ANNE- SOPHIE MUTTER
plays Dvořák

SPECIAL EVENT
PREMIER PARTNER CREDIT SUISSE
Wednesday 23 September 2015
Friday 25 September 2015
Saturday 26 September 2015

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CONCERT DIARY

Sibelius 2
Robertson Conducts

SCULTHORPE Sun Music II
WALTON Violin Concerto
SIBELIUS Symphony No.2
David Robertson conductor
Andrew Haveron violin

Beethoven’s Missa Solemnis
BEETHOVEN Missa Solemnis
David Robertson conductor
Susanna Phillips soprano
Olesya Petrova mezzo-soprano
Stuart Skelton tenor (PICTURED)
Shenyang bass
Sydney Philharmonia Choirs

Mozart and the Brits
MOZART Adagio and Fugue
BRITTEN Variations on a Theme of Frank Bridge
ARNOLD Concerto for two violins
Andrew Haveron violin-director
with soloists from the SSO

Audra McDonald sings Broadway
An evening of Broadway classics and current hits
Andy Einhorn conductor
Audra McDonald vocalist

Discover Richard Strauss
R STRAUSS Death and Transfiguration
Richard Gill conductor

Pictures at an Exhibition
DUKAS La Péri: Fanfare
SAINT-SAËNS Piano Concerto No.2*
HOLLEY Oboe Concerto PREMIERE
MUSSORGSKY orch. Ravel Pictures at an Exhibition*
Miguel Harth-Bedoya conductor (PICTURED)
Vadym Kholodenko piano
Shefali Pryor oboe

Thursday Afternoon Symphony
Thu 8 Oct 1.30pm
Emirates Metro Series
Fri 9 Oct 8pm
Great Classics
Sat 10 Oct 2pm
Pre-concert talk by David Robertson 45 minutes before each performance

Beethoven’s Missa Solemnis
ABT Master Series
Wed 14 Oct 8pm
Fri 16 Oct 8pm
Sat 17 Oct 8pm
Pre-concert talk by David Garrett 45 minutes before each performance

Mozart in the City
Thu 5 Nov 7pm
City Recital Hall Angel Place
Pre-concert talk by David Garrett at 6.15pm

Audra McDonald sings Broadway
Meet the Music
Thu 5 Nov 6.30pm
Kaleidoscope
Fri 6 Nov 8pm
Sat 7 Nov 8pm
Pre-concert talk 45 minutes before each performance

Discover Richard Strauss
Discovery
Tue 10 Nov 6.30pm
City Recital Hall Angel Place

Pictures at an Exhibition
Meet the Music
Wed 11 Nov 6.30pm
Thursday Afternoon Symphony
Thu 12 Nov 1.30pm
*Tea & Symphony
Fri 13 Nov 11am
complimentary morning tea from 10am
Mondays @ 7
Mon 16 Nov 7pm
Pre-concert talk 45 minutes before each performance (except Friday)

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Emirates Principal Partner
Credit Suisse warmly welcomes you to this highlight of the Sydney Symphony Orchestra’s season, which sees Anne-Sophie Mutter make her third visit to Australia to perform for Sydney music lovers.

For her Australian debut in 2012, Anne-Sophie Mutter played the Beethoven concerto; last year she returned with a selection of Mozart violin concertos. On both occasions her performances were rewarded with standing ovations. As Premier Partner of the SSO we are proud to have played a role in supporting these appearances.

This year, the ‘undisputed queen of violin playing’ returns with two expressive and lyrical works by the Czech composer Antonín Dvořák: his early Romance for violin and orchestra and his Violin Concerto. Once again, Credit Suisse is delighted to be supporting these special concerts and helping bring to Sydney a true musical star.

We hope you enjoy this evening’s concert and we look forward to seeing you at future performances by the SSO.

John Knox
Chief Executive Officer
Credit Suisse Australia
Saturday night's performance will be broadcast live across Australia by ABC Classic FM.

