BEFORE AND AFTER BOULEZ

Robertson conducts La Mer

MEET THE MUSIC
Wednesday 18 February 2015
## Concert Diary

### Sydney Symphony Orchestra

**David Robertson** Chief Conductor and Artistic Director

### Schumann 5 & 4

*Tetzlaff & Widmann*

**Schumann** Symphony No.4  
**Widmann** Violin Concerto  
**Schumann** Symphony No.3 (Rhenish)

David Robertson conductor  
Christian Tetzlaff violin

**Mondays @ 7**

**Mon 16 Feb 7pm**  
Pre-concert talk at 6.15pm

### Robertson conducts La Mer

*Before and after Boulez*

**Bolez** Rituel in memoriam Bruno Maderna  
**Lentz** Jerusalem (after Blake)  
**Debussy** La Mer

David Robertson conductor

**Wed 18 Feb 6.30pm**  
Meet the Music  
Pre-concert talk at 5.45pm

### Schumann 3 & 4

**Lentz** Jerusalem (after Blake)  
**Schumann** Symphony No.4*  
**Schumann** Symphony No.3 (Rhenish)*

David Robertson conductor

**Fri 20 Feb 11am**  
Complimentary morning tea from 10am

### Discover Beethoven

**Beethoven** Symphony No.2

Richard Gill conductor  
**SSO Sinfonia**

**Tue 24 Feb 6.30pm**

Meet the Music
Pre-concert talk at 5.45pm

### Beethoven Nine

**Bruckner** Christus factus est – Motet, WAB 11  
**Berg** Act III of Wozzeck  
**Beethoven** Symphony No.9 (Choral)

David Robertson conductor  
Miriam Gordon-Stewart, Michelle DeYoung, Simon O’Neill, Teddy Tahu Rhodes  
Sydney Philharmonia Choirs, Gondwana Choir.

**Fri 27 Feb 8pm**  
**Sat 28 Feb 8pm**  
**Sun 1 Mar 2pm**  
Pre-concert talk 45 minutes before each performance

### An Evening with Ella, Louis and the Duke

**James Morrison’s A-Z of Jazz**

From Armstrong to Zawinul, James Morrison covers the full trajectory of jazz.

Benjamin Northey conductor  
James Morrison jazz trumpet  
Hetty Kate vocalist

**Thu 5 Mar 6:30pm**

Meet the Music
Pre-concert talk 45 minutes before each performance

### For Complete Details of the 2015 Season Visit

**SydneySymphony.com**

**Tickets also available at**

**SydneyOperaHouse.com 9250 7777**

**CityRecitalHall.com 8256 2222**

All concerts at Sydney Opera House unless otherwise stated

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*Selected performances. Booking fees of $5.00–$8.50 may apply. Additional fees may apply.*
Frontispiece to William Blake’s *Jerusalem: The Emanation of The Giant Albion* (1804–1820). This is the first of the one hundred engraved plates that make up *Jerusalem*. It depicts Los, the personification of creative imagination and, in Blake’s mythology, corresponding to Christ of the New Testament. Carrying a lantern in the form of a miniature sun, he passes through a gothic arch, representing both truth and – at a simpler level – the beginning of the poem.
BEFORE AND AFTER BOULEZ

David Robertson conductor

PIERRE BOULEZ (born 1925)
Rituel in memoriam Bruno Maderna
for orchestra in eight groups

INTERVAL

GEORGES LENTZ (born 1965)
Jerusalem (after Blake)
AUSTRALIAN PREMIERE

CLAUDE DEBUSSY (1862–1918)
La Mer – Three Symphonic Sketches
De l’aube à midi sur la mer [From Dawn to Noon on the Sea]
Jeux de vagues [Play of Waves]
Dialogue du vent et de la mer [Dialogue of the Wind and the Sea]

On Saturday Jerusalem (after Blake) will be recorded for broadcast by ABC Classic FM on Tuesday 24 February at 8pm.

Pre-concert talk by David Robertson at 5.45pm in the Northern Foyer.

