### Last Night of the Proms
- **ARNE** Rule, Britannia!
- **PARRY** Jerusalem
- **ELGAR** Pomp and Circumstance – March No.1 and many more!
- **Guy Noble** conductor • **Greta Bradman** soprano
- **Sydney Philharmonia Choirs**

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### Pierre-Laurent Aimard in Recital
**MESSIAEN** Vingt Regards sur l’Enfant-Jésus (20 Contemplations of the Christ Child)

**International Pianists In Recital**
Presented by Theme & Variations
**Mon 14 Mar 7pm**
City Recital Hall

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### Lerida’s Playlist
**Music by** Mendelssohn, Fauré, Copland, Mahler and Bach, and including Vaughan Williams *The Lark Ascending*.
- **Andrew Haveron** violin-director
- **Lerida Delbridge** violin

**Playlist**
**Tue 15 Mar 6.30pm**
City Recital Hall

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### Symphony in Parramatta Park
Bring your blanket and picnic to this free concert of James Morrison’s A-Z of Jazz. Enjoy renditions of *Basin Street Blues* plus Judy Bailey’s *Four Reasons*. Fun for the entire family.

**FREE EVENT**
**Sat 19 Mar 8pm**
Parramatta Park

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### James Morrison Presents
**An SSO Family Concert**
James Morrison introduces the world of jazz in a fun-infused, informal concert for all ages!
Suitable for children 6+ and their families.
- **Benjamin Northey** conductor
- **James Morrison** jazz soloist & presenter

**Family Concerts**
**Sun 20 Mar 2pm**
Sydney Opera House

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### Heavenly Creatures
**Mozart, Beethoven & Haydn**
- **BEETHOVEN** The Creatures of Prometheus: Overture
- **HAYDN** Te Deum for the Empress Marie Thérèse
- **MOZART** Litany of the Blessed Sacrament, K243
- **Brett Weymark** conductor
- **Jacqueline Porter** soprano
- **Sally-Anne Russell** mezzo-soprano
- **Andrew Goodwin** tenor • **David Greco** baritone
- **Sydney Philharmonia Choirs**

Mozart in the City
**Thu 31 Mar 7pm**
City Recital Hall

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### Strings Attached
**Cocktail Hour**
- **STRAVINSKY** Three Pieces for string quartet
- **BEETHOVEN** String Quintet in C minor, Op.104
- **Sophie Cole, Nicole Masters** violins
- **Jane Hazelwood, Stuart Johnson** violas
- **Kirsty Conrau** cello

Cocktail Hour - Chamber Music
**Sat 9 Apr 6pm**
Cocktails from 5.30pm
Utzon Room, Sydney Opera House

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From David Robertson

It is a well-established fact that spaces imply expectations. And perhaps no space carries more expectations than the old-style ‘European’ concert hall in which orchestras spend so much of their time. The weight of tradition makes its presence felt in even a relatively young space like the Sydney Opera House. When we perform a new musical work in a space like that it can seem shocking. Nowadays, as an alternative, many classical musicians are taking their performances into nightclubs – but that can surprise and ruffle expectations in its own way.

Which is why I’m so thrilled to be able to bring the musicians of the SSO into the adventurous and inspiring space that is Carriageworks. As musicians and as listeners we can come to this space with completely open expectations, and that’s what makes programming for Carriageworks so very exciting.

In this first program there is an underlying theme of ‘rebirth’ – the rebirth of the planet, despite being metaphorically trampled underfoot, and the fragility of life, not to be taken for granted. And we pay a special homage to that extraordinarily creative individual Pierre Boulez.

Welcome to today’s concert – whatever expectations you brought into this space, I hope you will leave completely recharged!

David Robertson
Chief Conductor and Artistic Director
Sydney Symphony Orchestra

From Carriageworks

Carriageworks is delighted to present Crossing the Threshold, the first concert in our new partnership with the Sydney Symphony Orchestra. The SSO is one of the world’s finest orchestras and Carriageworks is honoured to be entering into this partnership to support new music.

The program of new and recent works has been devised by the SSO Chief Conductor and Artistic Director David Robertson and the SSO’s Artist in Residence Brett Dean, especially for Carriageworks. Together they have programmed some of the world’s most intriguing and engaging contemporary music, focused on the presentation of new Australian work, including Lisa Illean Land’s End, and extending to the visionary work of French composer Gérard Grisey.