Pre-concert talk by Genevieve Huppert at 7.15pm in the Northern Foyer.

Estimated durations:
12 minutes, 32 minutes, 20-minute interval, 47 minutes

The concert will conclude at approximately 10.05pm.

COVER PHOTO CREDIT:
Harald Hoffman / Deutsche Grammophon
Anne-Sophie Mutter plays Dvořák

In 2012, we were delighted to welcome Anne-Sophie Mutter to Sydney for her long-awaited Australian debut. She played the Beethoven concerto and the warmth of the audience response spoke volumes: visit us again! Last year she returned for a more intimate performance – directing Mozart concertos from the violin. And now, for the third time in four years, the ‘undisputed queen of violin playing’ is back on the stage of the Sydney Opera House for more impressive music-making.

The musical relationship that began with monumental Beethoven and has included the classical elegance of Mozart, now turns to the lyrical and romantic voice of Antonín Dvořák. Over the course of her career, Anne-Sophie Mutter has made many recordings – enough to fill a magnificent boxed set that was released in 2011. But of the great violin works in the romantic repertoire, one of the few she hadn’t recorded at that point was the Dvořák concerto. That gap was filled just recently in a recording with the Berlin Philharmonic and Manfred Honeck.

In an interview that she gave around the time of the recording, Anne-Sophie Mutter described the concerto as requiring a kind of Brahmsian voluptuousness. It needs, she says, a ‘particularly rich, plentiful and colourful sound but sometimes also a slim and agile sound’. The orchestral part is very symphonic and yet it requires a transparent approach. The violin isn’t always soaring above the orchestra in its high registers, she points out, ‘it also moves into the darker sounds’. That flexibility of expression, together with the sheer variety of Dvořák’s ideas, makes this a wonderful concerto to get to know.

Tonight we conclude with one of the grandest orchestral creations of the early 19th century: Beethoven’s *Sinfonia eroica*. This is ground-breaking music that makes a very public statement. But the concert begins with the quiet intimacy of Dvořák’s Romance for violin and orchestra, which had its origins in chamber music – that is, appropriately enough, music for performance among friends.
Antonín Dvořák
Romance in F minor for violin and orchestra, Op.11 (B.39)
Anne-Sophie Mutter violin

Dvořák’s Romance for violin and orchestra had its origins in the slow movement of a string quartet the young composer completed just six weeks before his marriage to Anna Čermáková in Prague in November 1873. This was the Quartet in F minor, the fifth of the composer’s 14 extant, complete quartets, a work which remained unpublished until 1929.

The great Dvořák scholar Otakar Šourek saw this string quartet as autobiographical, contrasting the poverty and failures of the composer’s earlier life with his optimism for a happily married future. That interpretation, however, is speculative. Nor is there any indication that romantic love inspired Dvořák’s designation ‘Romance’ for his new composition, which he completed probably in 1877 and first heard performed by Josef Markus in December of that year.

Dvořák doubtless thought of ‘romance’ (or romanza) as the sort of song without words, or instrumental serenade, implied

Keynotes

DVOŘÁK
Born Nelahozeves, 1841
Died Prague, 1904

When he was 37 Dvořák went from being a struggling young artist – getting by on a state grant – to a composer with burgeoning international fame. He found a publisher, had his first real success as an opera composer, and his Slavonic Dances for piano duet caused a run on the music shops. Twenty years later he was well established as one of the great Czech composers of the 19th century.
Dvořák was attempting to break away from the siren allure of fashionable Wagnerian style...

in 18th-century usage such as Mozart's *Eine kleine Nachtmusik* and Haydn’s Symphony No.85, *La Reine*. More specific models were probably Beethoven’s two familiar Romances for violin and orchestra. And they reflect what Dvořák was consciously attempting – to break away from the siren allure of fashionable Wagnerian style and achieve mastery of traditional musical structure, sonata form in particular.

