2017 SEASON

MEET THE MUSIC
Wednesday 18 October, 6.30pm

THURSDAY AFTERNOON SYMPHONY
Thursday 19 October, 1.30pm

EMIRATES METRO SERIES
Friday 20 October, 8pm

Rachmaninoff on Fire

sydney symphony orchestra
David Robertson
The Lowy Chair of Chief Conductor and Artistic Director

Principal Partner
CLASSICAL

Rachmaninoff on Fire
SIBELIUS Scene with Cranes from Kuolema
DEAN Fire Music
RACHMANINOFF Piano Concerto No.3
Brett Dean conductor
Piers Lane piano
Meet the Music
Wed 18 Oct, 6.30pm
Thursday Afternoon Symphony
Thu 19 Oct, 1:30pm
Emirates Metro Series
Fri 20 Oct, 8pm

Sibelius & Mahler
SIBELIUS King Christian II: Highlights from the Suite
SIBELIUS Violin Concerto
MAHLER Symphony No.1
Thomas Sandegård conductor
Janine Jansen violin
APT Master Series
Fri 27 Oct, 8pm
Sat 28 Oct, 8pm
• A BMW Season Highlight
Mondays @ 7
Mon 30 Oct, 7pm

Katie Noonan’s Elixir with Michael Leunig
Gratitude and Grief
Katie Noonan returns to the SSO in a new collaboration with Australia’s “poet laureate” Michael Leunig and her trio Elixir.
Iain Grandage conductor • Katie Noonan soprano
Stephen Magnusson guitar • Zac Hurren saxophone
Presenting Partner
One Circular Quay by Wanda
Meet the Music
Thu 2 Nov, 6.30pm
Kaleidoscope
Fri 3 Nov, 8pm
Sat 4 Nov, 8pm
• A BMW Season Highlight

The Bush Concert
An SSO Family Concert
FERGUSON The Bush Concert
[based on the book by Helga Visser].
Toby Thatcher conductor
Barry Conrad narrator
Family Concerts
Sun 5 Nov, 2pm

Beethoven One
Marwood and the SSO Fellows
BEETHOVEN Symphony No.1
VASKS Distant Light – Violin Concerto
Anthony Marwood violin-director
SSO Fellows
Tea & Symphony
Fri 17 Nov, 11am
complimentary morning tea from 10am

VLADIMIR ASHKENAZY’S SHOSTAKOVICH TRIBUTE

Dramatic Shostakovich
SHOSTAKOVICH
Lady Macbeth of Mtsensk: Passacaglia
Violin Concerto No.1
Symphony No.5
Vladimir Ashkenazy conductor
Ray Chen violin
Special Event
Premier Partner Credit Suisse
Fri 10 Nov, 8pm
Sat 11 Nov, 2pm
Mondays @ 7
Mon 13 Nov, 7pm

Gripping Shostakovich
SHOSTAKOVICH
Cello Concerto No 1
Symphony No.8
Vladimir Ashkenazy conductor
Daniel Müller-Schott cello
APT Master Series
Wed 15 Nov, 8pm
Fri 17 Nov, 8pm
Sat 18 Nov, 8pm

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In any good partnership, both parties need to grow and strive to improve over the years to form a fruitful relationship. Last year we celebrated 14 years as Principal Partner with the Sydney Symphony Orchestra and we are thrilled to announce that we will be extending our partnership until the end of 2019, and potentially beyond.

Looking back on our history with the SSO, we can’t help but reflect on how rapidly we have developed. Similarly, the SSO’s global reputation continues to grow, and I’m certain the performances in the coming season will be no exception.

Fourteen years ago, the A380 aircraft was but a dream. Today I am proud to say that we fly the A380 out of four of our five Australian cities and onwards to more than forty A380-destinations worldwide, including across the Tasman to both Auckland and Christchurch. This, of course, is only a snapshot of the 150 destinations in 80 countries and territories we serve. It is possible today to step on board an A380 at Sydney Airport and, after a quick refresh in Dubai, connect seamlessly to one of our 38 European destinations.

I am pleased to add that our partnership with the SSO also extends beyond Sydney across the world. Our customers are able to watch key SSO performances on our award-winning ice entertainment system which offers over 2,500 channels of entertainment, while at the same time enjoying some of the finest wines available, paired with menus created by leading chefs and being served by Emirates’ multilingual Cabin Crew.

