YUJA WANG PLAYS BRAHMS
Bringuier conducts Dvořák

APT MASTER SERIES
Wednesday 15 July 2015
Friday 17 July 2015
Saturday 18 July 2015
CONCERT DIARY

SSO Chamber Music Cocktail Hour
*Echoes: Love & Nostalgia*

**DVOŘÁK** Five songs from Cypresses, for string quartet
**BRAHMS** Clarinet Quintet
Francesco Celata clarinet
Lerida Delbridge violin • Marina Marsden violin
Justin Williams viola • Catherine Hewgill cello

**Sat 18 July 6pm**
Utzon Room
Sydney Opera House

Russian Romantics

**SCHULTZ**
Sound Lur and Serpent – Fanfare **AUSTRALIAN PREMIERE**
**TCHAIKOVSKY** Piano Concerto No.1
**RACHMANINOFF** Symphony No.1

Vasily Petrenko conductor (PICTURED)
Simon Trpčeski piano

**Meet the Music**
**Wed 22 Jul 6.30pm**
Thursday Afternoon Symphony
**Tue 23 Jul 1.30pm**
Emirates Metro Series
**Fri 24 Jul 8pm**
Pre-concert talk 45 minutes before each performance

Mozart and the Violin

**MOZART** Rondo in B flat, K269
**DVOŘÁK** Czech Suite
**MOZART** Violin Concerto No.4 in D, K218
Isabelle Faust violin-director

**Mozart in the City**
**Thu 6 Aug 7pm**
City Recital Hall Angel Place
Pre-concert talk by
David Garrett at 6.15pm
**Fri 7 Aug 7pm**†
Wollongong Town Hall

Dancing with the Devil

**Rachmaninoff & Shostakovich**
**VERDI** Macbeth: Ballet Music
**RACHMANINOFF** Rhapsody on a Theme of Paganini
**SHOSTAKOVICH** Symphony No.5

James Gaffigan conductor (PICTURED)
Kirill Gerstein piano

**APT Masters Series**
**Wed 12 Aug 8pm**
**Fri 14 Aug 8pm**
**Sat 15 Aug 8pm**
Pre-concert talk by
Natalie Shea at 7.15pm

Kirill Gerstein in Recital

**BARTÓK** 3 Pieces from Mikrokosmos
**BACH** Three-Part Inventions (Sinfonias)
**LISZT** Transcendental Etudes

International Pianists in Recital
Presented by Theme & Variations
**Mon 17 Aug 7pm**
City Recital Hall Angel Place
Pre-concert talk at 6.15pm

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Simone Young conductor
John Bell director
Actors from Bell Shakespeare

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Welcome to tonight’s concert in the APT Master Series – we’re delighted to see you here for a program that promises great music and thrilling performances.

This week pianist Yuja Wang makes her first appearances with the Sydney Symphony Orchestra and she’s chosen one of the most monumental concertos ever written: Brahms’s Piano Concerto No.2. You’re sure to be impressed by her mighty technique and her superb artistry.

For the second half of the concert, conductor Lionel Bringuier has chosen irresistible music by Dvořák, his Symphony No.8. This is the second time a Dvořák symphony has featured in the APT Master Series this year, and regulars will know that this is music that’s profoundly coloured by a sense of place and culture.

Tonight you’ll hear two familiar and much-loved musical masterpieces. But the program also includes music that will probably be new to you: Con brio by the German composer Widmann. In much the same way, an APT small ship cruise will give you experiences of the must-see destinations while also taking you to magical places that are off-the-beaten path.

We hope you find tonight’s performance both exciting and inspiring and we look forward to seeing you at future Master Series concerts during the year.

Geoff McGeary
APT Company Owner
YUJA WANG PLAYS BRAHMS
BRINGUIER CONDUCTS DVOŘÁK

Lionel Bringuier conductor
Yuja Wang piano

JÖRG WIDMANN (born 1973)
Con brio – Concert overture for orchestra
AUSTRALIAN PREMIERE

JOHANNES BRAHMS (1833–1897)
Piano Concerto No.2 in B flat, Op.83
Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso – Un poco più presto

INTERVAL

ANTONÍN DVOŘÁK (1841–1904)
Symphony No.8 in G major, B163 (Op.88)
Allegro con brio
Adagio
Allegretto grazioso
Finale (Allegro ma non troppo)
Brahms at the piano by Willy von Beckerath

Dvořák conducting in Chicago, 1893
What has brought you to the concert hall tonight? Perhaps you want to experience the astonishing technique and artistry of pianist Yuja Wang as she makes her Australian concerto debut. Perhaps you’ve been drawn by the music itself: two of the more popular pieces from the core of the orchestral repertoire, or the chance to hear something relatively new.