Our thanks go to the NSW Government through Arts NSW for their ongoing support of Carriageworks and the company’s individual donors for supporting this exciting new partnership between Carriageworks and the SSO.

Lisa Havilah
Director, Carriageworks
CROSSING THE THRESHOLD
PRESENTED BY THE SYDNEY SYMPHONY ORCHESTRA AND CARRIAGEWORKS

David Robertson conductor
Jessica Aszodi soprano
Pierre-Laurent Aimard piano
Musicians of the Sydney Symphony Orchestra

PIERRE BOULEZ (1925–2016)
Dérive 1 (1984)
Pierre-Laurent Aimard, piano

BRETT DEAN (born 1961)
Pastoral Symphony (2000)

LISA ILLEAN (born 1983)
Land’s End (2016)
PREMIERE

GÉRARD GRISEY (1946–1998)
Quatre Chants pour franchir le seuil (1998)
(Four Songs for Crossing the Threshold)
Prélude
1. La Mort de l’ange (The Death of the Angel)
Interlude
2. La Mort de la civilisation (The Death of Civilisation)
Interlude
3. La Mort de la voix (The Death of the Voice)
Faux Interlude
4. La Mort de l’humanité (The Death of Humanity)
Berceuse (Lullaby)
Jessica Aszodi, soprano

Estimated durations: 8 minutes, 17 minutes, 10 minutes, 40 minutes
The concert will conclude at approximately 6.30pm

COVER PHOTO: Keith Saunders

Land’s End was commissioned by the Sydney Symphony Orchestra with the generous support of Dr Raji Ambikairajah
ABOUT THE MUSIC

Crossing the Threshold
Notes by Timothy Munro

Three works, quite different, yet united in two important ways. All three evoke natural landscapes, hinting at the tension between nature and civilization: Lisa Illean’s vast seascape shimmers, dawn breaks over Brett Dean’s scene of devastation, and Gérard Grisey’s ravaging flood turns the earth’s peoples to clay. And all three cross important thresholds: from night into day, nature into civilisation, land into ocean, life into death. This last threshold is pertinent, as we present a brief memorial for Pierre Boulez, who died in January, aged 90.

BOULEZ Dérive 1

Pierre Boulez was a towering figure of classical music. Conductor, composer, writer, teacher and public intellectual, he had a profound influence on music and musicians throughout his 70-year career. The young Boulez was a controversial figure, calling for the destruction of the world’s opera houses and declaring that new music must be ‘ugly’. But soon he was a respected institutional figure, conducting major orchestras and ensembles (sometimes in music he had previously decried), working with the world’s finest players across several continents, and founding the musical research institution IRCAM.

Dérive 1 is based on harmonies derived from a musical spelling of the surname of Swiss conductor and patron Paul Sacher. But at its most basic level, Dérive 1 is a study in trills. Layer upon layer of fluttering instruments create a buzzing haze that rises then falls, thickens then clarifies, overwhelms then recedes. This alluring sound world brings to mind Boulez’s description of his music as ‘seductive, even spiritual’.

We are privileged to be joined today by pianist Pierre-Laurent Aimard, who enjoyed a long musical association with Boulez. Here they are together in 1984, the year in which Dérive 1 was composed.
DEAN Pastoral Symphony

Brett Dean studied in Brisbane before moving in 1984 to Germany, where he was a permanent member of the Berlin Philharmonic Orchestra for 14 years. He began composing in 1988, initially concentrating on experimental film and radio projects and appearing as an improvising performer. Dean is now one of the most widely performed composers of his generation, and much of his work draws from literary, political, environmental or visual stimuli. Fire Music, for large orchestra, follows the destruction and rebirth of Melbourne’s ‘Black Sunday’ bushfires; Eclipse, for string quartet, traces the flight of refugees; Equality, for speaking pianist, sets a text by Michael Leunig that opens with ‘All men are bastards!’.

The composer writes:

Beethoven’s famous Pastoral Symphony is one of countless works in which composers have celebrated the beauty and drama of nature. In 2000, having moved to Australia after 15 years in Germany, I was acutely aware of the joy and beauty to be found just by opening the windows and listening. In wishing to celebrate this abundance of treasures, I felt an immense sense of loss. Consider our relentless rampaging through the world’s wilderness, all in the name of more shopping, freeways, car parks and convenience. We all ‘love’ nature, but what we love more are the trappings of modern living…certainly more than the desire to bask in the glory of a single butcherbird, perhaps the most magical sound found on the whole Australian continent. This piece is about glorious birdsong, the threat that it faces, and the soulless noise that we’re left with when it’s gone.