Estimated durations:
27 minutes, 20-minute interval, 22 minutes, 23 minutes
The concert will conclude at approximately 8.15pm.
Beginning of Chapter 1 in Blake's Jerusalem: The Emanation of The Giant Albion.
This is the 100th and final plate in Jerusalem, and one of just three horizontal compositions. It again shows Los, depicted at the centre of the plate with the tools of a blacksmith: hammer and tongs. Blake saw Los crafting objects from molten metal as he himself created poetry and art. The name ‘Los’ may be an allusion to fallen man’s having ‘lost’ Paradise, or it could be a reversal of ‘sol’, the Latin word for sun. The figure to the right of Los is usually thought to be his wife, Enitharmon, who represents, in Blake’s mythology, misguided religion based on chastity and vengeance. The figure to the left holds the globe of the sun on his shoulder and may be Los’s spectre.
INTRODUCTION

Before and After Boulez

Pierre Boulez ‘hovers’ over this program, to use a Robertson turn of phrase. His presence will be heard and seen in nearly every aspect of the concert. It was Boulez who encouraged David Robertson early in his career, inviting him to be music director of Ensemble Intercontemporain in Paris. Robertson’s tremendous authority in music of our own time is in no small part due to his experiences in Paris during the 1990s.

Next month, Boulez celebrates his 90th birthday. He has long been one of classical music’s most influential figures: as a ‘young turk’ of modernism, as a provocative commentator, as a teacher, as a conductor. The work of his that David Robertson has chosen for tonight’s program represents a kind of turning point: music that is heartfelt and moving, and which placates the listener with vivid musical gestures even as it builds complex and intertwining textures.

Boulez’s Rituel in memoriam Bruno Maderna is a tribute to a colleague. In turn, it nods to another tribute: Stravinsky’s Symphonies of Wind Instruments, composed more than 50 years earlier in memory of Claude Debussy. Tonight it’s Debussy’s set of symphonic sketches, La Mer, which gives us ‘Before Boulez’. This work from 1905 changed the way people looked at orchestral music, says Robertson. Its subtitle (literally ‘sketches’) points to a strongly pictorial notion of music, but in addition the music echoes what was happening in literature, with poets such as Mallarmé, Rimbaud and Verlaine breaking out of a traditional structures and ‘making forms that were directly connected with the actual material they had’. Not so very different from what Boulez does in Rituel, constructing a ‘litany for an imaginary ceremony’.

‘After Boulez’ is represented by Georges Lentz, one of Australia’s best-regarded composers on the international scene, and by music that was heard for the very first time just last month. Although Lentz normally performs in the first violin section of the SSO, tonight he is in the audience for the Australian premiere of Jerusalem (after Blake). As with Rituel, Jerusalem has the spirit of a memorial. As with La Mer, it takes inspiration from a powerful, even overwhelming vision.

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ABOUT THE MUSIC

Pierre Boulez

*Rituel in memoriam Bruno Maderna*
for orchestra in eight groups

Pierre Boulez’s *Rituel* belongs to an old tradition of memorial pieces for colleagues that goes back to the *tombeaux* or musical tombstones of the French lutenists and harpsichordists, and even further. In Boulez’s case the tombstone – or perhaps monument is a better word – was composed in memory of Bruno Maderna.

Maderna, who died in 1973 while still in his 50s, was a close friend, colleague and mentor to Boulez. Like Boulez, he had become known as both a composer – thoroughly committed to the modernist cause – and a conductor. ‘To get any real idea of what he was like as a person,’ wrote Boulez, ‘the conductor and the composer must be taken together; for Maderna was a practical person, equally close to music whether he was performing or composing.’

*Rituel in memoriam Bruno Maderna* was begun in 1974 and completed and premiered in 1975. By this period the original modernists were becoming considerably less hard-line and, observes Andrew Ford, Boulez felt free to composed a heartfelt orchestral work to the memory of his friend. The music is ‘outwardly cool’ but ‘deeply moving’.