We are proud of our long-standing partnership with the SSO and hope you enjoy another world-class experience with the Emirates Metro Series.

Barry Brown
Emirates’ Divisional Vice President for Australasia
RACHMANINOFF ON FIRE

Brett Dean conductor
Piers Lane piano

JEAN SIBELIUS (1865–1957)
Scene with Cranes, Op.44 No.2
from the music for Kuolema

BRETT DEAN (born 1961)
Fire Music

INTERVAL

SERGEI RACHMANINOFF (1873–1943)
Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto
Intermezzo [Adagio] – Finale [Alla breve]
Portrait of Rachmaninoff at the piano, painted in 1908 by Polish-born artist Jan Ciagliński (1858–1912)
Rachmaninoff on Fire

Tonight’s program begins with ‘theatre’ in the concert hall. Brett Dean has chosen music that Sibelius composed for the play *Kuolema* – immersing us in the fragile, atmospheric sound of strings and wistful clarinets, before making a segue into his own piece, *Fire Music*.

*Fire Music* – composed both for the concert hall and as a ballet score – brings its own immersive drama. Again, the music surrounds us, with some of the musicians positioned in different parts of the hall, and it builds from its soft rumbling beginning to a frantic intensity inspired by the Black Saturday bushfires of 2009. In this music Brett Dean captures the heat and destructive force of the fires as well as the rebirth of the landscape. But, as he says in his note, the music – like a fire – also takes on a life of its own, evolving beyond that initial, powerful inspiration.

This year’s programming has included all four of the Rachmaninoff piano concertos with a variety of conductors and soloists, and this week we reach the conclusion of the cycle with the Third Piano Concerto. Rachmaninoff completed it when he was in his 30s and still living in Russia, and it was the concerto that he took with him on his first North American tour in 1909 – he played the premiere in New York. He didn’t enjoy the tour much but it earned him enough to buy the automobile that he dearly wanted. The concerto itself is extremely demanding, and for the first 20 years of its existence it seemed the only person who dared play it was the composer himself. But the young Vladimir Horowitz became a champion in 1930 and since then it has emerged as a repertoire staple: no less formidable but now a favourite with performers and audiences.
ABOUT THE MUSIC

Jean Sibelius
Scene with Cranes, Op.44 No.2

Sibelius’s brother-in-law, the Finnish writer and jurist Arvid Järnefelt (1861–1932), was born in Russia but grew up in Helsinki. The greatest initial influence on his work was that of Leo Tolstoy, not just stylistically but also in the religious and political views that underpinned his work. Like Tolstoy he believed in living as simple a life as possible. A libertarian streak meant that he refused to pay taxes, and was generally held up by Finns as someone who opposed – non-violently – the rule of the Russian Tsar. By the turn of the century his work was influenced by that of Maurice Maeterlinck, the Belgian playwright whose Symbolist dramas are best known today through the settings of his 1892 play Pelléas et Mélisande as an opera by Debussy, a symphonic poem by Schoenberg and incidental music composed in 1905 by Sibelius.

In 1903, Järnefelt completed his own Symbolist play Kuolema (The Death), where, as in Maeterlinck’s work, the action is metaphorical, and the characters are largely ciphers for ideas, inhabiting a world that resembles and often depicts dream-states.

Keynotes

SIBELIUS

Born Hämeenlinna, 1865
Died Järvenpää, 1957

Sibelius is perhaps unique among composers in that he became not only a leading musical figure but a national hero for his country. He was a force in the creation of a distinctive Finnish voice, and much of his music – especially the earlier works – was based on incidents and themes from the Finnish folk epic, the Kalevala. After 1931 Sibelius virtually stopped composing, but not before he’d completed seven symphonies, a violin concerto and the Lemminkäinen Suite.

SCENE WITH CRANES

This six-minute piece comes from incidental music (that is, music composed to accompany and underpin the production of a stage play) that Sibelius wrote for Kuolema, by his brother-in-law Arvid Järnefelt. A Symbolist play, the action is metaphorical and takes place in a world of dream-states. The Scene with Cranes was adapted in part from the music for a key scene in which Paavali and Elsa see a flock of cranes flying overhead, one of them bringing an infant child. The music is for string orchestra with two clarinets providing the voices of the mythic birds.
The play begins with a dying woman and her hallucination of a group of dancers; the woman’s bereaved son, Paavali, meets a witch who grants him the power to see his future bride, Elsa. In another dream sequence, the young couple are in a summer forest and about to part when a flock of cranes flies overhead, one of the birds bringing an infant child to them. Paavali and Elsa marry and found a school, but Paavali dies when the ghost of his mother appears from his burning house, leaving Elsa and her children to mourn and remember him.