Dean’s Pastoral Symphony plays out as a dystopian dawn scene. Hushed strings and mumbling brass conjure a threatening darkness, from which a (pre-recorded) dawn chorus of birds emerges. Something is amiss. Daylight breaks, woodwinds keen, brass blurt and strings agitate the increasingly hectic birdsong. From nowhere, a human sound: the strikes of a woodchopper. This metronomic knell forces an uneasy calm, broken by the dramatic tree-fell, which releases a wild ‘chase scene’ of fleeing birds, replete with fluttering strings, snarling brass and hysterical woodwinds. The encroachment of the modern world forces the unhinged orchestra into confrontations with pile drivers, passing cars, a fleeting techno beat, an auto yard, crashing metal, a grinding lift. Inevitably, a crashing halt, leaving us breathless. What is left? Dean marks his final section ‘extremely bare, barren’, as fragmentary laments drift through the dusty air.

PUSHING TO THE EDGE

Dean, Illean and Grisey do battle with instrumental conventions. Dean leaves no player unscathed, filling his piece with fiddly, frenetic licks for every instrument, from squawking piccolo to buzzing contrabassoon. Soft playing is a great challenge, and all three composers write music that stretches to the very edge of audibility. Grisey and Illean extensively use microtones (the cracks between piano keys), forcing instrumentalists to listen in a different way, and Grisey writes music that is very precisely, very challengingly NOT together...
ILLEAN Land’s End

Small artworks on paper draw the viewer in. Wind-swept ocean surfaces, frozen in time, with no horizon, no perspective. Works of detail and obsession, each created over a full year with a simple graphite pencil.

Composer Lisa Illean found inspiration in these small yet epic seascapes of Latvian-American artist Vija Celmins. ‘In such work, surfaces act as forms through which subtle change can be perceived and felt.’ In response, Illean’s piece, Land’s End, ‘evolves gradually, like a change in temperature or hue, creating in sound the sensation of fading afternoon light’. Gentle transience is everywhere: harmonies shift glacially, notes barely emerge, notes slide slowly, speeds imperceptibly change.

‘For some time,’ says Illean, ‘I have been interested in sounds comprised of hushed repetitive fragments. These recall the murmurings – of human voices or natural elements – that form a continuous, ever-varying undertint to more foreground sounds.’ The music of Land’s End is hushed, still. High, fragile strings glisten; brass mumble, muted; percussion barely touch their instruments. This tranquillity opens a space for audiences so
that ‘the experience of the piece is to be found as much within
the listener as within the sounds that I have organised’. Illean
challenges her players with ‘a discreet virtuosity of finely
attuned listening, tuning and balance’. This is a virtuosity that
we, leaning quietly forward in the audience, can share.

Lisa Illean has created work for the Melbourne Symphony
Orchestra, The Arts Centre Melbourne, Octandre Ensemble and
the Museum of Anthropology (Vancouver), and is currently
writing a new piece for clarinettist Thomas Watmough and the
London Philharmonic Orchestra. In April the BBC Symphony
Orchestra will also perform Land’s End. Illean is currently a PhD
scholar at the Edinburgh College of Art, where she is working
across the Composition and Musical Instrument Research
(organology) departments. This is her first SSO commission.

**GRISEY Four Songs for Crossing the Threshold**

Gérard Grisey’s song cycle *Quatre Chants pour franchir le seuil* is
haunted by death. The soprano soloist sings texts of four ‘deaths’
(of the angel, civilization, the voice, and mankind) from the
perspective of four cultures: Christian, Egyptian, Greek, and
Mesopotamian. The composer was inspired by a death close to
him: the title refers to a piece by composer Claude Vivier
depicting a brutal murder, a depiction that foretold Vivier’s own
murder by stabbing, just weeks later. And there is one final
death, that of Grisey himself, only months after completing
*Quatre Chants*…

Early in his career, Gérard Grisey was obsessed with theoretical
concerns. Principally time (for Grisey: ‘whale-time, human-time,
and insect-time’), harmony (an approach known as ‘spectralism’)
and sound (experiments at the threshold of sound and noise).
The French composer insisted his music was free of narrative and
extra-musical programs. By his final decade, something had
shifted. Grisey’s music welcomed new inspirations, began to tell
compelling stories. *Quatre Chants*… is the fullest fruit of this shift,
retaining theoretical rigour, but speaking with radiant beauty,
emotional power and physical force.