In this respect, *Rituel* has an affinity with Stravinsky’s *Symphonies of Wind Instruments*, which was composed in memory of Claude Debussy in 1920 and to which Boulez alludes in his own music. That allusion, says Ford, is unique in Boulez’s work as a composer: a ‘veiled’ but ‘perfectly deliberate’ quotation. The figure recurs through Boulez’s score as a point of punctuation – a long-held chord, immediately followed by staccato repetition.

But the first thing you’ll notice about *Rituel*, even before the first note is played, is that this is spatially conceived music. The subtitle – ‘for orchestra in eight groups’ – provides a further clue. The groups range from a single oboe to a brass ensemble of fourteen, which is placed at the back of the stage, framed by

Keynotes

**BOULEZ**

*Born Montbrison, France, 1925*

Pierre Boulez is a composer and conductor, but also a supremely influential figure in musical culture. After a brief study of mathematics he decided to pursue music and moved to Paris where he entered Olivier Messiaen’s class at the Paris Conservatory. Messiaen noted their first meeting in his diary: ‘Likes modern music’, in what Alex Ross suggests is the understatement of the century.

By 1945 Boulez was also studying counterpoint with André Vaurabourg-Honegger and 12-tone procedures with René Leibowitz. He became the archetypal angry young man – ‘Schoenberg is dead’, attached to a biting obituary, is probably his most famous headline. His music was regarded as a conscious act of rebellion against not only Schoenberg and Stravinsky but also Messiaen.

He himself became an influential teacher, beginning in Darmstadt in the 1950s. From the 1960s he began conducting more frequently, and during the 1970s he was principal conductor of both the BBC Symphony Orchestra and the New York Philharmonic. In 1976 he founded Ensemble InterContemporain and in 1977 IRCAM under the auspices of the French government. By the 1980s his conducting career had taken off, his repertoire was expanding to include Bruckner and Mahler as well as Wagner, and he was an established figure. ‘There has probably been less to rebel against,’ writes his publisher, ‘and Boulez has mellowed.’

Bruno Maderna (1920–1973)
gongs and tam-tams. Only one (the brass) always follows the conductor. The others sometimes join in, sometimes function independently, and individual percussionists assigned to each group function as timekeepers.

The structure of the work echoes the ritual traditions of funeral music. It is highly formalised – not least in its dependence on numerical relationships – but also contains more subjectively recognisable elements: the solemn chords that provide hymn-like refrains in ‘perpetual alternation’, the suggestion of tolling bells and incantations. In Boulez’s own words from the preface to the score, *Rituel* is a ‘litany for an imaginary ceremony’. This is at once a ‘ceremonial of remembrance’, in which the same patterns return again and again, and a ‘ceremonial of death, ritual of the ephemeral and the eternal’, since the idea can never be recaptured with complete certainty.

Never before had Boulez made his structure so clear. To use his own word, the ‘envelope’ of the music is simpler, even if its contents are not. The clarity comes, visually, from the placement of the musicians on the stage, and musically from the relative simplicity of the melodic lines, the overall memorability of the musical gestures and the slow progress of the piece.

*Rituel* is organised in 15 continuous sections. The first 14 are short, each requiring a different combination of performers but steadily accumulating until nearly everyone is playing together near the middle of the piece. The odd-numbered sections are characterised by immense chords for brass and gongs; the even-numbered sections are more intricate, offering (in a marvellous image from Paul Griffiths) ‘an unstable braid of differently coloured threads’. The 15th and final section is much longer, creating a symmetrical effect as, one by one (beginning with the smallest), each of the groups drops out of the texture, as if peeling away from a procession.

SYDNEY SYMPHONY ORCHESTRA © 2015

*Rituel in memoriam Bruno Maderna* calls for an orchestra divided into eight spatially distinct groups: 1. oboe; 2. two clarinets; 3. three flutes; 4. four violins; 5. a wind quintet of oboe, clarinet, saxophone and two bassoons; 6. a string sextet with pairs of violins, violas and cellos; 7. a wind septet with alto flute, oboe, cor anglais, E-flat clarinet, bass clarinet and two bassoons; and 8. a brass ensemble comprising four trumpets, six horns and four trombones. Each of the first seven groups is joined by a percussionist, also acting as conductor, while the brass ensemble is supported by two percussionists.

