Brahms Revelation: Favourite Concertos

APT MASTER SERIES

WED 29 AUG, 8PM • FRI 31 AUG, 8PM • SAT 1 SEP, 8PM

MONDAYS @ 7

MON 3 SEP, 7PM
Sinfonia Flamenca
Juan Carmona Septet plays original Flamenco
CARMONA orch. Reguagui
Sinfonia Flamenca AUSTRALIAN PREMIERE
David Robertson conductor
Juan Carmona guitar + Paco Carmona guitar
El Bachi double bass + Domingo Patricio flute
Kike Terrón percussion + Noemi Humanes dancer
Karen Lugo dancer
Meet the Music
Thu 6 Sep, 6.30pm
Kaleidoscope
Fri 7 Sep, 8pm
Sat 8 Sep, 8pm
Sydney Opera House

Bruch and Dvořák
Cocktail Hour
BRUCH String Quintet in E flat
DVOŘÁK String Quintet No.2 in G
Musicians of the Sydney Symphony Orchestra
Fri 7 Sep, 6pm
Sat 8 Sep, 6pm
Sydney Opera House
Utzon Room

Playlist with Catherine Hewgill
JS BACH Brandenburg Concerto No.3
MENDELSSOHN Symphony No.5, Reformation: Andante
VIVALDI Double Cello Concerto in G minor, RV 531: 1st movement
BRUCH Kol Nidrei, for cello and orchestra
GRIEG Holberg Suite for strings
Andrew Haveron violin-director
Catherine Hewgill cello and presenter
Umberto Clerici cello
Tue 11 Sep, 6.30pm
City Recital Hall

Thum Prints
An SSO Family Concert
HAMILTON 8 TOM THUM Thum Prints
Gordon Hamilton conductor
Tom Thum beatboxer
Sun 16 Sep, 2pm
Sydney Opera House

Benjamin Grosvenor in Recital
JS BACH French Suite No.5, BWV 816
MOZART Piano Sonata in B flat, K333
CHOPIN Barcarolle, Op.60
GRANADOS Two pieces from Goyescas:
Los requiebros and Quejas ó La maja y el ruiseñor
RAVEL Gaspard de la nuit
Benjamin Grosvenor piano
Mon 17 Sep, 7pm
City Recital Hall

Disney in Concert: Mary Poppins
A magical event for the whole family –
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and every note in between!
Fri 14 Sep, 7pm
Sat 15 Sep, 2pm
Sat 15 Sep, 7pm
Sydney Opera House

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Welcome to this concert in the APT Master Series. This week, chief conductor David Robertson presents the music of Brahms, with not one but three soloists performing two great concertos.

It's often said that music is a universal language – certainly it brings together musicians and music-lovers from all over the world. Tonight on stage English violinist Andrew Haveron and Italian cellist Umberto Clerici can call Australia home as members of the SSO family. Even pianist Alexander Gavrylyuk lived and studied here in Sydney for nearly a decade.

Sometimes travel can take you to far and exotic places; sometimes it can show you the beauties and marvels that are to be found at home. In 2016, musicians from the SSO travelled to the Kimberley to perform in a natural amphitheatre in the Bungle Bungle Range, part of the World Heritage-Listed Purnululu National Park, one of the many inspirational places we visit in several of our tours. In 2019, APT will be offering two ways to explore the Kimberley Wilderness. Whether exploring the rugged coastline on a Small Ship Expedition Cruise or by land on a 4WD adventure, you can experience the award-winning hallmarks of travel the APT way.

Here at APT we pay attention to every detail and meticulously craft unforgettable travel experiences that continue to win us accolades each year. Please enjoy tonight’s concert and we hope to see you again at APT Master Series performances throughout the year.

Geoff McGeary OAM
APT Company Owner
Brahms Revelation
Favourite Concertos

David Robertson conductor
Andrew Haveron violin
Umberto Clerici cello
Alexander Gavrylyuk piano

JOHANNES BRAHMS (1833–1897)
Academic Festival Overture, Op.80

Concerto in A minor for violin, cello and orchestra, Op.102
Allegro
Andante
Vivace non troppo

INTERVAL

Piano Concerto No.1 in D minor, Op.15
Maestoso
Adagio
Rondo (Allegro non troppo)
Johannes Brahms

**Academic Festival Overture, Op.80**

Brahms never formally enrolled at university, but during the spring and summer of 1853 he had a very good time leading a student-style existence in Göttingen. The 20-year-old composer especially enjoyed gathering with the local students for a beer and schnapps, and to sing drinking songs.