Sibelius composed six pieces of incidental music for the play’s first season, and in 1911 added two more numbers, Canzonetta and Valse romantique, for a revival. The music was never published, but in 1904 Sibelius revised the first number (a slow waltz accompanying the opening vision of dancers) to produce his Valse triste, Op.44 No.1, which has become one of his best-known concert pieces. In 1906 he revisited the two numbers that underscore the scene in the play’s central act where the couple meet in the forest. Out of Elsa’s Song and the music for the flight of cranes at the end of the scene, Sibelius fashioned the piece we hear in this concert, Scene with Cranes. It was first performed in 1911, but remained unpublished until 1973.

Scene with Cranes is an almost austere piece, spun largely out of string textures. As in the Swan of Tuonela from Sibelius’s earlier Lemminkäinen suite or the horn calls of the Fifth Symphony, wind instruments ‘voice’ the mythic birds – here in beautiful writing for a pair of clarinets, the only wind instruments in the ensemble. Sibelius’s own form of Finnish nationalism was embodied in works that refer to the corpus of mythology and legend, in which the voices of birds have a strong presence, and in 1911, for another play, he composed a Wedding March called The Language of the Birds. In 1915 Sibelius wrote of the song of cranes, ‘their cries echo throughout my being’.

ADAPTED FROM A NOTE BY GORDON KERRY © 2012

Sibelius’s Scene with Cranes calls for two clarinets, strings and timpani.

The records suggest that this is the SSO’s first performance in a subscription concert of the Scene with Cranes.
The composer writes...

*Fire Music* was written in response to the disastrous ‘Black Saturday’ bushfires of 2009. As part of my background reading while writing the piece, I studied the uses and restorative power of fire in Australian and other indigenous traditions. Fire was (and still is) used in Australia not only for land management purposes (controlled burning) and as an agricultural technique (fire-stick farming) but also as a significant part of indigenous ceremonial and cultural life, such as in Aboriginal smoking ceremonies.

While the 2009 fires obviously had utterly disastrous consequences, fire can also cleanse and replenish; these thoughts, as well as its use in ritual, informed aspects of my *Fire Music*, especially in the slow middle section. The material which developed even included specific musical evocations of the event; for example, the extended electric guitar solo about halfway through the piece evolved as a musical interpretation of the momentous, dizzying heat that greeted Victorians on the morning of 7 February 2009.

As the composition progressed, I moved beyond the original trajectory of the fire itself and the piece started to follow its own internal, music-based logic. Nevertheless, the character of the force of destruction and ultimately rebirth that comes from such a fire remained the energetic source of material. It’s not an uncommon working process for me: strong extra-musical ideas,

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**Brett Dean**

*Fire Music* (2011)

Keynotes

**DEAN**

Born Brisbane, 1961

Brett Dean studied in Brisbane before moving to Germany in 1984, where he was a viola player in the Berlin Philharmonic (1985–2000). His first compositions were semi-improvised film scores and he is almost entirely self-taught as a composer. One of his earliest works to attract international attention was a piece for solo cello and electronics, composed for Jiří Kylián’s dance work *One of a Kind*. He returned to Australia in 2000 to concentrate on his composing career and his music has been championed by leading conductors around the world.

Notable works include his opera *Bliss*, premiered in Sydney in 2010; *Ariel’s Music* for clarinet and orchestra; his violin concerto *The Lost Art of Letter Writing*, which the SSO performed and recorded with its dedicatee Frank Peter Zimmermann in 2011; and the orchestral version of *Engelsflügel* (Wings of Angels), which was composed for the SSO and David Robertson in 2014. In 2009 *Lost Art...* won Dean the prestigious and valuable Grawemeyer Award, the equivalent of a Nobel prize for music. In June he premiered his new opera, *Hamlet*, at Glyndebourne.