Pierre Boulez conducted the premiere of *Rituel* in 1975 in a BBC Symphony Orchestra concert at London’s Royal Festival Hall [see Andrew Ford’s reminiscence opposite]. The SSO gave the Australian premiere in 1988 (one year after Boulez revised the piece) in a Twentieth Century Orchestra concert at the Sydney Town Hall conducted by David Porcelijn; our most recent performance of *Rituel* was in our 2003 Contemporary Music Festival, conducted by Reinbert de Leeuw.

Composer’s preface

Perpetual alternation:
Litany for an imaginary ceremonial.

Ceremonial of remembrance – whence these recurrent patterns, changing in profile and perspective.

Ceremonial of death, ritual of the ephemeral and the eternal: thus the images engraved on the musical memory – present / absent, in uncertainty.
‘Voici Boulez!’

I remember the excitement in the young woman’s voice. She was sitting behind me in London’s Royal Festival Hall. It was 2 April 1975, and the place was packed. Pierre Boulez, whom the woman had just glimpsed behind the curtain at the stage entrance, was about to step out to conduct Bartók’s *Cantata Profana*, the first work on this BBC Symphony Orchestra concert. But the Bartók was not the drawcard that night, and neither was the conductor. It was Boulez the composer who had filled the place – even to the point of bringing people from France – for an increasingly rare event: the premiere of a new work.

In the early 1970s, Boulez was simultaneously in charge of BBCSO and the New York Philharmonic. In both places he had refused to promote his own music, not that the jobs can have left him time to compose. But the death, in 1973, of his friend and fellow composer–conductor Bruno Maderna had evidently affected him greatly. Just 18 months later, here was a new orchestral work dedicated to Maderna’s memory.

*Rituel in memoriam Bruno Maderna*, of necessity, came after the interval, the audience returning to discover the orchestral platform had apparently been rearranged by lunatics. Half the chairs and music stands were facing in the wrong direction and grouped into little clusters all over the stage. When the musicians came on, it became clear that each group was to be led by a percussionist. And when the music started we heard something we had never really heard from Boulez before: pulses, more and more of them, clicking and clacking away as they measured out dozens of melodic lines.

The power of the first performance remains etched on my brain. I was in my final year of school, and I went home to try to write a piece just like it. I’m sure I wasn’t the only one.

ANDREW FORD © 2015
Georges Lentz
Jerusalem (after Blake)

The composer writes...

Jerusalem (after Blake) was inspired by the poetry and visual art of William Blake (1757–1827), that great visionary of English Romantic literature, who remained completely misunderstood and ignored by his contemporaries and only gained due recognition one hundred years after his death, in no small part owing to the advocacy of such 20th-century writers as WB Yeats and Aldous Huxley. Today of course, Blake is a classic of English literature and widely regarded as one of the strangest, most fascinating writers of his time.

For several years now I have been reading, and trying to understand, Blake’s so-called Prophetic Books. These are difficult works that abound in surreal visions in both words and images. Blake, a trained graphic artist, illustrated his books himself with the help of a special printing technique of his own invention. Blake’s pictorial worlds, with their multitudes of bleak fiery landscapes, their hosts of sinister angels, starry night skies, interwoven muscular bodies, heavenly gates, distorted faces, monsters, ominous cathedrals, wavy robes, hair manes, etc. are stylistically far ahead of the artist’s time – or are at least difficult to anchor within it. Some elements are reminiscent of the dark world of Spanish artist Francisco de Goya, others of Art Nouveau, even early Picasso!

Blake’s accompanying poetry is every bit as overwhelming in its mighty visionary language. Jerusalem: The Emanation of the Giant Albion (1804–1820), the author’s last, longest and perhaps most extraordinary book is a high point in his œuvre, both literary and visual, and is the book that, above all others, I have been reading and studying for years now. My success in comprehending Blake is still rather limited, but my fascination is undiminished.