Years later, Brahms was awarded an Honorary Doctorate at the University of Breslau, and he responded with a concert overture in honour of the occasion. But rather than writing an ‘academic’ work based on dry contrapuntal principles or scholastic formulae, Brahms set out to complete a high-spirited piece inspired by the convivial aspects of student life.

Brahms took four of his favourite student drinking songs and worked them into a free sonata structure using the largest and most percussion-dominated orchestra he’d ever employed, noting that it was ‘a very boisterous potpourri of student songs à la Suppé’ – a reference to the overture to Franz von Suppé’s opera *Flotte Bursche* of 1863, which is constructed in the same way.

The songs are *Wir hatten gebauet ein stattliches Haus* (We had built a stately house), which is introduced in chorale-like fashion by the brass; *Der Landesvater* (The father of our country), heard first on the second violins; the undergraduate initiation song *Was kommt dort von der Höh* (What is there from on high), introduced by bassoons over plucked violas and cellos; and finally, a full orchestral version of *Gaudeamus igitur* (Let us rejoice), a student song that Suppé had also used in *Flotte Bursche*.

The overture was first performed in Breslau’s Konzerthaus in January 1881 with Brahms conducting a program of his own music, including the Second Symphony and the *Tragic* Overture. According to one report, the Breslau students in attendance were so impressed by the *Academic Festival* Overture, they began singing their own obscene versions of the words.

**ABRIDGED FROM A NOTE BY MARTIN BUZACOTT**

SYMPHONY AUSTRALIA © 1997

The overture calls for two flutes, piccolo, two oboes, two clarinets, two bassoon and contrabassoon; four horns, three trumpets, three trombones and tuba; timpani and an uncharacteristically large percussion section with cymbals, triangle and bass drum; and strings.

The SSO first performed the overture in 1942, conducted by Percy Code, and most recently in 2013 with Kristjan Järvi.

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**Keynotes**

**BRAHMS**

*Born Hamburg, 1833*

* Died Vienna, 1897

Brahms is often thought of as a reactionary composer: he valued classical forms and admired composers of the past. Yet his musical language and the way he uses the orchestra clearly represents mid-19th-century Romanticism in all its richness and emotive power.

It took Brahms 15 years to compose his first symphony; the looming shadow of Beethoven’s reputation didn’t help. But once this milestone had been passed, the 40-something composer staged a spectacular bid for orchestral acclaim: the first symphony (1876) was promptly followed by a second (1877), his Violin Concerto (1879) and the *Academic Festival Overture* (1880). The Double Concerto, completed in 1887, was his last orchestral work.

**ACADEMIC FESTIVAL**

The fun starts right at the beginning, with a pompously solemn opening in C minor (*academia*, we’re allowed to assume) rapidly giving way to the high spirits that make this a festive overture. With rushing scales in the strings, brass chorales, and cymbals, triangle and drum pounding away, Brahms seems to be parodying Wagner’s *Meistersinger* overture. Towards the end, Schumann’s *Spring Symphony* overture comes in for the same treatment. The thematic material is based on four student songs, including *Gaudeamus igitur*, still sung at graduation ceremonies today.
Brahms
Concerto in A minor for violin, cello and orchestra, Op.102

Allegro
Andante
Vivace non troppo

Andrew Haveron violin
Umberto Clerici cello

In 1887 Brahms told a conductor-friend that he’d had ‘the strange notion of writing a concerto for violin and cello’. Although concertos for multiple instruments had once been popular – in 18th-century Paris it was practically a fad – the concept was no longer fashionable. Brahms knew that what he had in mind was out of the ordinary.