The new composition must have been a success. While the original string quartet remained on the shelf, the Romance (in separate versions with orchestral and piano accompaniment) was promptly published in 1879 by Fritz Simrock in Berlin, to whom Brahms had introduced the young Czech composer, and who was already enjoying runaway success with Dvořák’s first set of Slavonic Dances.

The Romance is dominated, as was the original string quartet movement, by a loftily gliding main theme which emerges in the fullness of its aplomb only when the solo violin pulls together the elements of a short, canonic introduction. For his new sonata structure – the quartet original was in rondo form – Dvořák in fact provides not one but two new themes: first a singing melody over an irregular rocking accompaniment, then a descending theme which supports a striding orchestral tutti ahead of a highly competent development and recapitulation.

This relatively early work already displays characteristic signs of the mature Dvořák, not least in the dying fall in the of the main theme’s second phrase and in the expressive colouring of the winds and brass as they accompany the soloist into the sunset.

ANTHONY CANE © 2003

The orchestra for Dvořák’s Romance comprises pairs of flutes, oboes, clarinets, bassoons and horns; and strings.

The only SSO performances of the Romance in our records took place in 1997 in a set of concerts that included a tribute to concertmaster Donald Hazelwood, with Edo de Waart conducting and Hazelwood as soloist.
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Dvořák

Violin Concerto in A minor, Op.53 (B.108)

Allegro ma non troppo –
Adagio ma non troppo
Allegro giocoso, ma non troppo

The first and second movements are played without pause.

Anne-Sophie Mutter violin

It was probably on the recommendation of Brahms that the great Joseph Joachim became the dedicatee of the only violin concerto composed by Dvořák. Ironically, however, Joachim was never to play it. Brahms had composed his own Violin Concerto for Joachim in 1878, and seems to have recommended Dvořák to the violinist by giving him a couple of Dvořák’s chamber works for performances in Berlin and London.

Encouraged by Joachim’s interest, Dvořák visited him in Berlin in July 1879 to discuss the idea of a concerto. He sent him a completed draft in November, followed by a full revision, incorporating Joachim’s suggestions, in May 1880. In its new version, he believed, ‘the whole concerto has been transformed’. Even so, it was not altogether to the virtuoso’s liking.

After a further two years, Joachim revised the solo part and suggested that Dvořák lighten the orchestration. Although the composer would agree to only minor changes, in particular rejecting any suggestion of separating the linked opening movements, Joachim nevertheless committed himself to launching the work in London in 1884. That premiere was abandoned when Dvořák found he was not free to conduct. Joachim now lost interest. Dvořák turned to the young Czech violinist František Ondříček, who promptly gave the first performance in Prague on 14 October 1883 and proceeded to play the concerto throughout Europe with great success.

Joachim’s obviously strong reservations about the concerto doubtless reflect his firmly traditionalist view of Classical structure and balance in music. He seems to have felt unable wholeheartedly to lend his name to a work so untraditional, particularly in its first two movements. He quite possibly disliked the improvisatory nature of the concerto, finding Dvořák’s artistic integrity perhaps compromised by his failure to carry through a ‘proper’ sonata structure in the opening movement. Likewise, he doubtless agreed with the publisher Simrock that the opening movements should be separated; and as the outstanding virtuoso violinist of the day he must have wondered at the lack of opportunity for a cadenza, even though there is brilliance enough in the solo part as written out. The concerto nevertheless embodies much of Joachim,

Keynotes

VIOLIN CONCERTO

Dvořák’s Violin Concerto was premiered in 1883, and enjoyed success throughout Europe even though its dedicatee, the famous Joseph Joachim, was not the soloist. Joachim apparently lost interest in the piece and this, as we’d say, was his loss. Although it’s something of a Cinderella piece – relatively neglected in concert programs and the recording catalogue – it is also very beautiful, particularly in the lyricism of its tender and heartfelt slow movement. And Dvořák provides a solo part that is effective in its virtuosity as well as its expression – enough to delight any virtuoso as well as the audience. The finale is sheer fun: full of the spirit and energy of folk dances.
particularly in the style of the solo writing, and Dvořák never withdrew the dedication, inscribed to Joachim ‘in highest admiration’.