(Note: this poem is not to be confused with the hymn ‘And did those feet in ancient time / Walk upon England’s mountains green’, also known as Jerusalem and also by Blake, but unrelated.)

It would be easy of course to dismiss Blake’s Jerusalem: The Emanation of the Giant Albion as the self-absorbed ravings of a lunatic cut off from the real world – and considered in a purely literal way, it may well be just that! Nonetheless, to my mind nothing would be further from the essence of Blake’s vision and message. Blake writes about the Fall of Man, the End of the World, the Apocalypse. All very old-fashioned concepts, one might think, with no relevance whatsoever to our world today.

But how about our own world? Is it so much more sane?
When planes intentionally crash into skyscrapers, when innocent people are beheaded in front of a camera to avenge a madly twisted conception of God, when, despite the threat of ecological disaster, we keep steering cheerfully towards the abyss – if that is our world, then it might seem reasonable to assert that we too live in somewhat apocalyptic times. For Blake, Jerusalem, like so many things in his work, is a multi-layered concept: it is at once the Heavenly City, man’s final goal, but it is also our own terrestrial world. Considered in the word’s latter meaning, we might do well to heed the poet’s warning when he exclaims: ‘Awake! Awake Jerusalem!’

I dedicate the end of my work to the victims of another plane tragedy – that ill-fated flight MH 370, which in March 2014 disappeared off the radar without a trace. When people in the towers of New York made their final frantic phone calls, the world heard the desperate human side of the apocalypse. There were no phone calls from the passengers of the MH 370. I’d like to think that the final sounds of my piece, produced by seven smartphones held by the brass players at the back of the hall, might represent those phone calls that never were – a small elegy to those who disappeared. By extension, I’d like to dedicate Jerusalem (after Blake) to the memory of all victims of terrorism, fanaticism, madness and hatred.

GEORGES LENTZ © 2015

Jerusalem (after Blake) calls for three flutes (all doubling piccolo), three oboes (one doubling cor anglais) and three clarinets (one doubling bass clarinet) but no bassoons; four horns, three trumpets, three trombones and tuba; timpani and three percussionists; cimbalom, de-tuned piano, electric guitar and strings. The first and second violin sections are placed either side of the conductor; the horns, trombones and one of the percussionists are positioned in the rear of the hall and are also responsible for the seven smartphones that have a part to play in the music. The accompanying electronic tracks feature brass sounds recorded by members of the SSO in October 2014.

Jerusalem (after Blake) was commissioned by the Sydney Symphony Orchestra in collaboration with the Orchestre Philharmonique du Luxembourg with the generous support of an anonymous donor. It received its world premiere on 16 January 2015 with the Orchestre Philharmonique du Luxembourg conducted by Duncan Ward. This is its Australian premiere.
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Claude Debussy

La Mer – Three Symphonic Sketches

De l’aube à midi sur la mer (From Dawn to Noon on the Sea)
Jeux de vagues (Play of Waves)
Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

‘Never before had that marvellous music La Mer appeared so seductive and yet mysterious at the same time, so imbued with the enigmatic life of the Cosmos, than on that evening when her great creator, with a gentle hand, was ruling over her waves.’

So wrote a young Russian composer, Lazare Saminsky, on hearing Debussy conduct La Mer in St Petersburgh in 1913. But the work’s greatness had by no means seemed self evident when it had first appeared in 1905. Debussy himself was weathering a personal scandal, having left his first wife, and part of the lack of enthusiasm on the part of the Parisian public may have stemmed from its disapproval. The first performance, too, was by all accounts under-rehearsed and the conductor Camille Chevillard unsympathetic to Debussy’s style. The critic Pierre Lalo complained that he could neither hear, see nor feel the sea, and a reviewer in Boston wrote that ‘we clung like a drowning man to a few fragments of the tonal wreck, a bit of theme here, a comprehensible figure there, but finally this muted-horn sea overwhelmed us.’