Both the Brahms concerto and the Dvořák symphony are frequently heard in concerts. Musicians and audiences love these pieces so much that it’s not unusual to see them turn up somewhere in the programming every three or four seasons. And rightly so.

Dvořák’s best-known and most popular symphony of all is his Ninth (From the New World), but the Eighth Symphony comes in close behind and its attractions are obvious: optimistic fervour, rhythmic vitality, and rich and inventive melodies. As Brahms said of Dvořák’s music: ‘Everything fine, musically captivating and beautiful…”

It’s not unusual to program Brahms’s Second Piano Concerto after interval, that is, in the spot normally occupied by the symphony. And if you could ignore the piano at the front of the stage (unlikely!) you might easily think you were listening to a symphony: the concerto is long (nearly 50 minutes), it’s in four movements like a symphony rather than the usual three, and it’s utterly ambitious. The powerful solo part is easily one of the most demanding in the piano repertoire. Tonight the concerto will be played in the first half, but its symphonic qualities will be no less apparent.

Both the Brahms and the Dvořák were new once, and this week we begin the program with the Australian premiere of Jörg Widmann’s Con brio, composed in 2008. Widmann’s is a masterly, fresh voice of the 21st century, but you won’t have to listen long before you realise that Con brio is a ‘reflection’ on one of the most vital and ambitious composers of the 19th century, Beethoven.
Jörg Widmann

Con brio – Concert overture for orchestra

This concert overture was one of six works commissioned by Mariss Jansons to form part of a Beethoven symphony cycle on the occasion of his 70th birthday. The composers were invited to offer a reflection on the symphonies, whether through form, concept or musical material, that would function in performance as either ‘an introductory gesture or as a modern afterthought’. (The other ‘reflections’ were written by Staud, Mochizuki, Shchedrin, Serksnytė and Kancheli.)

Widmann’s starting point was Beethoven’s orchestra, specifically the lean ensembles found in the Seventh and Eighth symphonies. In these symphonies, he says, the orchestration is special: ‘There are not four horns or three trombones, as in the Ninth Symphony, but just two horns, two trumpets and timpani, with which he makes that incredible “noise”. In my view, the reduced scoring is the very reason he unleashes such musical fury in the first place.’

Widmann takes his primary inspiration from the sheer energy and propulsive character of these two symphonies, not to mention Beethoven’s trademark audacity. The spirit of the music is summed up in the title, Con brio (with vigour), one of Beethoven’s favourite expression markings. ‘Musical fury’ is often not far from the mark.

Con brio begins with a drum roll and the kind of grand chord you might expect from a Beethoven overture, but almost immediately the 21st century makes its presence felt: the wind players breathe darkly into their instruments, slapping sounds punctuate the texture, and by the end of the first minute a hint of dissonance has infiltrated the sound world. Among the first Beethoven fragments to emerge ‘with a knowing wink’ are the infectious rhythms from the first movement of the Seventh Symphony, but there is more to come...

SYDNEY SYMPHONY ORCHESTRA © 2015

Widmann’s Con brio calls for an orchestra similar in size and sound to that of Beethoven’s time: two flutes (one doubling piccolo) with pairs of oboes, clarinets, bassoons, horns and trumpets (no trombones or tuba); timpani and strings.

Con brio was commissioned by Mariss Jansons and the Bavarian Radio Symphony Orchestra, who gave the premiere in Munich in 2008. This is the Australian premiere.