Read more on page 16
The Sound of Fire

The initial energy of Fire Music was inspired by the dynamics and propulsion of fire. Early on, Brett Dean spent time with a fire scientist from the CSIRO who showed him maps, diagrams and footage of fires that they’d tracked. But, he says, ‘once the piece started to evolve in terms of sounds and motifs and energy of its own, it took on its own life – a bit like a fire, it just started spreading.’ In an interview in 2012 he described the music as having a ‘manic quality’: technically challenging, with a ‘very fast inner life, very fast passage work’ but with a fairly steady pulse underpinning it – ‘so it has these big bones, and this relentless pushing forward, all the while darting out in different directions’.

During the performance you’ll notice satellite groups of instruments in the concert hall, and the fast, powerful fire music is heralded by trumpet fanfares that resound through the space. ‘There’s something about the theatricality of the sound being all around you... a bit like there’s no escape, like a fire.’ The sound of the electric guitar evokes the ‘momentous, dizzying heat’ of Black Saturday, and there are also electronic sounds, mostly derived from natural sources, including a recording that Dean made himself of a scraping, booming door in Old Melbourne Gaol.

Fire Music calls for a large orchestra comprising four flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet) and three bassoons (one doubling contrabassoon; four horns, four trumpets, three trombones and tuba; timpani and four percussion; harp; piano, MIDI keyboard and electric guitar; and strings. From this ensemble three groups of players are situated in the body of the hall: two groups each comprising flute, trumpet and percussion; and an amplified string quartet.

Fire Music was premiered in 2011 by the Royal Stockholm Philharmonic Orchestra and Sakari Oramo. Australian audiences first heard it in early 2012 in the Australian Ballet’s Infinity triple bill as the music for Narrative of Nothing by Graeme Murphy, and soon after in concert performances by the Adelaide Symphony Orchestra, conducted by the composer. This is the SSO’s first performance of the work.
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Sergei Rachmaninoff
Piano Concerto No.3 in D minor, Op.30

Allegro ma non tanto
Intermezzo (Adagio) –
Finale (Alla breve)

Piers Lane piano

Having just completed what is now regarded as one of the most famously difficult piano concertos of all time, Rachmaninoff’s resort to the use of a ‘dummy’ keyboard as he worked to master it is, perhaps, darkly ironic. But that he did, as he sailed the Atlantic to America for its premiere. His performance with the New York Symphony and Walter Damrosch on 28 November 1909 was greeted enthusiastically, as was a repeat performance at Carnegie Hall the following January with the New York Philharmonic under Gustav Mahler. However, unlike his Second Piano Concerto, which was taken up by other pianists immediately, the popularity of the Third was slow to build. Arguably, it was not until the young Vladimir Horowitz made his European recording debut with the work in 1930 that it found a wider audience.

The concerto was written on the cusp of the so-called ‘modern’ age, the point at which the maximalist excesses of the Romantic were undercut by a preference for sparseness, as is notable in many later 20th-century works. As a composer, Rachmaninoff was very much aware of the changing trend, his own turning-point coming directly after his massive, formally designed Second Symphony, completed in 1907. While the inflections common in many performances of the Third Concerto often emphasise its extravagances, many modernising twists are to be found, especially in the work’s unique structure.

An example is the treatment of the first movement’s two main themes, which return at various places in later movements. The famous opening melody – about which commentators often relate Joseph Yasser’s unconvincing attempts to connect it to the composer’s subconscious recollection of a liturgical chant – recurs in the second movement as an impassioned outburst in the violins, and as a jaunty clarinet waltz. In the final movement, the cellos reflect on it briefly as the music winds toward a full restatement of the second theme, which is also reincarnated (incognito) as the underlying motto of the central scherzando section.

Rachmaninoff wrote alternative cadenzas for the opening movement, the longer and more extreme being the original of the two. In that reading, the mighty restatement of the main theme in double-octave chords intensifies the pivotal notion of return, and muddies an identification of the point of recapitulation.

Keynotes

RACHMANINOFF
Born Oneg (Novgorod region), 1873
Died Beverly Hills CA, 1943

Before leaving Russia for good in 1917, Rachmaninoff had composed two symphonies, three piano concertos, and several substantial orchestral works. After settling in the West, he shifted his attention to building a career as a concert pianist, and composed much less. The Third Piano Concerto represents the earlier period – one of his ‘pre-revolutionary hits’.

PIANO CONCERTO NO.3
Having been persuaded to tour America, Rachmaninoff needed a new piano concerto – the Third was completed shortly before his departure at the end of 1909, requiring him to practise it on a dummy piano on board ship! It has since become one of Rachmaninoff’s best-loved concertos, rivalling even the Second Concerto, although there was a time when its physical demands elicited more awe than fondness. (More than 20 years ago the Third Concerto’s popularity was further enhanced by its central role in the movie Shine.)