Brahms intended the Double Concerto – as it’s commonly known – to be a ‘conciliatory peace mission’ to his friend, the violinist Joseph Joachim. Nearly a decade earlier, Brahms had composed his violin concerto for Joachim, and the violinist had advised him on technique – the result was a masterpiece and a happy relationship. But in 1881 Joachim became convinced that his wife, Amalie, was having an affair. Brahms chivalrously vouched for her innocence at the cost of the friendship. A few years later the couple had divorced, and in the summer of 1887 Brahms was hoping his double concerto would rekindle the old friendship. His postcard to Joachim read: ‘I should like to send some news of an artistic nature which I heartily hope might interest you a little.’

Joachim’s response was enthusiastic, and Brahms wrote several times thereafter for advice on technical aspects of the work. The two men came together to rehearse the finished music. The cellist was Robert Hausmann, who played in a string quartet with Joachim, and Brahms would have accompanied them at the piano, later conducting.

So it was that in September 1887 Brahms and Joachim spoke to each other for the first time in years. Perhaps this is the message behind the very beginning of the concerto: after the cello (representing Brahms?) plays a long solo, it’s the violinist’s turn (Joachim), except the cello joins in almost straight away, and so begins a musical journey. It’s a journey with the intimacy of chamber music as well as the breadth of an orchestral sound.
The story of reconciliation isn’t just a sentimental interpretation; it explains some of the themes and musical gestures in the concerto. Brahms included references that he knew Joachim would recognise. In the first movement (Allegro), for example, he hints at a violin concerto by Giovanni Battista Viotti, a longer-living contemporary of Mozart. The concerto was No.22 in A minor; Joachim had been responsible for resurrecting it and it was one of his favourite concert pieces. Brahms admired the concerto too, calling it his ‘special delight’, and he’d already referred to it in the violin concerto he’d written for Joachim.

In the Double Concerto, Brahms takes the rhythmic gestures with distinctive pairs of notes from the beginning of Viotti’s concerto and gives them new harmonic and melodic shape.

In another gesture that Joachim would have recognised, there are fleeting appearances in the first and third movements of a fragment of melody – just three notes, F–A–E – which acted as a musical code for Joachim’s personal motto ‘Frei, aber einsam’ (free but lonely). And the finale has a Hungarian flavour – again, probably a deliberate choice on Brahms’s part for a violinist who had grown up in Pest. Here the cello takes the lead, with a languorous gypsy-like melody, and the violin answers with piquant flippancy.

In between the two fast movements is the Andante – music that conveys the tranquillity and intimacy of two musicians reconciled through the healing power of music, united to build (in the words of Donald Tovey) ‘one of the broadest melodies ever written’.

The surface mastery of the concerto tends to conceal the many challenges Brahms faced. How do you give equal prominence to the cello (an instrument inherently less penetrating than the violin)? How do you balance their differences in range (there is greater contrast between them than between, say, the violin and viola in a piece like Mozart’s Sinfonia concertante)? And how do you apportion the thematic material between the soloists and orchestral forces?

Brahms’s deep knowledge of the music of the past helped him to find a personal solution – one owing more to the 18th-century concerto grosso than to the typical virtuoso solo concerto of his own time. One of his strategies involves the contrasting of solid blocks of orchestral sound with passages of great transparency. This is most evident in the finale, but also shapes the first movement in which full-bodied orchestral passages alternate with discreet accompaniment when the soloists display virtuoso skill; yet the fabric of the music is delicate and intimate.
The result is a distinctive chamber-music quality. Yes, there’s an orchestra on stage, but it’s easy to imagine that first rehearsal: Brahms at the piano making a trio with his two friends playing violin and cello.

ADAPTED FROM NOTES BY YVONNE FRINDLE © 2008 AND SYMPHONY AUSTRALIA © 1994

The orchestra for Brahms’s Double Concerto calls for a modest orchestra comprising pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings.

The SSO first performed the Double Concerto in 1950 in a concert conducted by Eugene Goossens. The soloists were violinist Ernest Llewellyn (after whom Llewellyn Hall at the Canberra School of Music is named) and cellist John Kennedy (father of Nigel Kennedy). The most recent performance was in 2013: violinist Pinchas Zukerman and cellist Amanda Forsyth were the soloists, with Vladimir Ashkenazy conducting.