Keynotes

WIDMANN

Born Munich, 1973

Jörg Widmann leads a musical double life reminiscent of the great composer-performers of the 19th-century. He studied both clarinet and composition from childhood. The former took him to the Juilliard School; the latter saw him studying with Wilfried Hiller, Hans Werner Henze, Heiner Goebbels and Wolfgang Rihm. He performs concertos and chamber music with some of the world’s leading musicians, but he is also one of the busiest composers in Germany today. His output encompasses chamber music, including a cycle of string quartets; stage works such as Das Gesicht im Spiegel (The Face in the Mirror); and orchestral music, including a piano concerto, Trauermarsch (Funeral March), Ad absurdum for trumpet, and Echo-Fragmente for clarinet, as well as the Violin Concerto, which received its Australian premiere with the SSO earlier this year.
Johannes Brahms
Piano Concerto No.2 in B flat, Op.83

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso – Un poco più presto

Yuja Wang piano

Brahms wrote the bulk of his Second Piano Concerto while on holiday in Italy in 1878 and then completed it during and shortly after another such visit to Italy in 1881. While there is nothing essentially ‘Italian’ or even festive about this most monumental and generously-dimensioned of piano concertos, there is no doubt that when Brahms returned to Vienna with the completed score, he was still very much in his holiday humour. To Elisabet von Herzogenberg he described it with deliberately wild inaccuracy as ‘a little piano concerto with a teeny-weeny wisp of a scherzo’. To his long-time supporter Theodor Billroth he announced the completion of ‘a few small piano pieces’. But to the public at large he presented the work as it truly was: an immense, quasi-symphonic, four-movement concerto filled with massive chords and wide stretches in the piano part (Brahms was famous for the size of his own hands) and an orchestration filled with richness and variety.

The contrasts between this Second Concerto and the First Piano Concerto written 20 years earlier could not be stronger. The earlier work was in a minor key while this one is major. The first began with a lengthy orchestral ritornello before the soloist entered, whereas here the soloist begins in the second bar. The first was impassioned and youthful, while this one tends more toward reflection, nostalgia and lyricism. Additionally, the First Concerto had been a resounding failure at its premiere in Leipzig, prompting Brahms to note that ‘a second will sound quite different.’ Twenty years later, and at the height of his creative powers, he proved the point. But the two very different Brahms piano concertos are nevertheless united by their ‘symphonic’ conception and the undeniable mastery of their piano writing and orchestration, not to mention the sheer force of their musical impact.

Given the comparative lack of success of the First Concerto, Brahms might have felt some trepidation in writing a second. But by the time he turned his attention to the second he had finally conquered the two major instrumental forms which had always given him the most trouble: the string quartet and the

Keynotes

BRAHMS
Born Hamburg, 1833
Died Vienna, 1897

In 1858, aged 25, Brahms admitted that his first full-scale orchestral work, the First Piano Concerto, was ‘a brilliant and decisive failure!’ The audience hissed him, and reviewers panned it as a ‘monstrosity’, ‘grotesque’. Wisely keeping his head down, and immersing himself mostly in piano and chamber music and songs, Brahms effectively avoided symphony orchestras for two decades. Then, in his mid-forties, he staged a spectacular second bid for orchestral acclaim, introducing his first two symphonies (1876 and 77), his Violin Concerto (1879), and his Academic Festival Overture (1881).

PIANO CONCERTO NO 2
When the Second Piano Concerto appeared in 1881, it was instantly recognised as the most substantial and adventurous work of its kind since Beethoven. Moreover, Brahms – though considered by many to be a traditionalist conservative – decisively broke with convention. Had he wanted merely to emulate Beethoven, his new concerto would have consisted of just the first, third and final movements. But, thinking out of the box, Brahms went on to insert a symphony-like scherzo in second position. ‘Hey presto’, as one of his smart-aleck friends put it, ‘a symphony, with piano accompaniment!’
UNIVERSAL MUSIC AUSTRALIA
welcomes
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“The most dazzlingly, uncannily gifted pianist in the concert world today”
The San Francisco Chronicle

CONCERTOS
RACHMANINOV Piano Concerto No. 3
PROKOFIEV Piano Concerto No. 2

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BRAHMS Paganini Variations
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symphony. Now, with the magnificent Violin Concerto and the
German Requiem also behind him, it was time to revisit the
piano concerto form with newfound confidence and a proven
virtuoso compositional technique. Indeed the Second
Concerto seems to employ the style of these other forms from
time to time. The four-movement form, without a concerto’s
usual cadenzas, is clearly symphonic, as is much of the
‘blending’ of the soloist with the orchestra. Meanwhile the
scherzo second movement is actually based on a movement
intended originally for the Violin Concerto. Other instrumental
textures sometimes have a chamber music feel to them, with
ideas tossed back and forth in an intimate manner between
soloist and orchestra.