The layout of the musicians on the stage is key to *Quatre
Chants*…. Surrounding the conductor is a small band: soprano
soloist and a group of ‘like’ instruments (high, melodic). These
‘backing singers’ provide support for the soprano: bolstering,
sharing tunes, ‘singing’ together. Behind, lurking in the shadows,
are three groups of low, large instruments: tubas, saxophones,
clarinets, bass drums, deep gongs and harp. Each shadow group is
a sort of malformed early music ‘underworld’, comprising two
wind/brass instruments, one stringed instrument (mostly
plucked) and one percussion.

**SPECTRALISM**

Grisey is the granddaddy of an
approach known as ‘spectralism’
or musique spectrale. Imagine a
low note on trombone. Above this
note we can barely perceive
higher, ghostlike notes: ‘upper
partials’. Exploiting these upper
partials opened up a kaleidoscope
of new colours and sounds for
composers after the 1970s. Upper
partials fall into the cracks
between conventional notes, so
spectral composers employ
‘microtones’ (mid-crack notes).
Microtones conjure an
otherworldliness ideally suited for
Grisey’s *Quatre Chants*…, which
breathes life into long-lost
civilisations.
The music of *Quatre Chants*… is rich in metaphor. Often the work feels like a funeral rite, with bass drums thudding softly, deep gongs ringing, incantations sung. Extremely soft bass drum interludes partition the songs (swishes, whispering, tapping), an aural stucco full of text-derived meaning: beating angels wings, an archaeologist’s brush, the gentle patter of rain before the storm. *Quatre Chants*… also revels in organic sounds (thudding heartbeats, guttural screams), as well as the constant flux of all organic bodies. Grisey writes: ‘With a birth, a life, and a death, sound resembles a living being.’

**A LISTENING GUIDE**

A four-part musical meditation on death…. The four movements are separated by short interludes, insubstantial musical particles intended to maintain a level of polite but slackened silence that takes over in concert halls between the end of one movement and the beginning of the next. (From Grisey’s own program note.)

1. **La Mort de l’ange (The Death of the Angel)**

   After *Les Heures de la nuit* by Christian Guez-Ricord

   Christian Guez-Ricord died after a short life beset by mental illness and frequent hospitalizations. His poetry is esoteric and intense, filled with ecstatic and delirious mystic visions that unite the erotic and the spiritual, nowhere more so than in *La Mort de l’ange*. In few words, Guez-Ricord opens a world of ambiguity and sadness. ‘The death of the angel’, for Grisey, ‘is the most horrific, since it resigns us to bid farewell to our dreams.’ Grisey’s music weeps, each gesture drifting downwards, quietly mourning. The soprano’s response to this death is shock and clarity. She blurts, stutters, obsesses over key words (‘duty’, ‘death’). Pain and outrage mounts then peaks, leaving a numbed, hushed quiet.

2. **La Mort de la civilisation (The Death of Civilisation)**

   After Egyptian sarcophagus inscriptions of the Middle Kingdom

   Plucked strings evoke the 3500-year old arched harp of ancient Egypt, here underpinning a restrained, solemn funeral procession. The soprano is an archaeologist reading her litany of research discoveries ‘with a neutral voice … as if deciphering a manuscript’. Only when she encounters a text that tackles mortality with a gesture to the infinite (‘make me a pass of light, let me pass on…’), does her voice fill with emotion, a tiny glance into our shared humanity with a lost, alien civilisation.
3. **La Mort de la voix (The Death of the Voice)**

*After Erinna*

The soprano sings words by the 2600-year-old poet Erinna, a contemporary and friend of Sappho, from whose work only fragments remain. Dazzling, piercing light gleams, each time encroached upon by the dark shadows of tubas and contrabass clarinet. Grisey writes: 'The emptiness, the echo, the voice, the shadow of sounds and silence are so familiar to the musician that I am.' Erinna’s voice is extinguished. How quickly we are forgotten by the world.