Eschewing a conventional orchestral opening tutti for the first movement, Dvořák launches immediately into his two-part main theme – the first part boldly rhythmic with full orchestra, and the second a passionate answering phrase from the solo violin. This theme, in one or other of its parts, forms the essence of the entire movement. Dvořák introduces subsidiary themes, most notably an effusive folk-like tune which appears on a flood of warm solo violin tone when the movement is already well advanced. However, the lesser themes serve in the main only as brief moments of repose while the composer gathers his forces to proceed with his main business of developing the opening subject. The development completed, Dvořák wastes no time on a conventional recapitulation of his original ideas: he merely recalls the violin’s answering phrase from the opening theme, transforming it into a serenely reflective bridge which leads without a break into the sweet lyricism of the slow movement.

Here the composer, in long and tender phrases, sings a song of heartfelt rapture. Dvořák scholar Otakar Šourek likens two linked thematic ideas, stated broadly by the soloist at the beginning, to the passionate embrace of lovers. Gervase Hughes

The great Joseph Joachim was the dedicatee of Dvořák’s only violin concerto, but although he’d initially planned to give the premiere (in London in 1884), he was never to play it.
finds in this ‘unwonted flight of lyricism’ the composer’s ‘first successful attempt to prove himself a truly individual romanticist by international rather than local standards’. A slight increase in tempo briefly brings a sense of agitation, but the clouds lift on a sunny, folk-like melody with which the trilling violin soars, as Šourek puts it, ‘like a lark above the flowery fragrance of Bohemian meadows’. Now bolstered by the brass, the agitated motif again tries, unsuccessfully, to make its presence felt. The movement ends with the main theme, in tranquillity.

If the thematic material of the slow movement, as Šourek suggests, is deeply rooted in the soil of Czech folk music, then the finale is even more overtly nationalistic. This is a spirited homage to Czech national dance, fundamentally a vigorous, syncopated furiant. Interspersed with this dance, rondo-fashion, is first a cheerful oboe motif taken up by the flute; then a swelling dolce theme on solo violin; and last a highly bucolic, faintly melancholy section in characteristic dumka rhythm. Neither pure rondo nor sonata, the movement reiterates all three subsidiary themes in different guises (as the main theme is itself varied on every appearance). At the end the dumka returns, now in great good humour, and the main theme sweeps the concerto to a taut, forceful conclusion.

ANTHONY CANE © 1999

The orchestra for Dvořák’s Violin Concerto comprises pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

The SSO first performed the concerto in 1953 with Eugene Goossens conducting and Eugene Prokop as soloist. The most recent performance was in 2009 with Vladimir Ashkenazy and violinist Janine Jansen.

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Playlist is your perfect introduction to classical music.

A one-hour informal concert in which a member of the SSO curates a unique program – their Playlist – of music that has inspired them and shaped their life. Join us at the bar and meet the musicians after each concert!

Lerida’s Playlist
Tue 15 Mar | 6.30pm
Music by Mendelssohn, Fauré, Copland, Mahler and Bach, and including VAUGHAN WILLIAMS The Lark Ascending
Andrew Haveron violin-director
Lerida Delbridge violin

Rick’s Playlist
Tue 24 May | 6.30pm
Music by JS Bach, Beethoven, Wagner, Elgar and Stravinsky, and including MOZART Serenata notturna, K239
Brett Weymark conductor

Alexandre’s Playlist
Tue 1 Nov | 6.30pm
Music by Bach, Haydn, Martin, Schoenberg and Schubert, and including RAVEL Mother Goose: The Enchanted Garden
Toby Thatcher conductor

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Chief Conductor and Artistic Director