The Second Concerto was written at the time when
Brahms was forming an association with Hans von Bülow.

‘a little piano
concerto with a
teney-weeny wisp
of a scherzo’
BRAHMS
who conducted the Meiningen Court Orchestra. Brahms had a standing invitation to rehearse his music and perform as soloist with the orchestra. But before approaching Bülow with the new score, Brahms put it through its paces in the usual way. First he played it for Clara Schumann in Frankfurt. Then he and Ignaz Brüll performed ‘the long terror’ (his nickname for the concerto) for ‘the victims’ (Brahms-speak for the private audience, Billroth and critic Eduard Hanslick). When it passed muster (Hanslick called it ‘a symphony with piano obbligato’), it was let loose on Bülow who, doubting his orchestra’s ability to do it justice, warned Brahms to ‘pack all his goodwill and patience in his trunk’ and come to Meiningen to rehearse it.

The expansive and stirring **first movement** begins romantically with a horn call reminiscent of that in Weber’s *Oberon* Overture. The piano enters immediately, embroidering the melody almost before it has begun and soon indulging in the closest thing to a cadenza to be found in the concerto. From here an orchestral tutti introduces the main thematic material. Rather than restating these main themes (as so often in Brahms, there is a multitude of main ideas), the piano enters into a free, organically-developing dialogue with the orchestra, often becoming impassioned and occasionally visiting distant keys like B minor. There is a particularly elaborate preparation for the recapitulation with one of the main themes being played by the orchestra while the piano weaves a series of arpeggio figures around it: one of the more majestic moments in a memorable opening movement.

As self-deprecating as ever, Brahms described the dramatic first movement as ‘innocuous’, which is why, he said, he took the bold step of inserting the fiery, scherzo-like *Allegro appassionato* as second of four movements. Here the drama is increased still further in D minor (in fact, the only movement of the four not in the home key of B flat, a key Brahms called ‘an udder which has always given good milk before’). The central section is in D major, featuring sotto voce octaves in the piano, and in typical Brahmsian fashion it serves more as a development section than a simple contrasting episode. The return of the main theme again varies rather than repeats all that has gone before.

The tonic B flat is re-established at the beginning of the **slow movement**, when a solo cello introduces one of Brahms’s most sublime melodies. The soloist enters in an improvisatory style, leading into a passionate middle section where tremolo figures on the strings accompany virtuoso trills and fanfares.
on the piano. Towards the recapitulation, the key of F sharp is established as the melody takes wide leaps, before the original key returns and the cello and piano lead the movement into a final duet. Throughout this Andante, the textures are intimate, almost like chamber music, and the soloist and orchestra participate as equal partners in one of Brahms’s most glorious slow movements.

The mood lightens in the final movement, where the spirit of Mozart is invoked. As usual, there is more thematic material in this single movement than is contained in most complete symphonies. At the opening, the tripping Hungarian-style tune sets the prevailing mood, then in quick succession new ideas emerge: a more restrained melody on woodwinds and then strings, a stately theme for piano followed by clarinets, and a cheeky one for piano with plucked strings. There are no trumpets and drums in this movement, and the soloist is left to shine through some extraordinarily difficult and surprisingly elaborate passages, even, at the transition to the coda in a section marked Un poco più presto, pre-empting the kind of metrical modulation which was to become synonymous with much avant-garde 20th-century music. But nothing can hold back the sway of the gypsy dance rhythms and the music drives on to its emphatic conclusion.

MARTIN BUZACOTT
SYMPHONY AUSTRALIA © 2001

The concerto calls for an orchestra of two flutes (one doubling piccolo), pairs of oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

The SSO first performed this concerto in 1939 with conductor Georg Szell and pianist Artur Schnabel. The orchestra’s most recent performances were in 2012, with pianist Philippe Bianconi and Oleg Caetani conducting.

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Antonín Dvořák  
Symphony No.8 in G major, B163 (Op.88)  

**Allegro con brio**  
Adagio  
Allegretto grazioso  
Finale (Allegro ma non troppo)

Dvořák sketched his penultimate symphony in less than a month towards the end of the summer of 1889 in the idyllic surroundings of his country retreat at Vysoká, an old sheep farm south of Prague. Whilst his immediately preceding symphony, the powerful D minor, No.7, manifested his admiration for his great mentor Johannes Brahms, the new work seems to epitomise a purely Dvořákian delight in the sights and sounds of his native Bohemia. It is as if, having struggled through some years of musical and personal difficulties, he now felt able just to be himself – the ‘simple Czech musician’ he liked to call himself.