4. **La Mort de l’humanité (The Death of Humanity)**

*After The Epic of Gilgamesh*

The 3000-year-old *Epic of Gilgamesh* is one of the earliest surviving works of literature. Late in this swashbuckling adventure tale, the Sumerian king Gilgamesh, seeking immortality, meets with Utnapishtim, who speaks of a great flood. (Utnapishtim is a sort of pre-Noah). Rain patters on percussion, wind rushes through brass and woodwinds, thunder booms from bass drums. The cataclysmic tempest arrives with a shock, Grisey evoking ‘squalls, driving rain, hurricane, flood, tempest, slaughter: a grand polyphony’. Struggling to be heard above the fray is the soprano, who cries out her tale at the top of her lungs.

After the apocalypse, stillness reigns. A dystopian vision: ‘all mankind had been returned to clay … I fell to my knees and wept’. But the music is simple, beautiful. Grisey writes, ‘this tender lullaby brings not slumber but rather an awakening. Music of the dawn of a humanity finally unencumbered by nightmare. I dare to hope that this lullaby will not be of the sort that we will sing tomorrow’.

TIMOTHY MUNRO © 2016

Tim Munro is a Brisbane-born, Grammy-winning flautist based in Chicago.

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**PERCUSSION CHOREOGRAPHY**

Sydney Dance Company, eat your heart out. The true modern dancers in this city are its percussionists, the powerhouse of this evening’s ensemble. Watch them dart silently across the stage, flit between arrays of gongs and deep drums, and swap mallets with dazzling sleight of hand. In Grisey’s work, the expansive percussion collection provides a sort of theatrical ‘set’, framing the music both aurally and visually.

Turn to page 12 for the text and translations of Grisey’s *Quatre Chants*...
Quatre Chants pour franchir le seuil

1. La Mort de l’Ange
D’après Les Heures de la nuit de Christian Guez Ricord*

De qui se doit de mourir comme ange
...

comme il se doit de mourir comme un ange
je me dois de mourir moi même

il se doit son mourir, son ange est de mourir comme il s’est mort comme un ange

2. La Mort de la Civilisation
D’après les sarcophages égyptiens du moyen empire

811 et 812: (presque entièrement disparus)
814: “Alors que tu repouses pour l’éternité …”
809: (détruit)
868 et 869: (presque entièrement détruits)
870: “J’ai parcouru … j’ai été florissant … je fais une déploration … le Lumineux tombe à l’intérieur de …”
961, 963: (détruits)
972: (presque entièrement effacé)
973: “… Qui fait le tour du ciel … jusqu’au confins du ciel … jusqu’à l’étendue des bras … Fais-moi un chemin de lumière, laisse-moi passer”
903: (détruit)
1050: “formule pour être un dieu …”

Four Songs for Crossing the Threshold

1. The Death of the Angel
After The Hours of Night by Christian Guez Ricord

Of him who has a duty to himself to die as angel
...

just as he has a duty to himself to die like an angel my duty is to die myself

he owes this death to himself his angelic destiny is to die just as he has departed like an angel

2. The Death of Civilisation
After the Egyptian Sarcophagi of the Middle Empire

811 and 812: [almost entirely disappeared]
814: “Now that you rest for eternity …”
809: [destroyed]
868 and 869: [almost entirely destroyed]
870: “I have travelled through … I have been prosperous … I make my lamentation … The Luminous falls inside the …”
961 and 963: [destroyed]
972: [almost entirely obliterated]
973: “which makes the circuit of the sky … right to the borders of the sky … right to the furthest reach of the arms … Make me a path of light, let me pass on …”
903: [destroyed]
1050: “Formula for being a god …”

* Publié par La Sétérée 1992, Jacques Clerc Éditeur
3. La Mort de la Voix
D’après Erinna
Dans le vide d’en bas, l’écho en vain dérive,
Et se tait chez les morts. La voix s’épand dans l’ombre.

4. La Mort de l’Humanité
D’après L’Épopée de Gilgamesh
… Six jours et sept nuits,
Bourrasques, Pluies battantes,
Ouragans et Déluge
Continuèrent de saccager la terre.
Le septième jour arrivé,
Tempête, Déluge et Hécatombe cessèrent,
Après avoir distribué leurs coups au hasard,
Comme une femme dans les douleurs,
La Mer se calma et s’immobilisa.

Je regardai alentour:
Le silence régnait!
Tous les hommes étaient
Retransformés en argile;
Et la plaine liquide
Semblait une terrasse.