The concerto’s most striking feature is its concision and the way in the musical ideas grow organically through the entire work – it’s a natural extension of the structural and thematic strategies that Rachmaninoff had been exploring as early as his First Symphony.
The second cadenza is shorter and lighter, and its creation could be seen as a harbinger of the composer’s uncertainties over the issue of length, which became increasingly prevalent in his later years. This topic similarly underscores the numerous, often disfiguring, cuts that he made in both performance and recording, truncations that were assiduously followed by many subsequent interpreters. These days the concerto is typically played complete, save for a couple of the more adventurous ossias (or alternative passages), which include variant figurations so demanding that they are close to impossible (such as the suggestion of switching to even faster double-octaves in the closing lines).

Rather than using a formally structured theme as the basis for the second movement, as he typically did, Rachmaninoff provides the melodic impetus with a short four-note motif. The writing is some of his most memorable, and a high level of craft can be discerned in the way each iteration is of a differing length, allowing successive moments of ever-greater impact to be reached. In the Finale, the outer portions of the tripartite structure offer pianists some of the most physically challenging passages in the repertoire, an exceptional degree of strength seeming to be a prerequisite. The second subject – an ebullient, fast-flowing melody – offers only momentary respite.

With the release of the film *Shine* in 1996, the concerto witnessed even higher levels of fame (or infamy, depending on one’s view). While its iconic status now seems entrenched, it is perhaps worth noting that Rachmaninoff’s success as a pianist was built on ideals novel for the time, including understatement, an abhorrence of virtuosity, and faithfulness to the score. A subtle illustration of this perhaps lies in the closing moments, where the music returns – in the style of Grieg and Tchaikovsky’s earlier models – to the lyrical second subject. In this instance, however, Rachmaninoff’s tempo indications do not allow for wallowing excess; rather, the concerto proceeds to its conclusion in a forthright and headlong manner.

**SCOTT DAVIE © 2012**

The orchestra for Rachmaninoff’s Third Piano Concerto calls for pairs of flutes, oboes, clarinets and bassoons; four horns, two trumpets, three trombones and tuba; timpani and percussion (bass drum, cymbals, snare drum) and strings.

The SSO first performed this concerto in 1941, with Percy Code conducting and soloist Alexander Sverjensky, and most recently in 2014 with Lukáš Vondráček and conductor Alexander Lazarev.
NEWS FROM THE SSO

In recent months we’ve been delighted to announce the extension of David Robertson’s term as Chief Conductor and the appointment of new CEO, Emma Dunch.

David Robertson, who took up his position with the SSO in 2014, has extended his term until the conclusion of 2019. Sydney, he says, is ‘among a handful of cities where it is possible to realise projects that are difficult to accomplish anywhere else. Combined with the virtuosity and ambition of the musicians of the SSO, this makes the job of Chief Conductor and Artistic Director such a joy!’ Although his tenure will finish, his relationship with the orchestra will continue: ‘I look forward to returning [as much as they’ll have me!] in 2020 and 2021 as a guest conductor.’

In August, we announced the appointment of Emma Dunch as CEO, who will take up her new role with the SSO in January 2018. With degrees in opera performance and journalism, she began her arts management career at the SSO in 1996. Since then she has forged an illustrious career in the United States and in 2008 founded DUNCH, a New York-based cultural management firm. ‘I am truly inspired by this opportunity to come full circle,’ she says, ‘returning to my home city and to the organisation that first fostered my love of symphonic music.’
Brett Dean studied in Brisbane before moving to Germany, where he was a viola player in the Berlin Philharmonic (1985–2000). In 1988 he began composing, initially concentrating on experimental film and radio projects and as an improvising performer. He gained recognition as a composer as the result of worldwide performances of the ballet One of a Kind ( Jiří Kylián for the Nederlands Dans Theater); Carlo (1997), inspired by the music of Carlo Gesualdo; and his clarinet concerto Ariel’s Music (1995), which won an award from the UNESCO International Rostrum of Composers.