The music flowed effortlessly from his pen. In symphonic terms (there is no formal program), it seems to reflect not just the countryside through which he loved to stroll and the birdsong he would revel in at any hour of the day (though especially the dawn chorus), but also the ancient towns and castles, icons of Czech history and culture, that he used to visit on his summer walking tours.

Dvořák’s sense of new-found independence shows itself in the innovative adaptation of traditional symphonic form in...
the first movement – and, indeed, elsewhere in the symphony. Much in the manner of the strolling ‘Promenade’ introduction by which Mussorgsky links his *Pictures at an Exhibition*, Dvořák uses a solemn, broadly flowing melody, heard at the outset on the cellos, to signpost the sections of his sonata structure – successively exposition, development and recapitulation. While the flowing melody as a whole plays no part in the sonata structure, its middle section contains a tiny phrase with a five-times repetition of the note E flat which will become increasingly important – innocent enough on its first appearance but eventually to become an insistent hammering.

The entry of the true main theme, skipping in on solo flute, brings an air of sprightly self-assurance, which grows to an energetic bustle as trumpets and trombones brighten the orchestral sonorities. Only after an exact restatement of the introduction, with the same quiet gravity as before, does the development section bring drama to the festivity. Sunny bird-like figurations build to a wild climax, with brazen hammerings of the repeated-note figure. The introduction, returning to herald the recapitulation, is forced to impose itself majestically, on full orchestra instead of the original mild-mannered cellos, to quell the storm of the development. The main theme, once insouciant on the flute, now returns in contemplative mood – first on cor anglais, then on clarinet, recovering its original liveliness only when at last it rises to the flute.

A shadowy stillness hangs over the opening of the slow movement, a strange melancholy conjuring up dreams and visions. Gleaming eruptions in the brass thrust bright shafts of sunshine through the twilight, offering glimpses of past or future heroism and glory. But the visions are fleeting; eventually they fade in the gathering dusk.

After the heady romanticism of the *Adagio*, the third movement – more a Brahmsian intermezzo than a Beethovenian scherzo – exhales the freshness of a ramble in the fields. Dvořák cleverly transforms the graceful, swaying motion of the central trio section to provide a short, dancing coda which sets the symphony on its toes for the finale. This follows with a fanfare of trumpets, establishing the jaunty rhythm of a folk-like main theme which becomes effectively the subject of a set of variations, albeit within a broadly sonata-form structure. Buoyancy returns with a short, vigorous development climaxing in a powerful reprise of the opening fanfare, now with horns as well as trumpets.
A recapitulation of the main theme in its original form on cellos leads to a series of new variations, now reflective, rich with dream-like harmonies, until the mood is snapped by a final whirlwind variation and jubilant coda.

Dvořák’s usual publisher, Simrock of Berlin, was furious when the composer sold his new symphony to Novello in London (causing the work to be known, with total irrelevance, as the English). But he had only himself to blame, having offered a mere 1,000 marks for it (compared with the 6,000 marks Dvořák had wrung out of him for Symphony No.7) and having declared that what he really wanted were more short, popular works, such as the amazing Slavonic Dances, from which he had already made a fortune.

ANTHONY CANE © 1979/2003

Dvořák’s Eighth Symphony calls for two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets and two bassoons; four horns two trumpets, three trombones and tuba; timpani and strings.

The SSO first performed the symphony in 1942, conducted by Montague Brearley, and most recently in 2013 conducted by Antonello Manacorda.
MORE WIDMANN

Con brio has been recorded by Mariss Jansons and the Bavarian Radio Symphony Orchestra and can be found as one of the six ‘reflections’ in a 6-CD collection called Beethoven: The Symphonies and Reflections.

BRK KLASSIK 900119

Earlier this year, Christian Tetzlaff gave the Australian premiere of Widmann’s Violin Concerto; he has also recorded it with the Swedish Radio Symphony Orchestra and conductor Daniel Harding. On the same disc you can hear Widmann’s Antiphon and his earlier work, Insel der Sirenen (Island of Sirens).