When Brahms wrote his first piano concerto, which we play after interval, the piano was the instrument with which he was most comfortable and for which he could write most idiomatically. But by the time we get to the Double Concerto, much later, he has had such a tremendous experience of chamber music and writing for string instruments, with friends such as Joachim advising him, that the writing for the violin and cello is completely idiomatic – it’s simply astounding that someone who does not play these instruments writes for them in such a natural fashion. And I think that with the late Brahms works such as the Double Concerto there is less of a need to show off, so that the Double Concerto has this very large, wide-ranging emotional palette. It’s the creation of someone who is looking back over many experiences in life, as opposed to the piano concerto which is very much a young person’s idealistic music.

David Robertson

📸 Joachim around the time of the Double Concerto
The only drama is in the landscape

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Brahms
Piano Concerto No.1 in D minor, Op.15

Maestoso
Adagio
Rondo (Allegro non troppo)

Alexander Gavrylyuk piano

‘My Concerto has been a brilliant and decisive failure!’ wrote Brahms, after his new work was premiered at the Leipzig Gewandhaus early in 1859. ‘At the end, three pairs of hands were brought together very slowly, whereupon quite distinct hissing from all sides stopped any further applause in its tracks.’

In all likelihood, Brahms was devastated. The first major orchestral work of his career, the concerto was also his first opportunity to test for himself, publicly, whether his late lamented mentor Robert Schumann had been right in suggesting: ‘If only he will dip his magic wand where the forces of the choral or orchestral realms will lend him their strength, then there will appear before us the most wonderful glimpses of the secrets of the spiritual world.’

Leipzig, however, refused to be spiritually enlightened. One critic, while recognising the young Brahms’s valiant attempts to come to grips with modernity, described the results in the first movement as giving an ‘impression of monstrosity’. A more conservative critic was far less generous: ‘This rooting and rummaging, this straining and tugging, this tearing and patching… not only must one drink this fermenting mass: for dessert there’s the shrillest discords and unpleasant sounds.’

Despite this, Brahms claimed that his first concerto’s failure had ‘not impressed me at all’. Even in his mid-20s he was possessed of the strong self-protective streak that would make him the prickly figure of later life. The Leipzig hissing he scornfully thought ‘rather too much’. ‘After all,’ he reasoned, ‘I am only experimenting and feeling my way’; a fair defence, perhaps, considering his score’s uncertain conception.

Brahms’s first thoughts had been to compose a sonata for two pianos that he and Clara Schumann could play together as a diversion from their shared troubles. This was in March 1854, when, shortly after Robert Schumann had tried to drown himself in the Rhine, Brahms arrived in Düsseldorf to help out in the older composer’s traumatised household. By July he had recast the sonata’s first movement for orchestra, and was thinking of the projected work as a symphony. However, its piano origins were not so easily erased, and by February 1855 he was considering a compromise solution. Abandoning sketches for the rest of the

Keynotes
FIRST PIANO CONCERTO

In 1853, the 20-year-old Brahms visited his idol, Robert Schumann, bringing with him some of his compositions to play. That night, Schumann wrote in his diary: ‘Visit from Brahms, a genius.’

Schumann, a music journalist as well as composer, also proclaimed Brahms a genius in public, placing the young man under inordinate pressure, in particular to produce a symphony. But the shadow of Beethoven’s symphonic legacy loomed large and Brahms skirted around the genre, instead writing orchestral serenades and, in 1858, the very ‘symphonic’ First Piano Concerto.

The orchestral opening of the concerto, with its rumbling kettle drums, has been likened to an image of young Brahms hurling a thunderbolt. Thereafter, his writing for piano is robust and athletic. Brahms and Schumann’s wife Clara came to depend closely on each other through the crisis of Robert’s madness and death. Brahms wrote to her: ‘I am painting a lovely portrait of you. It is to be the Adagio.’ Then the piano simply presents the finale’s vigorous ‘gypsy’ theme, which recurs and is transformed throughout, before it leads into a luminous conclusion.
symphony, he recast the D minor first movement yet again, now for piano and orchestra.

The concerto gained a new middle movement during the winter of 1856–57, and then a rondo finale. By March 1858 it was complete enough for Brahms to play it through at a private rehearsal with his friend and constant advisor during its composition, Joseph Joachim, conducting. Up to a year later, Brahms was still tinkering, especially with 'my unhappy first movement, so incapable of being brought to birth,' and it was only through the constant pestering of Joachim and Clara that public performances were finally scheduled for Hanover and Leipzig in January 1859.

