take up an exciting position with the Hallé Orchestra in Manchester. We wish Chris and his young family all the very best for their return home.

SYMPHONY SERVICES INTERNATIONAL

Suite 2, Level 5, 1 Oxford Street, Darlinghurst NSW 2010
PO Box 410, Paddington NSW 2021
Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
Head Office: Suite A, Level 1, Building 16, Fox Studios Australia, Park Road North, Moore Park NSW 2021
PO Box 410, Paddington NSW 2021
Telephone: +61 2 9921 5353 Fax: +61 2 9449 6053
E-mail: admin@playbill.com.au Website: www.playbill.com.au

Chairman Brian Nebenzahl SAM RTS
Managing Director Michael Nebenzahl
Editorial Director Jocelyn Nebenzahl
Manager—Production—Classical Music Alan Ziegler

Operating in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, Hobart & Darwin

This is a PLAYBILL / SHOWBILL publication.

Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

SYDNEY OPERA HOUSE

Bennelong Point GPO Box 4274, Sydney NSW 2001
Administration (02) 9250 7777 Box Office (02) 9250 7777
Facsimile (02) 9250 7666 Website www.sydneyoperahouse.com

SYDNEY OPERA HOUSE TRUST

Mr John Symond am [Chair]
Ms Catherine Brenner, The Hon Helen Coonan, Ms Brenna Hobson, Mr Chris Knoblachne, Mr Peter Mason am, Ms Jillian Segal am, Mr Robert Wannan, Mr Phillip Wolanski am

EXECUTIVE MANAGEMENT

Chief Executive Officer Louise Herron am
Chief Operating Officer Claire Spencer
Director, Programming Jonathan Bieliski
Director, Theatre and Events David Claringbold
Director, Building Development and Maintenance Greg McTaggart
Director, External Affairs Brook Turner
Director, Commercial David Watson

PAPER PARTNER

K.W. DOGGETT Fine Paper

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers’ errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

All enquiries for advertising space in this publication should be directed to the above company and address.

Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered title of Playbill Proprietary Limited. Title ‘Showbill’ is the registered title of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page.

SOUTH SYDNEY RAILWAY COMPANY

This is a PLAYBILL / SHOWBILL publication.

Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064 ABN 27 003 311 064

SYDNEY OPERA HOUSE

Bennelong Point GPO Box 4274, Sydney NSW 2001
Administration (02) 9250 7111 Box Office (02) 9250 7777
Facsimile (02) 9250 7666 Website www.sydneyoperahouse.com

SYDNEY OPERA HOUSE TRUST

Mr John Symond am [Chair]
Ms Catherine Brenner, The Hon Helen Coonan, Ms Brenna Hobson, Mr Chris Knoblachne, Mr Peter Mason am, Ms Jillian Segal am, Mr Robert Wannan, Mr Phillip Wolanski am

EXECUTIVE MANAGEMENT

Chief Executive Officer Louise Herron am
Chief Operating Officer Claire Spencer
Director, Programming Jonathan Bieliski
Director, Theatre and Events David Claringbold
Director, Building Development and Maintenance Greg McTaggart
Director, External Affairs Brook Turner
Director, Commercial David Watson

PAPER PARTNER

K.W. DOGGETT Fine Paper

All rights reserved, no part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any information storage or retrieval system, without permission in writing. The opinions expressed in this publication do not necessarily reflect the beliefs of the editor, publisher or any distributor of the programs. While every effort has been made to ensure accuracy of statements in this publication, we cannot accept responsibility for any errors or omissions, or for matters arising from clerical or printers’ errors. Every effort has been made to secure permission for copyright material prior to printing.

Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

Please address all correspondence to the Publications Editor:
Email program.editor@sydneysymphony.com

All enquiries for advertising space in this publication should be directed to the above company and address.

Entire concept copyright. Reproduction without permission in whole or in part of any material contained herein is prohibited. Title ‘Playbill’ is the registered title of Playbill Proprietary Limited. Title ‘Showbill’ is the registered title of Showbill Proprietary Limited.

By arrangement with the Sydney Symphony, this publication is offered free of charge to its patrons subject to the publisher’s consent in writing. It is a further condition that this publication shall not be circulated in any form of binding or cover than that in which it was published, or distributed at any other event than specified on the title page.

SOUTH SYDNEY RAILWAY COMPANY

This is a PLAYBILL / SHOWBILL publication.