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HRŮŠA CONDUCTS DVOŘÁK
Jakub Hrůša has released a number of recordings of Czech orchestral music for the national label Supraphon, including four albums featuring the music of Dvořák (visit www.jakubhrusa.com for more information). Definitely worth seeking out is the elegant and lyrical recording of Dvořák’s serenades (for strings and for winds) together with the Meditation on an Old Czech hymn ‘St Wenceslas’. SUPRAPHON CD 3932

MORE MUSIC

ANNE-SOPHIE MUTTER PLAYS DVOŘÁK
DEUTSCHE GRAMMOPHON 479 1060
DEUTSCHE GRAMMOPHON 479 1984 (with bonus DVD)

MORE DVOŘÁK
Among recently released collections of Dvořák’s orchestral music is Dvořák: Complete Symphonies and Concertos with Jiří Bělohlávek conducting the Czech Philharmonic. The concerto soloists are Alisa Weilerstein (who plays the Dvořák cello concerto with the SSO in 2016), violinist Frank Peter Zimmerman and pianist Garrick Ohlsson.
DECCA 478 6757

HEROIC BEETHOVEN
The impressive theme from the finale of the Eroica Symphony clearly resonated with significance for Beethoven. He first used it in his ballet music The Creatures of Prometheus (another ‘heroic’ topic), then in a set of contredanses, and in 1802 as the theme for his Op.35 piano variations. You can hear the ballet music in a recording by the Scottish Chamber Orchestra and Charles Mackerras. And Emanuel Ax plays the variations in an album that also includes Schumann’s Symphonic Etudes.
HELIOS 55198 (Prometheus)
SONY 542086 (Variations)

ANNE-SOPHIE MUTTER
Anne-Sophie Mutter’s most recent release – out just last month – is The Club Album from the Yellow Lounge, recorded live over two evenings in the Berlin nightclub. She was joined by pianist Lambert Orkis and violinists Noa Wildschut and Nancy Zhou, and Mutter’s Virtuosi were conducted by Mahan Esfahani. The music ranges from Bach, Vivaldi, Brahms and Debussy to Americans Gershwin, Copland and John Williams, and there’s even an Aussie in the mix with Arthur Benjamin’s Jamaican Rumba. (Also available as a CD+DVD combo and on blu-ray.)
DEUTSCHE GRAMMOPHON 479 5023

Last year Anne-Sophie Mutter and Lambert Orkis released an album marking 25 years of duo recordings for Deutsche Grammophon, a 2CD set The Silver Album. The music of Brahms is well represented, as is Mozart and Beethoven. And there are shorter pieces by Debussy, Massenet and Ravel, together with a selection of classic encore pieces by Fritz Kreisler. Among the newly recorded works are premiere recordings of André Previn’s Violin Sonata No.2 and La Folia by Krzysztof Penderecki.
DEUTSCHE GRAMMOPHON 479 5023

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Broadcast Diary
September–October

92.9 ABC
Classic FM
abc.net.au/classic

Saturday 26 September, 8pm
ANNE-SOPHIE MUTTER PLAYS DVOŘÁK
See this program for details.

Saturday 10 October, 2pm
SIBELIUS 2
David Robertson conductor
Andrew Haveron violin
Sculthorpe, Walton, Sibelius

Tuesday 20 October, 9.30pm
BEETHOVEN’S MISSA SOLEMNIS
David Robertson conductor
Susanna Phillips, Olesya Petrova, Stuart Skelton, Shenyang vocal soloists
Sydney Philharmonia Choirs

SSO Radio
Selected SSO performances, as recorded by the ABC, are available on demand:
sydneysymphony.com/SSO_radio

SYDNEY SYMPHONY ORCHESTRA HOUR
Tuesday 13 October, 6pm
Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.
finemusicfm.com
Ludwig van Beethoven
Symphony No.3 in E flat, Op.55, Eroica

Allegro con brio
Marcia funèbre (Adagio assai)
Scherzo (Allegro vivace)
Finale (Allegro molto)

It can be misleading to read too much of the personal circumstances of a composer into the character of his music. (Does Beethoven’s Second Symphony really convey the feelings of a man struggling with encroaching deafness and despair?) Even so, the ‘heroic’ works of Beethoven’s middle period do contain more than a little of Beethoven the man. Or, perhaps more accurately, they contain more than a little of our conception of Beethoven as hero. From that viewpoint, who can the hero of the Eroica Symphony be but the composer himself?