Joachim later claimed (and he should know) that the dramatic opening theme of the **first movement** reflects Brahms's shock on first hearing of Schumann's self-destructive dip in the Rhine. Stressed, scared, a mere stark sketch of a melody, it is underpinned by rumblings from the kettle drums and double basses that could easily be taken to represent the murky waters. Before the piano enters, there is a subdued interlude for strings and woodwinds, and a reprise of the opening in which the main theme is presented in canon, staggered between the violins, horns and orchestral basses. Finally the orchestral texture settles and fades to make way for the soloist. Of the piano's two main themes, the first (in D minor, marked *espressivo*) is restless and questing, despite its soft dynamic, and agitated by insistent quavers. The second, entirely without orchestral support, is assured and steady, and in a glowing major. It creates the maximum contrast with the music of the orchestral opening, which recurs at major points in the movement's design, including the bleak coda. Perhaps another critic, the song composer Hugo Wolf, had sensed correctly after all, when he judged the concerto: 'so icy, dank and foggy...you could catch a cold from it. Unhealthy stuff!'

Schumann died insane in July 1856, and if the first movement has a haunted quality, Brahms perhaps sought in the middle **Adagio**, respectfully and reverently, to lay a ghost to rest. The texture of its opening is like a warm answer to the preceding chill, with the high strings again announcing a unison melody above a drone-like bass. There, however, the similarity ends: there are the added bassoons, and the strings are now muted, while the melody itself is of classical warmth and simplicity. Brahms inscribed the score with the words (in Latin): 'Blessed is he who comes in the name of the Lord,' suggesting some sort of consolation. When the piano enters, it repeats and calmly develops the theme, proceeding with an almost improvisatory freedom through a series of increasingly rhapsodic episodes, whose tendency to

‘...so light and clear, so cold and indifferent to passion’ and second only to Liszt.

**JOACHIM ON BRAHMS AS A PIANIST**
fantasy is gently held in check only by the periodic reappearance in the orchestra of the theme in original form. Brahms left conflicting clues as to the sources of his consolation here, at various times describing aspects of the movement as portraits of Clara and (less credibly) Joseph Joachim.

A few years before they premiered the concerto, Joachim had described Brahms’s piano playing, approvingly, as being ‘so light and clear, so cold and indifferent to passion’ that it was second only to Liszt’s in his estimation. Clarity is to the fore from the outset of the last movement, which, true to Classical precedent for concerto rondos, begins with the piano alone. The movement offers a satisfying amalgam of simplicity and sophistication in the way its vigorous tuneful themes (sometimes described as alla zingarese or in gypsy style) recur or are transformed, via a central fugue-like episode, leading ultimately into the broad major-key reprise of the opening theme in the coda.

GRAEME SKINNER © 2012

Brahms’s Piano Concerto No.1 calls for an orchestra comprising pairs of flutes, oboes, clarinets and bassoons; four horns and two trumpets; timpani and strings

The SSO first performed the concerto in 1839 with conductor George Szell and soloist Artur Schnabel, and most recently in 2014, with soloist Yefim Bronfman and conductor Donald Runnicles.

The D minor Piano Concerto always feels to me as though it’s Brahms’s first real symphonic essay. I think what probably confused his contemporaries at its premiere, is that it was absolutely symphonic in style – a symphonic utterance – but there was this piano in the middle and that was not considered something that you could really do!

Brahms really enjoys taking the concerto form and expanding it beyond what Beethoven had done with it. In the first concerto, Brahms explores this notion of violence and personal storm, being expressed both by the piano and the elements around the piano. You can say that one model is Beethoven’s third piano concerto, with the very long introduction in a minor key that is then picked up by the piano. But when the piano comes in, the energy has already ebbed and the white hot passion seems to be calming down, and it’s as if the solo part is expressing the thoughts that have clearly been on the pianist’s mind while the orchestra has been playing.

David Robertson

The young Brahms
Jean-Yves Thibaudet
Saint-Saëns' Piano Concerto No.5
The Egyptian

"Jean-Yves Thibaudet is among the work’s most convincing current champions. His playing lacked nothing in colour, verve or adrenalin, particularly in the breakneck finale. He emerged from the cascades of galloping octaves not only unscathed but triumphant"

Los Angeles Times

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It's exactly what we strive to achieve each time we present a new season to you – a season that is special, that anticipates the enthusiasm you bring as a music lover, that stimulates your curiosity and inspires you to enjoy more music with us.