He returned to Australia in 2000 to concentrate on composition. Major works of note include his first opera, Bliss [premiered in Sydney in 2010], the violin concerto The Lost Art of Letter Writing [which the SSO performed with its dedicatee Frank Peter Zimmermann in 2011] and Dramatis Personae, a trumpet concerto for Håkan Hardenberger, who performed it with the SSO and the composer conducting in 2014. In 2009 The Lost Art... won him the prestigious and valuable Gravemeyer Award, the equivalent of a Nobel prize for music. He is now one of the most widely performed composers of his generation, and his music is championed by leading conductors such as Simon Rattle, Andris Nelsons, Marin Alsop, David Robertson and Simone Young.

Brett Dean combines his composing activities with performances as a violist, chamber musician and conductor, and he frequently appears as soloist in his own Viola Concerto. His career as a conductor is blossoming, with imaginative programs often combining his own works with those of other composers.

In addition to the SSO, recent conducting highlights include engagements with the Los Angeles Philharmonic, Royal Concertgebouw Orchestra, Melbourne Symphony Orchestra, BBC Philharmonic, Gothenburg Symphony, Toronto Symphony Orchestra, Royal Northern Sinfonia, and as Artist in Residence with the Swedish Chamber Orchestra and the BBC Symphony Orchestra. In 2016 he began a three-year appointment as the SSO’s first Artist in Residence, a role encompassing conducting, performing and programming.

Last week Brett Dean conducted musicians of the SSO in Dream Sequence, a program of contemporary music at Carriageworks.

The Artist in Residence role is supported by Geoff Ainsworth AM and Johanna Featherstone.
Piers Lane

piano

London-based Australian pianist Piers Lane is in great demand as soloist and collaborative artist – highlights include Busoni’s mighty piano concerto at Carnegie Hall; the premiere of Carl Vine’s Piano Concerto No.2, written for him, with the SSO in 2012; and sold-out recitals at Wigmore Hall, as well as performing with newly formed The Orchestra Now at Carnegie Hall.

He has a vast concerto repertoire and has performed with the BBC and ABC orchestras; the American, Bournemouth and Gothenburg symphony orchestras; Australian Chamber Orchestra, Orchestre National de France, City of London Sinfonia, and the London Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic and Warsaw Philharmonic orchestras, among others.

He frequently appears in the world’s most prestigious festivals, and has appeared five times as a soloist at the BBC Proms.

As a collaborative artist, he enjoys longstanding partnerships with violinist Tasmin Little, clarinettist Michael Collins and the Goldner String Quartet.

He has performed extensively with singers Cheryl Barker, Peter Coleman-Wright, Yvonne Kenny and Markus Schäfer, and has collaborated with Anne Sofie von Otter and Bengt Forsberg; Brett Dean; pianists Marc-André Hamelin, Hamish Milne, Kathryn Stott and Kathron Sturrock; and the Australian, Doric, Kodály, Medici, New Budapest, New Zealand, Pražák and RTE Vanbrugh string quartets.

He is Artistic Director of the Sydney International Piano Competition, and of the Australian Festival of Chamber Music (since 2007). He directed the annual Myra Hess Day at the National Gallery in London (2006–2013), from which sprang his collaboration with Patricia Routledge on Admission: One Shilling, a theatre piece exploring Dame Myra’s work during World War II.

His extensive discography includes recordings of rare Romantic piano concertos and numerous piano quintet recordings with the Goldner String Quartet. Recent recordings have included the solo album Piers Lane goes to Town, concertos with the Adelaide Symphony Orchestra and sonatas with Tasmin Little.

Many composers have written for him and he has premiered works by Brett Dean, Richard Mills and Carl Vine, among others. He has also given first modern performances and made premiere recordings of significant but neglected works from the past 150 years.

Piers Lane holds honorary doctorates from Griffith University and James Cook University, and is an Honorary Member of the Royal Academy of Music. In the Queen’s Diamond Jubilee Honours, he was appointed an Officer in the Order of Australia (AO).