At face value Beethoven was an unlikely hero – unattractive, quarrelsome and uncompromising – but he was embraced by the Viennese aristocracy who recognised his musical genius. Beethoven’s various patrons encouraged him to disregard the more conservative criticism he encountered and to foster the novel character and technical difficulties of his music. This he had done to varying degrees and, on the whole, he had been well-received even in his more eccentric moments. But the Eroica Symphony of 1803 represented a rapid development in style and a serious challenge to convention.

The dedicatee of the Eroica, Prince Lobkowitz, purchased the rights to the symphony for his own use prior to publication and presented several performances before its public premiere on 7 April 1805. Even then, the symphony’s reception was polarised. On the one hand were listeners who judged the symphony a masterpiece and dismissed those it didn’t please as insufficiently cultivated, on the other hand were listeners who heard only a wilful and unnecessary departure from the style that had pleased them so much in the first two symphonies.

The Eroica Symphony demanded serious attention of its listeners – it was the focal point of the concert program, not a diversion or something to frame other compositions. Its motivation was not purely musical – as might have reasonably been expected – nor was it representational, despite the ‘Eroica’ title. The subjective outlook of the Eroica was something new. Beethoven seemed to be saying that a symphony was now capable of expressing ideals, of speaking for as well as to humanity.
In this respect the *Eroica* was critical in the history of the symphony, matched in impact only by Beethoven’s Ninth. In purely musical terms it was equally revolutionary. It was ‘purposely written much longer than is usual’ and is twice as long as any of the symphonies composed by Haydn or Mozart. It expands the classical forms to monumental proportions, filling them with an abundance of thematic ideas and subjecting them to an unprecedented complexity and density of working out.

This was the first of Beethoven’s symphonies to carry a title, ‘Sinfonia eroica’. The inspiration was Napoleon’s expedition to Egypt, and Beethoven saw in the First Consul of the Republic an apostle of new ideas and perhaps a little of his own uncompromising will. But when Beethoven heard that Napoleon had crowned himself Emperor the words ‘intitolata Buonaparte’ were scratched out and later replaced by ‘Heroic Symphony, composed to celebrate the memory of a great man’.

With this gesture the symphony was freed from any risk of petty pictorialism, in much the same way that the symphony itself ‘freed music’. The conflicts of the symphony became idealised; the Funeral March, supposedly prompted by the rumour...
of Nelson’s death in the Battle of Aboukir, grew in significance, ‘too big to lead to the tomb of a single man’. The hero is not Napoleon – he had shown himself to be ‘nothing but an ordinary man’ – or any other individual, and no identifiable nations are party to the struggle (that must wait for Napoleon’s downfall in Wellington’s Victory).

In one sense the Eroica’s battles are entirely musical and music is the hero. When asked what the Eroica ‘meant’, Beethoven went to the piano and played, by way of an answer, the first eight notes of the symphony’s main theme. It is a simple motif, outlining the key of the symphony by tracing the notes of an E flat major chord, and Beethoven introduces it not with his customary disorienting introduction but with two authoritative thunderclaps from the orchestra. This apparently meagre material is all the more powerful for its directness and Beethoven develops it into a vast but detailed movement. The second movement, a funeral march, draws on the rhetoric of the revolutionary music and seemed to speak most directly to the first audiences. One contemporary reviewer declared it a triumph of invention and design of which only a true genius was capable.