The 2019 season is wonderfully diverse. The Season Opening Gala places Diana Doherty – a musical treasure – centre stage with Nigel Westlake's *Spirit of the Wild* oboe concerto, reprising one of the most exciting premieres of my time in Sydney. The operas-in-concert continue with Britten's *Peter Grimes*, headlined by a powerhouse duo – Stuart Skelton and Nicole Car. And, in a first for Australia, an amazing piece of theatre-with-music: Tom Stoppard and André Previn's satirical *Every Good Boy Deserves Favour*.

My final program in 2019 – American Harmonies – brings together all-American showstoppers: the lyrical beauty of Copland's *Appalachian Spring*; a new concerto by Christopher Rouse that showcases the incredible talent of one of our own musicians, bassoonist Todd Gibson-Cornish; and *Harmonielehre* by John Adams – one of the greats and a very dear personal friend. That spirit of warm friendship between you, me and the musicians is so important to our musical community.

Please join us in 2019 and let’s celebrate together.

David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director

Highlights – David Robertson Conducts

<table>
<thead>
<tr>
<th>FEBRUARY</th>
<th>Season Opening Gala – Diana Doherty performs Westlake</th>
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<tbody>
<tr>
<td></td>
<td>The Sydney Symphony Orchestra and Jazz at Lincoln Center Orchestra</td>
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<tr>
<td>JUNE</td>
<td>Lang Lang Gala Performance – Mozart Piano Concerto No.24</td>
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<tr>
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<td>Britten’s <em>Peter Grimes</em> with Stuart Skelton and Nicole Car</td>
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<td>AUGUST</td>
<td>Keys to the City Festival Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin</td>
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<tr>
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<td>André Previn and Tom Stoppard’s <em>Every Good Boy Deserves Favour – A play for actors and orchestra</em> with Mitchell Butel and Martin Crewes</td>
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<td>American Harmonies – Adams, Copland and Rouse</td>
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<td>Britten’s <em>Peter Grimes</em> with Stuart Skelton and Nicole Car</td>
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<td>AUGUST</td>
<td>Keys to the City Festival Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin</td>
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<td>André Previn and Tom Stoppard’s <em>Every Good Boy Deserves Favour – A play for actors and orchestra</em> with Mitchell Butel and Martin Crewes</td>
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<td>American Harmonies – Adams, Copland and Rouse</td>
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Every concert night, when the musicians of the Sydney Symphony Orchestra pick up their instruments, they take musical notations that are fixed on a page and breathe extraordinary life into them. It is their artistry that miraculously brings the score alive. The music we share with you in the Concert Hall tonight is the artistic realisation of pen and ink, ideas on paper – it may be a bit different to how it was in rehearsal, or how it sounds on other nights. That's one of the gifts of live music-making – the shared energy, here and now, makes each performance special.

It's exactly what we strive to achieve each time we present a new season to you – a season that is special, that anticipates the enthusiasm you bring as a music lover, that stimulates your curiosity and inspires you to enjoy more music with us.

The 2019 season is wonderfully diverse. The Season Opening Gala places Diana Doherty – a musical treasure – centre stage with Nigel Westlake's *Spirit of the Wild* oboe concerto, reprising one of the most exciting premieres of my time in Sydney. The operas-in-concert continue with Britten's *Peter Grimes*, headlined by a powerhouse duo – Stuart Skelton and Nicole Car. And, in a first for Australia, an amazing piece of theatre-with-music: Tom Stoppard and André Previn's satirical *Every Good Boy Deserves Favour*.

My final program in 2019 – American Harmonies – brings together all-American showstoppers: the lyrical beauty of Copland's *Appalachian Spring*; a new concerto by Christopher Rouse that showcases the incredible talent of one of our own musicians, bassoonist Todd Gibson-Cornish; and *Harmonielehre* by John Adams – one of the greats and a very dear personal friend. That spirit of warm friendship between you, me and the musicians is so important to our musical community.

Please join us in 2019 and let's celebrate together.