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DVOŘÁK SYMPHONIES

There’s no harm in going to the source for Dvořák symphonies, and among recent releases is the complete cycle, recorded with freshness and verve by Václav Neumann and the Czech Philharmonic Orchestra in the 1970s. The 8-CD set also includes tone poems and overtures such as The Golden Spinning Wheel, In Nature’s Realm and the Carnival Overture.

SUPRAPHON 4090

Or for a cross-section of the Bohemian voice with an Australian connection, look for Charles Mackerras’s recording (also with the Czech Philharmonic) of Dvořák’s late symphonies, the tone poems and the Slavonic Dances. As a bonus: Smetana’s Má Vlast (My Country).

SUPRAPHON 4041

BRAHMS PIANO CONCERTOS

If you’re looking for just one recording with both of Brahms’s mighty piano concertos, try the 2007 Gramophone Record of the Year with Nelson Freire as soloist and Riccardo Chailly conducting the Leipzig Gewandhaus Orchestra in what have been acclaimed as ‘triumphant’ performances.

DECCA 475 7637

LIONEL BRINGUIER

Nelson Freire also turns up as soloist in some of Lionel Bringuier’s most recent recordings: Chopin’s Piano Concerto No.2, with Bringuier conducting the Cologne Gürzenich Orchestra, recorded for Decca; and the video recording of Bringuier’s BBC Proms conducting debut in a French-themed program with music by Berlioz, Ravel, Gluck and Roussel, and the same Chopin concerto (with the BBC Symphony Orchestra).

DECCA 478 5332 (CD)
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YUJA WANG

Among Yuja Wang’s more recent releases is a pairing of Rachmaninoff’s Piano Concerto No.3 and Prokofiev’s Piano Concerto No.2, both accompanied by Simón Bolívar Symphony Orchestra and Gustavo Dudamel. If you found her Brahms impressive, you won’t be disappointed by these exhilarating performances.

DEUTSCHE GRAMMOPHON 479 1304

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July–August

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Saturday 25 July, 1pm
RUSSIAN ROMANTICS
Vasily Petrenko conductor
Simon Trpčeski piano
Schultz, Tchaikovsky, Rachmaninoff

Sunday 26 July, 5pm
YUJA WANG IN RECITAL
Yuja Wang piano
Chopin, Scriabin, Balakirev

SSO Radio

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SYDNEY SYMPHONY ORCHESTRA HOUR
Tuesday 11 August, 6pm
Musicians and staff of the SSO talk about the life of the orchestra and forthcoming concerts. Hosted by Andrew Bukenya.

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SSO Live Recordings

The Sydney Symphony Orchestra Live label was founded in 2006 and we’ve since released more than two 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 Last 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 Rücker-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]
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- **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:
- **Rücker-Lieder, Kindertotenlieder, Das Lied von der Erde** [SSO 201204]

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Lionel Bringuier was born in Nice in 1986 and studied cello and conducting at the Paris Conservatoire. Last year he took up the post of Chief Conductor and Music Director of the Tonhalle Orchestra Zurich, where his vision and energy are helping to usher in a new era.

His leadership of the Tonhalle celebrates that orchestra’s rich history while expanding its repertoire, strengthening its commitment to community engagement and extending its international reach. To launch the appointment, he inaugurated Esa-Pekka Salonen’s new role as Creative Chair with premiere performances of Salonen’s *Karawane* and a Tonhalle co-commission, and introduced Yuja Wang as the new Artist in Residence. He has also embarked on a multi-season Ravel cycle that will feature two Tonhalle premieres.

Beyond Zurich, the past season has included debuts with the Bavarian Radio Symphony, Israel Philharmonic and London’s Philharmonia Orchestra; return engagements with the Cleveland Orchestra, Leipzig Gewandhaus, and Iceland Symphony Orchestra; a collaboration with Emanuel Ax; the German premiere of *Karawane* and subscription concerts with the Orchestre Philharmonique de Radio France.

Since coming to international attention at 19, when he took first prize and the Prix du Public at the 2005 Besançon Young Conductors Competition, he has appeared as guest conductor with the New York Philharmonic, Los Angeles Philharmonic, Leipzig Gewandhaus, and BBC Symphony Orchestra.