Following this expression of intense grief, the third movement is blessedly playful and humorous, a Scherzo by name as well as by nature. For the first time the contrasting trio section – with its connotations of the hunt – is integrated into the movement. The monumental scale of the symphony demands an adaptation of Classical forms and suddenly a simple pair of alternating dances is insufficient to the weight of material and expression. The Finale is based on a passacaglia-like theme from Beethoven’s ballet The Creatures of Prometheus (1801) and the connection with another hero cannot be accidental. The theme had turned up again in a set of contredanses and, more significantly, is the theme of the Piano Variations Op.35,

...the Funeral March is ‘too big to lead to the tomb of a single man’.

The cover page of Beethoven’s Third Symphony. When Napoleon declared himself Emperor in 1804, Beethoven scratched out the words ‘intitolata Buonaparte’. The symphony was given the title ‘Sinfonia eroica’ when it was published in 1806.
completed in 1802. The theme is simple and impulsive, as befits its dance origins, but in this final, symphonic embodiment Beethoven transforms it into a hymn to the generous sentiments of the Revolution: freedom and equality.

The early reviews of the *Eroica* emphasised its unity of structure and material, a marked shift from the prevailing assessment of Beethoven’s music as fantastic, wild and unconstrained. It has been suggested that the *Prometheus* theme was also the primary source for the material of the other three movements, demonstrating how quickly Beethoven had shifted the focus and weight of his symphonic thinking from the first movement to the last. This shift was inevitable in a composer for whom beauty, purpose and truth could only be won through a struggle, and whose music is an expression of human experience.

YVONNE FRINDLE © 2001/2011

Beethoven’s *Eroica* Symphony calls for pairs of flutes, oboes, clarinets and bassoons; three horns, two trumpets, timpani and strings.

The SSO’s earliest recorded performance of the *Eroica* Symphony was in 1939 under George Szell. The most recent performance was in 2011, conducted by Osmo Vänskä.

...the connection with another hero cannot be accidental.
Born in the Czech Republic, Jakub Hrůša served as Music Director and Chief Conductor of the PKF – Prague Philharmonia from 2009 to 2015. He is also Principal Guest Conductor of the Tokyo Metropolitan Symphony Orchestra and in June was named Permanent Guest Conductor of the Czech Philharmonic. It was recently announced that he will take up the post of Chief Conductor of the Bamberg Symphony Orchestra in 2016.

Originally from Brno, he studied at the Academy of Performing Arts, Prague, where his teachers included Jiří Bělohlávek. Since graduating in 2004, he has conducted all the major Czech orchestras, and is a regular guest with orchestras such as the Philharmonia, Leipzig Gewandhaus, Stuttgart Radio Symphony (SWR) and WDR Cologne, as well as the Orchestre Philharmonique de Radio France and the Cleveland Orchestra.

He gave his first Australian performance in 2009 with the West Australian Symphony Orchestra, followed by debuts with the Sydney and Melbourne symphony orchestras. He returned to Melbourne in 2012, conducting the Czech Philharmonic Orchestra, and his most recent appearance in Sydney was in 2014.

Recent highlights have included two major series with the Philharmonia Orchestra: Bohemian Legends, and Tchaikovsky and the Mighty Five. He has also made debut appearances with the Philadelphia Orchestra, Los Angeles Philharmonic, Vienna Symphony Orchestra, Deutsche Symphonie Orchester Berlin and the Russian National Orchestra. In the 2015–16 season he will make his Royal Concertgebouw Orchestra debut.

As a conductor of opera, he has been a regular guest with the Glyndebourne Festival since 2008, conducting Carmen, The Turn of the Screw, Don Giovanni and La bohème, and was Music Director of Glyndebourne on Tour (2010–12). He has also conducted for Paris Opera (Rusalka), Finnish National Opera (Jenůfa), Royal Danish Opera (Boris Godunov) and the Prague National Theatre (Rusalka and The Cunning Little Vixen, which he will also conduct at Glyndebourne in 2016). In 2015–16 he will make debut appearances with Vienna State Opera (The Makropulos Case) and Frankfurt Opera (Il trittico).