David Robertson
The Lowy Chair of Chief Conductor and Artistic Director
FEBRUARY
Season Opening Gala – Diana Doherty performs Westlake
The Sydney Symphony Orchestra
and Jazz at Lincoln Center Orchestra
JUNE
Lang Lang Gala Performance – Mozart Piano Concerto No.24
JULY
Britten's *Peter Grimes* with Stuart Skelton and Nicole Car
AUGUST
Keys to the City Festival
Kirill Gerstein – piano concertos by Grieg, Ravel and Gershwin
NOVEMBER
André Previn and Tom Stoppard's *Every Good Boy Deserves Favour* – A play for actors and orchestra with Mitchell Butel and Martin Crewes
American Harmonies – Adams, Copland and Rouse
Highlights – David Robertson Conducts
See the Sydney Symphony in Vienna!

Subscribe by **Saturday 1 September 2018** and you’ll be in the draw to win an incredible week in Vienna in November 2018, courtesy of our Principal Partner, Emirates, and Gold Partner, the Austrian National Tourist Office.

The winner and partner will fly in Emirates’ award-winning Business Class to the Austrian capital, then transfer by private car to their accommodation in the luxurious Palais Hansen Kempinski, on the world-famous Ring Boulevard. Then it’s six incredible days of guided tours and a whole program of delights.

If your travel dates match, you can attend the Sydney Symphony’s gala concert (26 November 2018) at the Wiener Konzerthaus, conducted by David Robertson. With breakfasts and special dinners included, this will be an experience of a lifetime.

**Prize Valued at $27,000**

Simply subscribe to the 2019 Season by 1 September to be in the draw!

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David Robertson – conductor, artist, thinker and American musical visionary – is a highly sought-after figure in the worlds of opera, orchestral music and new music. A consummate and deeply collaborative musician, he is hailed for his intensely committed music-making and celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator and advocate for his art form.

He made his Australian debut with the SSO in 2003 and soon became a regular visitor to Sydney, with highlights including the Australian premiere of John Adams’ Doctor Atomic Symphony and concert performances of The Flying Dutchman. In 2014, his inaugural season as Chief Conductor and Artistic Director, he led the SSO on a tour of China. More recent highlights have included presentations of Elektra, Tristan und Isolde, Beethoven’s Missa Solemnis, and Porgy and Bess; the Australian premiere of Adams’ Scheherazade.2 violin concerto, Messiaen’s From the Canyons to the Stars and Stravinsky ballet scores (also recorded for CD release), as well as the SSO at Carriageworks series (2016–17).

Currently in his farewell season as Music Director of the St Louis Symphony, David Robertson has served as artistic leader to many musical institutions, including the BBC Symphony Orchestra, Orchestre National de Lyon, and – as a protégé of Pierre Boulez – Ensemble Intercontemporain. With frequent projects at the world’s leading opera houses, including the Metropolitan Opera, La Scala, Bavarian State Opera, Théâtre du Châtelet and San Francisco Opera, he is also a frequent guest with major orchestras worldwide, conducting the New York Philharmonic, Los Angeles Philharmonic, Boston and Chicago symphony orchestras, Philadelphia and Cleveland orchestras, Berlin Philharmonic, Staatskapelle Dresden, BBC Symphony Orchestra and Hong Kong Philharmonic Orchestra.

David Robertson is devoted to supporting young musicians and has worked with students at the Aspen, Tanglewood and Lucerne festivals; as well as the Paris Conservatoire, Juilliard School, Music Academy of the West, National Orchestral Institute (University of Maryland) and the National Youth Orchestra of Carnegie Hall.

His awards and accolades include Musical America Conductor of the Year (2000), Columbia University’s 2006 Ditson Conductor’s Award, and 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.
Andrew Haveron joined the SSO as Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists – highly respected as a soloist, chamber musician and concertmaster. As a soloist, he has performed with many of the UK’s finest orchestras, including the London Symphony, BBC Symphony, Hallé and City of Birmingham Symphony orchestras. As first violinist of the Brodsky Quartet (1999–2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He is in demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK – including the Philharmonia Orchestra – and many others worldwide. He has also led the World Orchestra for Peace and the John Wilson Orchestra, and toured with the Academy of St Martin in the Fields. He has performed the Walton concerto with the SSO and David Robertson, and he regularly directs concerts in the orchestra’s subscription series. Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. He plays a 1757 Guadagnini violin, generously loaned to the SSO by Vicki Olsson.