In 2007 Lionel Bringuier was appointed Assistant Conductor of the Los Angeles Philharmonic, becoming at 21 the youngest in the orchestra’s history. He was subsequently promoted to Resident Conductor, serving concurrently as Music Director of Spain’s Orquesta Sinfónica de Castilla y León. Besides guest appearances with ensembles such as the San Francisco Symphony, Cleveland Orchestra, Munich Philharmonic and Royal Concertgebouw Orchestra, he regularly conducts the Orchestre Philharmonique de Monte Carlo and the newly formed Alma Chamber Orchestra in Paris.

A staunch advocate of contemporary composition, he has premiered music by Louis Andriessen, John Corigliano, Marc-André Dalbavie, Magnus Lindberg, Bruno Mantovani, Kaija Saariaho, Esa-Pekka Salonen and Steven Stucky. His discography includes Saint-Saëns concertos for violin and for cello with Renaud and Gautier Capuçon, and recordings of the Chopin piano concertos with Nelson Freire, the first of which was named *Gramophone* magazine’s DVD of the Month.

lionelbringuier.com
Twitter: @LionelBringuier
Yuja Wang is widely recognised as one of the most important artists of her generation. She has performed with many of the world’s leading orchestras including those of Boston, Chicago, Cleveland, Los Angeles, New York, Philadelphia, San Francisco and Washington, as well as the Berlin Staatskapelle, China Philharmonic, Filarmonica della Scala, Israel Philharmonic, London Symphony Orchestra, Orchestre de Paris, Orquesta Nacional de España, Simón Bolívar Symphony Orchestra, the NHK Symphony in Tokyo, Royal Concertgebouw Orchestra and Santa Cecilia. She has collaborated with conductors such as Claudio Abbado, Daniel Barenboim, Gustavo Dudamel, Charles Dutoit, Daniele Gatti, Valery Gergiev, Mikko Franck, Pietari Inkinen, Lorin Maazel, Zubin Mehta, Kurt Masur, Antonio Pappano, Esa-Pekka Salonen, Yuri Temirkanov and Michael Tilson Thomas. She regularly gives recitals throughout Asia, Europe and North America, and appears at summer chamber music festivals.

In the 2014–15 season Yuja Wang was artist-in-residence with Zurich’s Tonhalle Orchestra, appearing in two weeks with conductor Lionel Bringuier and a final week with Dudamel. She also featured in a two-week residency with the Hong Kong Philharmonic Orchestra. She performed Prokofiev’s Second Concerto with both the Berlin and Munich philharmonic orchestras, and returned to the Concertgebouw to work with Mariss Jansons. In March she was the featured soloist in the London Symphony Orchestra’s United States tour with Michael Tilson Thomas.

Her discography includes three sonata recordings, a Rachmaninoff concerto recording with Claudio Abbado and the Mahler Chamber Orchestra, and Prokofiev and Rachmaninoff concertos with Dudamel and the Simón Bolívar Symphony Orchestra. Most recently she recorded the Brahms violin sonatas with Leonidas Kavakos.

Yuja Wang studied at the Central Conservatory of Music in Beijing with Ling Yuan and Zhou Guangren, the Mount Royal Conservatory in Calgary, and the Curtis Institute of Music in Philadelphia with Gary Graffman. In 2010 she received an Avery Fisher Career Grant.

Yuja Wang first performed in Australia as a child, giving a recital in Perth. This week in Sydney she returns to makes her Australian concerto debut and Sydney recital debut.

yujawang.com
Twitter: @YujaWang
SYDNEY SYMPHONY ORCHESTRA

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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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Timothy Constable joined the SSO Percussion section in 2014. He is also a composer, eletronica producer and singer. Jane Mathews has been following Timothy’s career for some time and is extremely pleased to support his chair. She previously supported the chair of retired SSO percussionist Colin Piper.
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Richard Griffin AM
Dr Jan Grose
In memory of Beth Harpley
Benjamin Hasic &
Belinda Davie
Mr Robert Havard
Mrs Joan Henley
Roger Henning
Sue Hewitt
Dorothy Hoddinott AO
Bill & Pam Hughes
Ms Cynthia Kaye
Dr Andrew Kennedy

ALLEGRO PATRONS

Dorothy Hoddinott
Bill & Pam Hughes
Ms Cynthia Kaye
Dr Andrew Kennedy

Anonymous (1)

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Bill & Pam Hughes
Ms Cynthia Kaye
Dr Andrew Kennedy

Anonymous (1)
“Together, we have an ambition to foster a 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…”

DAVID ROBERTSON
SSO Chief Conductor and Artistic Director

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