The point missed by the authors of such remarks, however, is that Debussy’s music (both generally speaking and in regard this work) is not intended as visual imagery, or the soundtrack to some imaginary film. (This is what Debussy’s colleague Satie was burlesquing when he praised the first movement, ‘From dawn to noon on the sea’, by saying he particularly liked the bit ‘around a quarter to eleven.’) The composer may have invited such misinterpretations: in subtitling the work ‘Three Symphonic Sketches’ he of course evokes the media of visual art; moreover, he often used terms like ‘colour’ and ‘shading’ when discussing his music. But in 1903, when he began work on La Mer, Debussy wrote to a friend from the Burgundian countryside:

You may not know that I was destined for a sailor’s life, and that only chance led me in another direction...You will say that the ocean does not exactly bathe the hills of Burgundy, and my seascapes may be studio landscapes, but I have an endless store of memories, and in my mind they are worth more than reality, whose beauty often weighs heavily on the imagination.

The work, then, is about the idea of the sea rather than being a representation of it; significantly, much of the composition of the work took place away from the coast.
Debussy's genius for orchestration and subtle rhythmic organisation certainly make for an evocative work where it is possible to imagine the crash of waves, the call of seagulls and the protean movement of light on water. The final climactic moments of the first movement, for instance, somehow create a sense of emerging from the deep into the light.

Other masterly touches abound: the unusual timbre of the cello section divided into four parts; the use of muted horns (which Debussy admitted to taking from the music of Weber) to evoke space; the soloistic use of wind instruments and harp.

But *La Mer* is as much 'symphonic' as it is 'sketch'. Its three movements are by no means simply rhapsodic, but rather show Debussy's subtle and careful approach to form. In the first movement his careful development of short motifs is perfectly symphonic; the second movement, 'Play of Waves', is, among other things, a symphonic scherzo; and the third movement – which has one of the rare 'big finishes' of any work by this composer – is a symphonic finale. (This movement, with its references back to the first, also show Debussy’s adherence to the notion of cyclical form that he learned from César Franck and applied in such works as his String Quartet.)

The pianist and Debussy expert Roy Howat has also shown how Debussy’s structure corresponds to the ancient Greek idea of the Golden Section where a line is divided so that the ratio of the shorter portion to the longer portion forms the same ratio as

Debussy’s music is not intended as visual imagery, or the soundtrack to some imaginary film.
the longer portion does to the whole length. (The façade of many a classical temple is built such that the ratio between its height and width corresponds to these divisions.) By applying this formula to time, a composer can plot where significant events (changes of speed, colour moods or metre) will have the greatest dramatic effect. Howat has argued persuasively that the moment in the last movement of *La Mer* where the violins play a soft, impossibly high harmonic represents the Golden Section of the piece.

By a nice paradox, Debussy’s marvellous musical reflection on the constant flux of the sea is achieved by the most painstaking and careful calculation. Not for nothing did the published score carry the intricately designed woodcut *The Great Wave* by the Japanese artist Katsushika Hokusai.

Debussy chose a detail from Hokusai’s woodcut *Under the Great Wave off Kanagawa* for the cover of *La Mer* when it was published in 1905.

La *Mer* calls for two flutes, piccolo, two oboes, cor anglais, two clarinets, three bassoons and contrabassoon; four horns, three trumpets, two cornets, three trombones and tuba; timpani and percussion (glockenspiel, tam-tam, cymbals, triangle, bass drum); two harps, celesta and strings.

The SSO first performed *La Mer* in 1948 with Eugene Goossens, and most recently in 2013, conducted by Vladimir Ashkenazy.
MORE MUSIC

ROBERTSON CONDUCTS BOULEZ
You can hear David Robertson conducting Boulez’s ‘Rituel again in a composer-tribute release on the Naive label. The two discs also include the piano sonatas (with pianist Claude Helffer), five of the Notations for orchestra, and Figures, Doubles, Prisms. Robertson conducts the Orchestre National de Lyon, where he was Music Director from 2000 to 2004.