Piers Lane’s performances for the SSO are generously supported by Justice Jane Mathews AO.
SYDNEY SYMPHONY ORCHESTRA

DAVID ROBERTSON
THE LOWY CHAIR OF
CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

PATRON Professor The Hon. Dame Marie Bashir AD CVO

Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world’s finest orchestras as Sydney has become one of the world’s great cities. Resident at the iconic Sydney Opera House, the SSO also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the SSO has toured China on four occasions, and in 2014 won the arts category in the Australian Government’s inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

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 Learning and Engagement 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 commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and 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 conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

This is David Robertson’s fourth year as Chief Conductor and Artistic Director.
## The Orchestra

### First Violins
- Natsuko Yoshimoto*
- Kirsten Williams
- Leirida Delbridge
- Fiona Ziegler
- Jenny Booth
- Brielle Clapson
- Sophie Cole
- Amber Davis
- Claire Herrick
- Georges Lentz
- Nicola Lewis
- Alexandra Mitchell
- Anna Skalova
- Sercah Danis*
- Elizabeth Jones*
- Gemma Lee†
- Andrew Haveron
- Sun Yi

### Second Violins
- Marina Marsden
- Emma Jezeck
- Victoria Bihun
- Rebecca Gill
- Emma Hayes
- Monique Irik
- Wendy Kong
- Stan W Kornel
- Benjamin Li
- Nicole Masters
- Maja Verunica
- Julia Broom*
- Bridget O’Donnell†
- Emily Qin°
- Kirsty Hilton
- Marianne Edwards
- Shuti Huang

### Violas
- Roger Benedict
- Tobias Breider
- Anne-Louis Comerford
- Justin Williams
- Sandro Costantino
- Rosemary Curtin
- Jane Hazelwood
- Graham Hennings
- Stuart Johnson
- Justine Maraden
- Leonid Volovelsky
- Felicity Tsai
- Amanda Verber

### Cellos
- Umberto Clerici
- Catherine Hewgill
- Edward King
- Leah Lynn
- Kristy Conrau
- Timothy Nankervis
- Elizabeth Neville
- Christopher Pidcock
- Adrian Wallis
- Rebecca Proietto*
- Fenella Gill
- David Wickham

### Double Basses
- Kees Boersma
- David Campbell
- Steven Larson
- Richard Lynn
- Jaan Pallandi
- Josef Bisits°
- Hamish Gullick°
- Hugh Kluger°
- Alex Henery
- Benjamin Ward

### Flutes
- Emma Sholl
- Catherine Hewgill
- Edward King
- Leah Lynn
- Kristy Conrau
- Timothy Nankervis
- Elizabeth Neville
- Christopher Pidcock
- Adrian Wallis
- Rebecca Proietto*
- Fenella Gill
- David Wickham

### Oboes
- Diana Doherty
- Alexsandre Oguey
- PNGRIN COY ANGLAIS
- Shefali Pryor

### Clarinets
- Francesco Celata
- Craig Wernicke
- PNGRIN COY ANGLAIS
- Shefali Pryor

### Bassoons
- Matthew Wilkie
- Fiona McNamara
- Noriko Shimada
- PNGRIN COY ANGLAIS
- Todd Gibson-Cornish

### Horns
- Samuel Jacobs*
- Geoffrey O’Reilly
- PNGRIN COY ANGLAIS
- Todd Gibson-Cornish

### Trumpets
- David Elton
- Paul Goodchild
- Anthony Heinrichs
- Yosuke Matsu

### Trombones
- Scott Kimmont
- Nick Byrne
- Christopher Harris
- PNGRIN COY ANGLAIS
- Ronald Prussing

### Tuba
- Steve Rossé

### Timpani
- Richard Miller

### Percussion
- Rebecca Lagos
- Timothy Constable
- Mark Robinson
- Philip South*

### Harp
- Yiyun Loei*
- Louise Johnson

### Keyboards
- Catherine Davis*
- Siang-Ching Ngu*

### Electric Guitar
- Stephen Lalor*

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* Bold = Principal
* Bold Italic = Associate Principal
* ° = Contract Musician
* † = Guest Musician
† = SSO Fellow

Grey = Permanent Member of the Sydney Symphony Orchestra not appearing in this concert

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The men’s tails are hand tailored by Sydney’s leading bespoke tailors, G.A. Zink & Sons.

The men of the Sydney Symphony Orchestra are proudly outfitted by Van Heusen.
Sydney Symphony Orchestra Staff

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HONORARY COUNCIL MEMBERS

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Concertmasters Emeritus

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BEHIND THE SCENES

Sydney Symphony Orchestra Board

Sydney Symphony Orchestra Council

Sydney Symphony Orchestra Staff

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Sydney Symphony Orchestra Council

Concertmasters Emeritus
Maestro’s Circle
Supporting the artistic vision of David Robertson,
Chief Conductor and Artistic Director