His discography includes an acclaimed live recording of Smetana’s Má vlast from the Prague Spring Festival, as well as the Tchaikovsky and Bruch violin concertos (Nicola Benedetti and the Czech Philharmonic), and live recordings of Berlioz’s Symphonie fantastique, Strauss’s Alpine Symphony and Suk’s Asrael Symphony with the Tokyo Metropolitan Symphony Orchestra.

He is currently President of the International Martinů Circle.

www.jakubhrusa.com
Anne-Sophie Mutter

Anne-Sophie Mutter is one of the most famous violin virtuosos of our time and in 2016 will celebrate the 40th anniversary of her debut at the age of 13 in the Lucerne Festival in 1976. A year later, she performed at the Salzburg Whitsun Concerts under the baton of Herbert von Karajan. A four-time Grammy Award winner, she gives concerts in all the important music centres of the world, performing not only traditional repertoire but introducing her listeners to new works. Sebastian Currier, Henri Dutilleux, Sofia Gubaidulina, Witold Lutosławski, Norbert Moret, Krzysztof Penderecki, André Previn and Wolfgang Rihm have all dedicated works to her. In addition, she is involved in many charity projects and fosters the development of tomorrow’s musical elite through the Anne-Sophie Mutter Foundation, established in 2008.

This season she will appear in the Salzburg Summer and Easter festivals, and perform with the London Symphony Orchestra, Pittsburgh Symphony Orchestra, Bavarian Radio Orchestra and the Vienna, Berlin and Czech philharmonic orchestras. Her concerts will also include a recital tour with pianist Lambert Orkis, tours with Mutter’s Virtuosi (an ensemble comprising current and former scholarship holders of her Foundation), and performances in clubs in various European cities.

At the end of this year she will perform virtuoso showpieces by Saint-Saëns and Ravel in the Berlin Philharmonic’s New Year’s Concerts, conducted by Simon Rattle. In addition to performing the Dvořák concerto with the Czech Philharmonic and in Pittsburgh, she will play the Brahms concerto with the London Symphony Orchestra and Thomas Adès, and with Yefim Bronfman and Lynn Harrell she will perform the Beethoven Triple Concerto in Salzburg and Dresden. These three artists will also tour Europe together for the first time, performing trios by Beethoven and Tchaikovsky.

In addition to her Grammy Awards, Anne-Sophie Mutter has received nine ECHO Klassik awards, the German Record Prize, the Record Academy prize, the Grand Prix du Disque and the International Record Prize. In 2006 she marked Mozart’s 250th birthday with new recordings of Mozart’s important violin compositions. In 2011 Deutsche Grammophon celebrated her 35th stage anniversary with a comprehensive boxed set, and she also released an album of premiere recordings of works dedicated to her. In 2013, she released her first recording of the Dvořák Violin Concerto with the Berlin Philharmonic and Manfred Honeck.

In January, Anne-Sophie Mutter was named an Honorary Fellow of Oxford University’s Keble College. Her recent accolades and honours also include: Foreign Honorary Member of the American Academy of Arts and Sciences, Order of the Lutosławski Society (Warsaw), the Distinguished Artistic Leadership Award (awarded by the Atlantic Council), the Brahms prize, the Erich-Fromm and Gustav-Adolf prizes for her social involvement, and an honorary doctorate from the Norwegian University of Science and Technology in Trondheim. In 2009 she was distinguished with the European St Ullrichs prize as well as the Cristobal Gabarron award; in 2008 she received the International Ernst von Siemens Music prize and the Leipzig Mendelssohn prize. She has also received the Grand Cross of the Order of Merit of the Federal Republic of Germany, the French Order of the Legion of Honour, the Bavarian Order of Honour, the Grand Austrian State Decoration of Honour and numerous other awards.

www.anne-sophie-mutter.de
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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, 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 – including three visits to China – have earned the orchestra worldwide recognition for artistic excellence.

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 second year of David Robertson’s tenure as Chief Conductor and Artistic Director.
The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.

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

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