NAIVE 40005

GEORGES LENTZ
Georges Lentz’s discography can be viewed at: www.georgeslentz.com/discography.html
In particular, two of the orchestral works from Mysterium in the ‘Caeli enarrant…’ series [Ngangkar and the original version of Guyuhmgan] are available in performances by the SSO and Edo de Waart.

ABC CLASSICS ABC 472 397-2

More recently, the Orchestre Philharmonique du Luxembourg recorded Monh, Guyuhmgan and Ngangkar. Tabea Zimmermann is the viola soloist in Monh and Emilio Pomárico conducts. [Available on iTunes]

TIMPANI 1184

On stage tonight is electric guitarist Zane Banks. You can hear him playing Ingwe, Lentz’s hour-long work for solo guitar, which has been described as ‘heavy metal meets musical metaphysics’.

NAXOS 8.572483

BOULEZ CONDUCTS DEBUSSY
The man of the evening, Pierre Boulez, recorded La Mer with the Cleveland Orchestra in 1993. The performance is available on several releases, including an all-Debussy disc with Jeux and the Nocturnes for orchestra. Cleveland Orchestra principal Frank Cohen is the soloist in the Première Rhapsodie for clarinet and orchestra.

DEUTSCHE GRAMMOPHON 439 896

MORE DAVID ROBERTSON
Last year we released David Robertson’s recording with the SSO of Stravinsky’s complete Firebird ballet music.

SSO LIVE 201402

And available any day now, also on our own label: Holst’s suite The Planets. Watch this space!

In 2013 the SSO gave the premiere of John Adams’ Saxophone Concerto with soloist Timothy McAllister and the composer conducting. The work was a co-commission with the St Louis Symphony among the partners, and it’s now available in the Grammy-winning recording they made with David Robertson conducting and McAllister again playing the solo part. The concerto is paired with the very appealing City Noir, which also features saxophone.

NONESUCH 541 356

Broadcast Diary
February–March

92.9 ABC
Classical FM
abc.net.au/classicFM

Monday 23 February, 8pm
SCHUMANN 1 & 2
David Robertson conductor
Christian Tetzlaff violin
Schumann, Mendelssohn

Tuesday 24 February, 8pm
SCHUMANN 3 & 4
David Robertson conductor
Lentz, Schumann

Friday 20 March, 8pm
BRAHMS & SIBELIUS
Daniel Blendulf conductor
Janine Jansen violin
Brahms, Butterley, Sibelius

Saturday 21 March, 1pm
SONG & DANCE
Ward Stare conductor
Daniela Mack mezzo-soprano
Ravel, Canteloube, Falla orch. Berio, Richard Strauss

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

SYDNEY SYMPHONY ORCHESTRA HOUR
Tuesday 10 March, 6pm
Hosted by Andrew Bukkenya and featuring two of our 2015 orchestral Fellows as special guests.
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**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 201103
Mahler 6 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 early in 2015.

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David Robertson is a compelling and passionate communicator whose stimulating ideas and music-making have captivated audiences and musicians alike. A consummate musician and masterful programmer, he has forged 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 Sydney, 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. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a seven-city tour of China.

Last year he launched his tenth season as Music Director of the St Louis Symphony. 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. An 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). He is also a champion of young musicians, devoting time to working with students and young artists.

David Robertson is a frequent guest with major orchestras and opera houses throughout the world and in recent seasons he has conducted the New York Philharmonic, Los Angeles Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, and the Philadelphia and Cleveland orchestras, as well as the Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and the Hong Kong Philharmonic Orchestra. Last year he conducted the controversial but highly acclaimed Metropolitan Opera premiere of John Adams’ *Death of Klinghoffer*.

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.

David Robertson 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.

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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.
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Mrs Barbara Murphy (right) first fell in love with Shefali Pryor’s oboe playing during her performances with violinist Nigel Kennedy and the SSO in 2010. After getting to know each other, they bonded over a mutual love of travel and knitting.

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