J’ouvris une fenêtre
Et le jour tomba sur ma joue.
Je tombai à genoux, immobile,
Et pleurai …
Je regardai l’horizon de la mer, le monde …

3. The Death of the Voice
After Erinna
In the void below, the echo drifts in vain,
And falls silent among the dead. The voice spreads in shadow.

4. The Death of Humanity
After The Epic of Gilgamesh
… For six days and seven nights
Squalls, Pelting rains,
Hurricanes and Flood
Continued to ravage the earth.
When the seventh day arrived,
Tempest, Flood and Carnage ceased.
Having distributed their random blows
Like a woman in labour
The Sea calmed himself into stillness.

I looked about:
Silence reigned!
All mankind had been
Returned to clay;
And the flat liquid
Resembled a terrace.

I opened a window
And daylight fell on my cheek.
I fell to my knees, immobile,
And wept …
I looked to the sea’s horizon, the world …

Translated by Christopher Wintle and Joe Bain
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Jazz meets orchestra!

Kaleidoscope

Jazz legend Wynton Marsalis makes his long-awaited SSO debut with his band, Hollywood Rhapsody brings the best of movie music to the stage and Pink Martini in a thrilling and eclectic program.

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Wynton Marsalis trumpet
Jazz at the Lincoln Center Orchestra

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John Wilson conductor

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Playbill Proprietary Limited / Showbill Proprietary Limited
ACN 003 311 064    ABN 27 003 311 064
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PAPER PARTNER K.W. DOGGETT Fine Paper
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 SSO 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. In 2014 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.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.
Chicago-based Australian vocalist Jessica Aszodi is thirsty for adventure. She is a performer of notated and improvised music, and a researcher, curator and producer of music that challenges the status quo. In her genre-bounding career she has premiered more than 60 new pieces of notated music, performed works that have lain dormant for centuries, sung a dozen roles from the standard operatic repertoire and collaborated with a constellation of artists from the far reaches of the musical palette.

When not working on a solo project or research voyage she has performed with ensembles as diverse as ICE, the Melbourne Symphony Orchestra, Pinchgut Opera, Bang on a Can, San Diego Symphony, wild Up and Sydney Chamber Opera, as well as appearing in the Los Angeles Philharmonic Green Umbrella series. She has sung in festivals around Australia and the world, including Aldeburgh, Tanglewood, the Macau International Music Festival, Music X (Switzerland), the Melbourne International Arts Festival and Vivid Sydney.

Jessica Aszodi is an alumna of Victorian Opera’s Young Artist Program and her roles there ranged from Donna Elvira (Don Giovanni) and Sesto (Giulio Cesare) to Popova (The Bear by Walton) and Rose (Elliott Carter’s What Next?). She holds degrees from the University of California and the Victorian College of the Arts, where she was taught by Anna Connolly. She has twice been nominated for Green Room awards as Best Female Operatic Performer in both leading and supporting categories.

Earlier this month she performed with the Adelaide Symphony Orchestra in the Adelaide Festival’s Tectons Adelaide, curated and conducted by Ilan Volkov. This season she also appears in the Chicago Symphony Orchestra’s chamber series. Her recordings as a soloist include an appearance on the MSO’s album of Percy Grainger works for large chorus and orchestra, conducted by Andrew Davis, and she has just recently released her debut solo album on Sydney label Hospital Hill.
Pierre-Laurent Aimard

Pierre-Laurent Aimard is widely acclaimed as a key figure in the music of our time and as a uniquely significant interpreter of piano repertoire from every age. He regularly performs throughout the world with major orchestras and conductors including Esa-Pekka Salonen, Vladimir Jurowski, Peter Eötvös, Simon Rattle and Riccardo Chailly, and his residency invitations include projects at Carnegie Hall and Lincoln Center in New York, Wiener Konzerthaus, Berlin Philharmonie, Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, Tanglewood Festival and London’s Southbank Centre. He is also the Artistic Director of the Aldeburgh Festival.

In the 2015–16 season he is Artist-in-Residence with Wiener Symphoniker, performing all the Beethoven piano concertos under the baton of Philippe Jordan. He also performed in a major Stockhausen projects for Musica Viva in Munich, followed by concerts in Paris and Amsterdam, and a performance of Lachenmann’s Ausklang in Luxembourg. Other highlights include solo recitals in Frankfurt, Amsterdam, Tokyo and London.