Andrew Haveron  
violin  
CONCERTMASTER, VICKI OLSSON CHAIR

Umberto Clerici began studying the cello at the age of five with Antonio Mosca in Torino; later he studied with Mario Brunello, David Geringas, Steven Isserlis and Julius Berger, and he holds a Soloist Diploma from the Augsburg and Nuremberg University. In 2011 he was the second Italian cellist to win a prize at the Tchaikovsky Competition in Moscow. Before taking up the post of Principal Cello with the SSO in 2014, he was Principal Cello with the Teatro Regio, Torino. He made his solo debut at 17 playing Haydn’s D major concerto in Japan and has since performed with orchestras throughout Europe, including the St Petersburg Philharmonic, State Symphony Orchestra of Russia (Moscow), Vienna Philharmonic, I Pomeriggi Musicali in Milan, and the Zagreb Philharmonic Orchestra, as well as in Istanbul and Ankara. He performed Tchaikovsky’s Rococo Variations under Valery Gergiev in Turin and has appeared as a soloist in the Vienna Musikverein, Shostakovich Great Hall (St Petersburg), Auditorium Parco della Musica (Rome) and Carnegie Hall, and at the Salzburg Festival. Last year he performed Strauss’s Don Quixote with the SSO. His recordings include the Saint-Saëns and Shostakovich concertos, music by Tchaikovsky, and a solo album inspired by the Bach cello suites. He plays a Matteo Goffriller cello (Venice, 1722) and a Carlo Antonio Testore cello (Milan, 1758).

Umberto Clerici  
cello  
PRINCIPAL CELLO, GARRY & SHIVA RICH CHAIR
A stunningly virtuosic pianist, Alexander Gavrylyuk has received international critical acclaim for his electrifying and poetic performances. He has appeared at many of the world’s foremost music festivals, including the Hollywood Bowl, Bravo! Vail (Colorado), Mostly Mozart, Ruhr, Kissinger Sommer International and the Gergiev Festival in Rotterdam, as well as the BBC Proms, appearing at the Royal Albert Hall with the BBC Scottish Symphony Orchestra in 2017.

Highlights of the 2018–19 season include debut appearances with the Philharmonia, Chicago Symphony and City of Birmingham Symphony orchestras and the Wiener Symphoniker. Other highlights include a return to Wigmore Hall, as well as return visits to the Hallé, Amsterdam Concertgebouw and Royal Scottish National orchestras. He will also tour Europe, Asia and North America in solo recital as well as appearing in duo partnership with violinist Janine Jansen in Europe.

Alexander Gavrylyuk began studying piano at the age of seven and gave his first concerto performance when he was nine. From 1998 to 2006 he lived in Sydney, and during that period his competition successes included the Horowitz International Piano Competition for Young Pianists, Hamamatsu International Piano Competition in Japan, and Arthur Rubinstein International Piano Master Competition. In 2003 he was named a Steinway Artist. He made his SSO debut in the 2009 Prokofiev festival, conducted by Vladimir Ashkenazy, and also recorded the complete Prokofiev concertos with the orchestra. Alexander Gavrylyuk’s most recent appearance for the SSO was in 2017 when he gave a solo recital.

www.alexandergavrylyuk.com
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 Sydney Symphony Orchestra 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 five 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 orchestra’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.

It 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.

2018 is David Robertson’s fifth season as Chief Conductor and Artistic Director.
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THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

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‘Knowing that there are such generous people out there who love music as much as I do really makes a difference to me. I have been so lucky to have met Fran and Tony. They are the most lovely, giving couple who constantly inspire me and we have become great friends over the years. I’m sure that this experience has enriched all of us.’

Catherine Hewgill, Principal Cello

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Each year – both alone and in collaboration with other orchestras worldwide – the SSO commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

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JULIAN ANDERSON *The Imaginary Museum – Piano Concerto*
with soloist Steven Osborne
2, 3, 4 August (Australian premiere)

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with soloist Alban Gerhardt
22, 24, 25 August (Premiere)

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