Peter Weiss AO Founding President & Doris Weiss
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Roslyn Packer AO
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David Robertson & Orli Shaham
Penelope Seidler AM
Mr Fred Street AM & Dorothy Street
Brian White AO & Rosemary White
Ray Wilson OAM in memory of the late James Agapitos OAM
Anonymous (1)

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David Robertson
The Lowy Chair of
Chief Conductor and
Artistic Director
Andrew Haveron
Concertmaster
Vicki Olsson Chair
Brett Dean
Artist in Residence
Geoff Ainsworth AM &
Johanna Featherstone Chair
Toby Thatcher
Assistant Conductor
Supported by
Rachel & Geoffrey O’Connor
and Symphony Services
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Kees Boersma
Principal Double Bass
SSO Council Chair
Francesco Celata
Acting Principal Clarinet
Karen Moses Chair
Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair
Anne-Louise Comerford
Associate Principal Viola
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Kristy Conraud
Cello
James Graham AM &
Helen Graham Chair
Timothy Constable
Percussion
Justice Jane Mathews AO Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair
Diana Doherty
Principal Oboe
John Conde AO Chair
Carolyn Harris
Flute
Dr Barry Landa Chair
Jane Hazelwood
Viola
Bob & Julie Lampe Chair
in memory of Carolyn Lampe
Claire Herrick
Violin
Mary & Russell McMurtry Chair
Catherine Hewgill
Principal Cello
The Hon. Justice AJ &
Mrs Fran Meagher Chair
Scott Kinmont
Associate Principal Trombone
Audrey Blunden Chair
Leah Lynn
Assistant Principal Cello
SSO Vanguard Chair with lead
support from Taine Moufarrige
and Stamos R Quick
Nicole Masters
Second Violin
Nora Goodridge Chair
Timothy Nankervis
Cello
Dr Rebecca Chin & Family
Chair

Elizabeth Neville
Cello
Ruth & Bob Magid Chair
Shefali Pryor
Associate Principal Oboe
Emma & David Livingstone Chair
Mark Robinson
Assistant Principal Timpani
Rodney Rosenblum Memorial
Chair

Emma Sholl
Acting Principal Flute
Robert & Janet Constable Chair
Kirsten Williams
Associate Concertmaster
I Kallininos Chair

Janet and Robert Constable with Associate Principal Flute Emma Sholl. ‘When we first met her in the Green Room at the Opera House,’ recalls Robert, ‘it was a lovely hug from Emma that convinced us that this was not only an opportunity to support her chair but to get involved with the orchestra and its supporters. It has been a great experience.’

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Learning & Engagement

Sydney Symphony Orchestra 2017 Fellows
The Fellowship program receives generous support from the Estate of the late Helen MacDonnell Morgan

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Anonymous
Anonymous Trumpet Chair
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Drs Eileen & Keith Ong
Dominic Pak & Cecilia Tsai
Dr John Yu AC
Anonymous (1)

TUNED-UP!
Bronze Patrons & above
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Ian & Jennifer Burton
Ian Dickson & Reg Holloway
Drs Keith & Eileen Ong
Tony Strachan
Susan & Isaac Wakil

MAJOR EDUCATION DONORS
Bronze Patrons & above
Beverley & Phil Birnbaum
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Kimberley Holden
Mrs WG Keighley
Roland Lee
Mr & Mrs Nigel Price
Mr Dougall Squair
Mr Robert & Mrs Rosemary Walsh
Anonymous (1)

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Gary Linnane & Peter Braithwaite
Gabriel Lopata
Dr Peter Louw
Justice Jane Mathews AO
Vicki Olsson
Caroline & Tim Rogers
Geoff Stearn
Rosemary Swift
Ian Taylor
Dr Richard T White
Kim Williams AM & Catherine Dovey
Anonymous

“Patrons allow us to dream of projects, and then share them with others. What could be more rewarding?”

DAVID ROBERTSON SSO Chief Conductor and Artistic Director

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Mrs Robin Aram  
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Mr David & Mrs Halina Brett  
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Howard Connors  
Greta Davis  
Glenys Fitzpatrick  
Dr Stephen Freiberg  
Jennifer Fulton  
Brian Galway  
Michele Gannon-Miller  
Miss Pauline M Griffin AM  
John Lam-Po-Tang  

Dr Barry Landa  
Peter Lazar AM  
Daniel Lemesle  
Ardelle Lohan  
Linda Lorenza  
Louise Miller  
James & Elise Moore  
Vincent Kevin Morris &  
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Douglas Paisley  
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