Born in Lyon in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod and in London with Maria Curcio. He won the 1973 Messiaen Competition at the age of 16, and three years later Pierre Boulez appointed him as Ensemble Intercontemporain’s first solo pianist.

He has had close collaborations with many leading composers including Kurtág, Stockhausen, Carter, Boulez and George Benjamin, and had a long association with Ligeti, recording his complete works for piano and recently launching a major online resource (www.exploretthescore.org).

He gave the premiere of Harrison Birtwistle’s Responses: Sweet Disorder and the Carefully Careless (2014), as well as Elliott Carter’s last piece, Epigrams (2013), which was written for Pierre-Laurent Aimard and premiered at the Aldeburgh Festival.

His accolades include the Royal Philharmonic Society’s Instrumentalist Award (2005) and Germany’s Schallplattenkritik Honorary Prize (2009), and in 2007 he was named Musical America’s Instrumentalist of the Year in 2007. He has made many highly successful recordings, including a prize-winning recording of Bach’s Art of Fugue, Hommage à Messiaen (2009 ECHO Klassik Award) and Ives’ Concord Sonata and Songs (2005 Grammy). More recent released include The Liszt Project, Debussy Préludes, and Book 1 of Bach’s Well-Tempered Clavier.

PIERRE-LAURENT AIMARD IN RECITAL
MESSIAEN Vingt Regards sur l’Enfant-Jésus
Monday 14 March at 7pm
City Recital Hall Angel Place
SYDNEY SYMPHONY ORCHESTRA

18

SYDNEY SYMPHONY ORCHESTRA

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 third year of David Robertson’s tenure as Chief Conductor and Artistic Director.

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THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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Rosamund Plummer flute
Guy Spielman* clarinet
Alison Pratt* percussion
Dene Olding violin
Elizabeth Neville cello
Pierre-Laurent Aimard piano

DEAN
Rosamund Plummer flute, piccolo
Diana Doherty oboe
Guy Spielman* clarinets
Sandra Ismail* clarinets
Matthew Wilkie bassoon
Noriko Shimada contrabassoon, flexatone
Ben Jacks horn
Geoffrey O’Reilly horn
David Elton trumpet, piccolo trumpet
Greg Flynn* trumpet
Scott Kinmont trombone, flexatone
Steve Rossé tuba, flexatone
Mark Robinson percussion
Kevin Man* percussion
Alison Pratt** percussion
Louise Johnson harp
Jacob Abela* piano
Dene Olding violin
Sophie Cole violin
Emma Jezek violin
Tobias Breider viola
Jane Hazelwood viola
Sandor Costantino viola
Elizabeth Neville cello
Christopher Pidcock cello
Kees Boersma double bass

ILLEAN
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Diana Doherty oboe
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Sandra Ismail* clarinet
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James Nightingale* saxophones
Ben Jacks horn
Geoffrey O’Reilly horn
David Elton trumpet
Scott Kinmont trombone
Steve Rossé tuba
Mark Robinson percussion
Kevin Man* percussion
Louise Johnson harp
Catherine Davis* piano
Dene Olding violin
Sophie Cole violin
Emma Jezek violin
Tobias Breider viola
Jane Hazelwood viola
Sandor Costantino viola
Elizabeth Neville cello
Christopher Pidcock cello
Kees Boersma double bass

GRISEY
Rosamund Plummer flute, piccolo, alto flute
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Sandra Ismail* bass clarinet, contrabass clarinet
Nicholas Russioniello saxophones
James Nightingale* saxophones
David Elton trumpet, piccolo trumpet
Scott Kinmont euphonium
Steve Rossé tuba
Mark Robinson percussion
Kevin Man* percussion
Alison Pratt** percussion
Louise Johnson harp
Dene Olding violin
Christopher Pidcock cello
Kees Boersma double bass
with
Jessica Aszodi soprano

* = GUEST MUSICIAN

Javanese gongs for Grisey’s Quatre Chants... supplied courtesy of the School of Arts and Media, University of NSW

www.sydney Symphony.com/SSO_musicians
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<td>David Livingstone</td>
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<td>Donald Hazelwood (AO, OBE)</td>
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<td>Peter Weiss (AO)</td>
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<td>Anthony Whelan (HEE)</td>
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<tr>
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DAVID ROBERTSON SSO Chief Conductor and Artistic Director

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Stuart Challender, SSO Chief Conductor and Artistic Director 1987–1991

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